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Francisco J. Cabán-Vales

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THE VIOLIN AND PIANO REPERTOIRE OF TWENTIETH-CENTURY LATIN
AMERICA: A BIBLIOGRAPHY WITH ANNOTATIONS OF SELECTED
COMPOSITIONS

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COMPOSITIONS

by

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Dissertation

Presented to the Faculty of the Graduate School of

the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin

December 2003

UMI Number: 3117858



UMI Microform 3117858

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To all my family, for their love and support

PREFACE

The Violin and Piano Repertoire of Twentieth-Century Latin America: A Bibliography with Annotations of Selected Compositions is an effort to bring together for the first time a comprehensive guide to this repertory. The goal of this volume is two-fold. First, it will provide teachers, performers, and students with a reference work in which published and readily available pieces are discussed. On the other hand it will bring awareness of the music of relatively unknown composers, which will hopefully stimulate publication, performance, and recognition of their work. The criterion for selecting composers with mixed cultural backgrounds was based on the absorption of native folklore that the adopted country stimulated on the composer's output.

The annotated compositions were selected on the basis of their importance to the repertoire, their availability for purchase or through library loans, and their usefulness as pedagogical material. Furthermore, these pieces show stylistic features relevant to the overall catalogue of their composers. Some of them, like Cordero's *Sonatina* or Ginastera's *Pampeana* No. 1, exemplify the beginning or the transition respectively, of compositional paths crucial to the development of the composers. At the same time, annotated compositions may show characteristic national traits, folksongs or dances pertinent to Latin America's musical heritage. A thorough search of available material (in English, Spanish, and Portuguese) was made, as well as consultations with composers and colleagues.

Entries of works without annotation include brief biographical data and sources consulted that mention or make reference to the work.

The following abbreviations are used throughout the document:

AMV = Aponte, Nicky. Antología de Música para Violín. (Electric Cloud Music: San Juan de Puerto Rico, 1995)

ASLA = Jakey, Lauren Ray. An Analysis of Six Latin American Works for Violin and Piano Composed Since 1945. [Contains works by Cordero, Ginastera, Orrego-Salas, Enrique, Lacerda and De la Vega] Thesis (D.M.)--Indiana University, 1971.

BBDM = Baker's Dictionary of Music and Musicians. (Schirmer Books: New York, 2001)

CPR = Degláns, Kerlinda and Pabón-Roca, Luis E. Puerto Rican Contemporary Classical Music Catalogue. (Pro-Arte Contemporáneo: Puerto Rico, 1989).

HMC = Perdomo-Escobar, José Ignacio. Historia de la Música en Colombia. (Editorial ABC: Colombia, 1963).

HMCH = Claro, Samuel and Urrutia Blondel, Jorge. Historia de la Música en Chile. (Editorial Orbe: Santiago de Chile, 1973)

HMG = Anleu Díaz, Enrique. Historia de la Música en Guatemala. (Centro de Estudios Folklóricos- Universidad de San Carlos: Guatemala, 1986).

IEWC = International Encyclopedia of Women Composers. 2nd ed.

LACC = Ficher, Miguel, Furman Schleifer, Martha and Furman, John M. Latin American Classical Composers: A Biographical Dictionary. (The Scarecrow Press: London, 1996)

LAMC = Orrego-Salas, Juan. Scores Available at Latin American Music Center at Indiana University. (Indiana University: Bloomington, 1964)

MLA = Béhague, Gerard. Music in Latin America: An Introduction. (Prentice Hall: New Jersey, 1979)

ND = No Dates

NG = The New Grove Dictionary of Music and Musicians, 2nd ed.

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Publication No. _____
Francisco J. Cabán-Vales, D.M.A.
The University of Texas at Austin, 2003

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This work brings together for the first time a comprehensive list of the violin and piano repertoire of twentieth-century Latin America. Works by composers born in Mexico, Central America, the Caribbean, and South America are included. It is an effort to stimulate the performance and publication of works by known and relatively unknown composers. At the same time it provides commentaries on many pieces, examining their structure, character, and usefulness as recital pieces and pedagogical material. Hopefully more scholarly works of a similar nature will follow, since the gathering of materials of countries like Haiti, Bolivia, Paraguay, and Honduras was particularly troublesome. The Latin American violin repertoire is a rich subject which will certainly prove a fertile ground to performers, teachers, and scholars alike.

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PART - I
ANNOTATIONS OF SELECTED COMPOSITIONS

ARGENTINA

Castro, Juan José. *Intrata y Danza Rústica for Violin and Piano*. (Southern Music Publishing Company: New York, 1946).

Life

Juan José Castro was a noted Argentine composer and conductor. Although his success as a conductor overshadowed his career as composer, he had solid training in the latter, his teachers including D'Indy at the Schola Cantorum in Paris. After several positions with orchestras in his native country, Uruguay, and in Cuba, he became, at the request of Pablo Casals, the first conductor of the newly founded Puerto Rico Symphony Orchestra in 1957. Together with his brother José María Castro and Juan Carlos Paz, he was a founding member of the *Grupo Renovación* (Renovation Group), an *avant-garde* music society that later became the Argentine section of the ISCM (International Society for Contemporary Music).

As a composer, Castro's output has been divided into three periods: Formation (before 1913-1930), transition (1933-1938), and neo-classical (1939-1953).¹ During the early years of his career, Castro lived in Argentina, absorbing the folk music of his native country, the tango. He was also influenced by French music, notably Cesar Franck. A period of study in France brought him into contact with the music of *Les Six*, Stravinsky, de Falla, Satie, and

¹Juan José Castro. <http://ostinato.tripod.com/castro.html>

Ravel. Thus, a transitional period in which he incorporated all these tendencies followed. His neo-classic period represents the synthesis of the native element (tango) and European music.

Work

The *Intrata y Danza Rústica* (Introduction and Peasant Dance) was composed in 1946, during Castro's mature style. The first section (*Intrata*), marked *Grave*, resembles a *Sarabanda*, a Baroque dance in triple-meter and with emphasis on second beats.²

Example #1 – *Intrata* mm. 1-3



Both of these traits of the *Sarabanda* are present in the *Intrata*, showing the neo-baroque element of Castro's piece. In terms of difficulty, the *Intrata* has numerous triple stops in first position but, for the most part, could be easily tackled by a reasonably proficient college student. The melodic profile of the violin part is tonal (*E* minor) while the piano accompaniment is composed generally of non-functional tonal chords. The second section of the work (*Danza Rústica*) is marked *Allegro Rústico* and is a brilliant display piece exploiting double and trip[le] stops, trills, spiccato bowing, and *bariolage* passages. All these skills are used throughout the fingerboard requiring either an advanced college student or a professional violinist to play them convincingly.

²"Sarabande," The New Harvard Dictionary of Music, Don Michael Randel ed.

The *Intrata y Danza Rústica* could be used as a recital program opener. The seriousness of the *Intrata* is contrasted with the brilliance of the *Danza* creating a well-balanced and entertaining piece. The violin writing is idiomatic (the composer played the violin) but it is indeed a challenging piece for any violinist.

Timing: 8 minutes

Ficher, Jacobo. Tres Piezas for Violin and Piano. (Southern Music Publishing Corporation: New York, 1948).

Life

Born in Odessa (Ukraine) in 1896, Jacobo Ficher moved to Argentina in 1923. Ficher was a skilled violinist, composer and conductor (his teachers included Stoliarsky, Auer, Steinberg and Tcherepnin). In Argentina Ficher quickly came into contact with the Castro brothers (José María and Juan José) and Juan Carlos Paz in the *Grupo Renovación* (Renovation Group). He taught composition at the University of La Plata and was active as an orchestra conductor. Ficher's style of composition reflects his Russian-Jewish heritage.³ Some compositions absorb Argentine folk elements, as in the set of dances for the piano he wrote in 1943. Each movement bears the title of a dance from South American countries: *Tango, Milonga, Triste, Gato, Malambo*. He also has a cycle of songs, *Seis Canciones del Paraná*, on poems by the famed Spanish poet Rafael Alberti. Among the honors and prizes he received during his lifetime are the Coolidge Prize for his Second String Quartet and membership into the National Academy of Fine Arts in Buenos Aires.

Work

The *Tres Piezas* for Violin and Piano were written 1948. The first one, *Preludio*, is reminiscent of Fritz Kreisler's *Praeludium and Allegro*, with broad *detaché* bowings,

³Slonimsky, Nicolas. Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 89.

arpeggios and double-stops (seconds, thirds, fourths, and fifths). Marked *Allegro quasi alla breve*, the piano gives a short introduction to the violin, which comes in with grandiose chords and immediately embarks on the exposition of the melody, consisting of large leaps. The second piece is a tender lullaby (*Canción de Cuna*), marked *Lento*. Ficher asks for muted violin, while the harmony is richly evocative, particularly the central part which moves away from the lullaby feeling with a wider dynamic range. The concluding *Allegro festivo* is a playful *D Major* showpiece.

Overall these pieces are excellent selections for intermediate-advanced repertoire. They are idiomatic, even high school students could benefit from the piece's rich and accessible harmonic language.

Timing: 10 minutes

Ginastera, Alberto. Pampeana No.1. Rhapsody for Violin and Piano. (Barry: Buenos Aires, 1954).

Life

Argentine composer Alberto Ginastera is considered to be one of the foremost Latin American composers from the 20th century. Born in 1916, Ginastera was trained in Buenos Aires. Even before graduating from the Conservatory he had established a reputation as a national composer with his *Danzas Argentinas* for piano, and the ballet *Panambí*. Ginastera himself described the evolution of his compositional style in three stages: objective nationalism (1937-1947), subjective nationalism (1948-1954), and neo-expressionism (1958-1983).⁴ Influences of the first period include Stravinsky, de Falla, and Bartok. Music from this period is characterized by a presentation of Argentine traits and themes in a direct, overt manner, with tonal melodic elements.⁵ Above all Ginastera absorbed the spirit of the Pampas (the vast Argentine plains), represented by the *Gauchos* tradition. The *gauchos* are the Argentine cowboys, whose rich collection of stories, myths, and music (*Gauchos* tradition) has deeply influenced Argentine folklore. As can be assumed from its title, the second stylistic period is characterized by a subjective nationalism. Music from this time includes the three *Pampeanas*, for violin, cello, and orchestra respectively. Allusions to Argentine folk

⁴Pola Suárez Urtubey, Alberto Ginastera. (Ediciones Culturales Argentinas: Buenos Aires, 1967), 68-72.

⁵Gilbert Chase, "Alberto Ginastera," The New Grove Dictionary of Music and Musicians, 2nd ed.

music can be found in these works as allusions, for example the repeated presence of the chord formed by the open strings of the guitar: $E - A - D - G - B - E$.⁶ In his last creative period Ginastera incorporated a variety of elements from the international *avant-garde* style, including polytonality, the use of quarter-tones, and aleatoric procedures. Furthermore, he turned to 12-tone writing and employed magic and supernatural connotations for his works, such as the *Presto Mágico* of the *Cantata Para la América Mágica*, and the *Scherzo allucinante* of the First Piano Concerto.⁷

Work

The *Pampeana No.1* was written in 1947 and is a transitional work inside Ginastera's *oeuvre*. The subtitle "Rhapsody" gives insight into the character and nature of the piece. It is quasi-improvisational, with cadenzas and recitatives that highlight the virtuosity of the violinist. The opening *Lento e liberamente ritato* incorporates a guitar motive ($E - A - D - G - B - E$) in the piano accompaniment, while the violin sings a melody influenced by Eastern European music. This can be seen in the use of an accented first beat 32-note followed by a long sustained dotted eight-note and quarter-note. Perhaps this element is inherited via Bartók's Rhapsodies for Violin and Piano, whose structure the *Pampeana* closely resembles. The harmonic and melodic language in this first part is based on quartal harmonies. A short

⁶Ibid.

⁷Ibid.

cadenza based on the “guitar motive” leads to a closing statement of the opening melody. The second part of the *Pampeana* is a rustic peasant dance, the *Malambo*, especially favored by Ginastera during his early compositional period. The *malambo* is a fast 6/8 dance of the *gauchos*.⁸ In this piece the dance serves as a vehicle for Ginastera to explore violin pyrotechnics, with the use of fast *arco*, right-hand and left-hand pizzicato combinations.

Example #2- *Pampeana* No.1 mm. 145-148



Double-stops and harmonics are also exploited while the energetic rhythmical drive is achieved through the constant interplay of 6/8 vs. 3/4. A long passage of arpeggios in fourths leads to a violin recitative-cadenza, which exploits chords with open strings and octaves. The *malambo* resumes afterwards and an *accelerando* whole-tone scale serves as a bridge to the exhilarating coda.

The *Pampeana No. 1* is regarded as a transitional work of Ginastera and has not attained the fame of its sister work, the *Pampeana No. 2* for cello, which has entered the standard repertoire of cellists. This is a shame, since Ginastera’s only work for violin and

⁸Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 216.

piano constitutes a challenging but rewarding piece for professional violinists searching for fresh repertoire equally as demanding as Ravel's *Tzigane* or Bartók's Rhapsodies.

Timing: 14 minutes

Piazzolla, Astor. Tango in A for Violin and Piano (1949). (Tonos: Darmstadt, N.D.).

Life

The name Astor Piazzolla is instantly associated with the world of tango and its principal instrument, the *bandoneón*. He was born in Mar del Plata in 1921, and at a young age, his family moved to New York. There he met Gardel, with whom he occasionally performed. In 1936 he returned to Argentina, giving concerts as a *bandoneón* virtuoso and making arrangements for famous tango orchestras, particularly that of Aníbal Troilo, one of Piazzolla's idols. However, he eventually created an orchestra of his own, *Orquesta del 46*, to perform his own compositions. At this time his works were considered to be ahead of their time, particularly his dynamic orchestrations and daring harmonic content.⁹ Between 1950 and 1954 he composes a series of works, clearly different from the conception of tango at the time, and that further define his unique style: *Para lucirse, Tanguango, Prepárense, Contrabajando, Triunfal, Lo que vendrá*.¹⁰ At this point Piazzolla considered other venues for his creativity, studying conducting with Herman Scherchen and the contemporary scores of Bartók and Stravinsky. His immersion in classical music paid off with his work "Buenos Aires" (three symphonic pieces), which received a prize in the Fabien Sevitzyk competition and a scholarship from the French government to study in Paris with Nadia Boulanger (1954-

⁹Jorge Pessinís, and Carlos Kuri, Astor Piazzolla: Chronology of a Revolution. <http://www.piazzolla.org/biography>

¹⁰Ibid.

1955). During the following decades Piazzolla formed many groups, each one consisting of a different combination of string and electric instruments, in which he refined his thinking about how best to bring the tango to the concert hall. His works remain widely popular today, enjoying advocacy from such classical artists as Gidon Kremer, Yo-Yo Ma, and Daniel Barenboim. Piazzolla died in 1992, leaving behind a large output that synthesized a popular-urban dance of Argentina with an advanced harmonic language and compositional complexity.

Work

The Tango in A, one of Piazzolla's few original pieces for Violin and Piano, was written in 1949. This early work already displays the energy and rhythmic drive characteristic of his music. The first part consists of a syncopated flourish in the piano part, reminiscent of a *bandoneón*, which is immediately taken up by the violin. A fairly simple tonal harmonic scheme, with trademark sequences, is enriched with 9th and 11th chords. A short bridge ties up this section and leads to a passionate (*con fuoco*) theme played in double-stops (sixths) by the violin.

Example #3 - Tango in A mm. 35-36



A calmer section (*moderato*) - in which the *con fuoco* theme is further developed - offers contrast in rhythmical activity, and a richer harmony. This leads to a recapitulation of the opening section, which also closes off the work.

The Tango in A is a work of intermediate to advanced difficulty, appropriate for high school students as well as for professionals. Technically, the fast runs involving awkward fingering combinations, and double-stops (sixths) pose the greatest challenges.

Timing: 4 minutes

Ugarte, Floro. Sonata for Violin and Piano. (Universidad Nacional de Cuyo: Argentina, 1951).

Life

Floro Ugarte was born in Buenos Aires in 1884. His musical training took him eventually to Paris, where he studied at the Conservatory. When he returned to Argentina he taught composition at the National Conservatory and for a time was musical director of the famous *Teatro Colón*. Most of the music he wrote between 1910 and 1920 is conceived within a post-romantic style of either strict tonal character or impressionist harmonies.¹¹ It is in this style that his Violin Sonata is conceived. However, Ugarte was regarded as a nationalist. Besides his work at the National Conservatory and the Colón, he was also professor at *La Plata University*, director of the Buenos Aires Municipal Conservatory and member of the National Fine Arts Committee. His music can be described as simple and clear, nationalist but fresh.¹²

Work

A product of romantic inspiration, the Sonata for Violin and Piano by Floro Ugarte received the Municipal Prize from the city of Buenos Aires in 1928. The work is in the

¹¹Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 240.

¹²Susana Salgado, "Floro Ugarte," The New Grove Dictionary of Music and Musicians, 2nd ed.

tonality of *D major*, with an opening *Apasionado y expresivo* that starts with a haunting *D minor* melody in the violin. The predominantly passionate character of the opening is maintained throughout the movement, which has a short development and ends in *D major*. Technically this movement is similar to romantic sonatas, requiring a big sound, an ability to sustain extended spans of music, a limited use of double stops, and arpeggios encompassing the whole fingerboard. The second movement presents a melancholic melody in *G minor*, which gives the violinist an opportunity to create an intimate atmosphere. It is marked *Tiernamente melanconico* and besides some scales that run up to the seventh position and beyond, it is simple in both technique and in expression. The last movement, *Vivaz y animado*, is an animated dance in 6/8 meter resembling a *malambo* (an Argentine folk dance associated with the *gauchos*). However, the refined harmonies and melodic inflections come from post-romantic European music.

Comparing the Sonata by Floro Ugarte with the one written by Modesta Bor¹³, we find a similar outlook, level of difficulty, and position in the violin repertoire. They are both works that treat the instruments as equal partners. At the same time, although stylistically quite different, the tradition of the great romantic sonata, with an engaging violin part and beautiful melodies is readily apparent in both pieces. Finally, they should both find a niche in the duo-recital repertoire.

Timing: 20 minutes

¹³See Modesta Bor, "Sonata for Violin and Piano," 72.

BRAZIL

Fernández, Oscar Lorenzo. Romance for Violin and Piano. (Peer International Corporation: New York, 1942).

Life

Brazilian composer Oscar L. Fernández was born in Río de Janeiro of Spanish descent in 1897. His training took place in his hometown at the National Institute of Music.

Fernández was active in the development of musical culture in Río de Janeiro. He taught harmony at the National Institute of Music and was involved in the creation of the Brazilian Conservatory of Music, and the Brazilian Academy of Music. Fernández first works, dating from 1918-1922, include mostly piano pieces and solo songs and reveal his early orientation towards Romanticism and Impressionism.¹⁴ By the late 1920s and early 1930s he had evolved into a more personal style of composition, influenced by Brazilian folk music and novel procedures. He filtered the suggestions of native music into the delicacy and refinement of his own conceptions.¹⁵

His 1925 *Trío Brasileiro* received first prize in a contest sponsored by the *Sociedad de Cultura Musical* of Río de Janeiro. Among his most noted works are the opera *Malazarte*, *Suite Sinfônica Sobre Tres Temas Populares Brasileiros*, and his *Second Symphony*.

¹⁴Behage, Gerard. Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 204.

¹⁵Corrêa de Azevedo, Luiz Heitor. Brief History of Music in Brazil (Division of Music and Visual Arts, Department of Cultural Affairs, Pan American Union: Washington, D.C. 1948)

Work

The *Romance for Violin and Piano* is a short piece marked *Andante* in 2/4 meter. It is made up of an expressive melody sung by the violin throughout the piece. It shows influence of Impressionism, in particular of Debussy, with block chords and pedals in the piano part and arpeggio runs in the violin melody over 9th chords in the accompaniment. Traces of Romanticism can be found in the rapturous climax, built up by big *crescendo* markings over persistent triplet-motives in the melody. The *Romance* is a beautiful and rewarding piece both for the public and the performer. As with the Two Pieces by Cordero, technically the *Romance* can be played by an advanced high-school student, and it would be a good start for learning Latin American repertoire. The piece does not form part of Fernández's most ambitious compositions but it is certainly a welcome contribution to the short-piece violin repertoire.

Timing: 3 minutes

**Guarnieri, Mozart Camargo. Cantiga de Ninar for Violin and Piano (Lullaby).
(Associated Music Publishers: New York, 1944).**

Life

The prolific Brazilian composer Mozart Camargo Guarnieri was born in São Paulo in 1907. Son of a Sicilian immigrant, his early training as a pianist was followed with studies of composition with Baldi in São Paulo. Even at this early stage in his career he was inclined towards folk and popular music, and thus to composition in a nationalistic vein.¹⁶ In contrast to Villa-Lobos, Guarnieri prefers to quote directly from Brazilian Folklore, after which he treats these melodies polyphonically.¹⁷ After early success with a Piano Sonatina, a *Dansa Brasileira* for piano, and many chamber works, Guarnieri received a scholarship to study composition in Paris with Charles Koechlin from 1938-1940. During the 1940's he received prizes from the Fleisher Music Collection of the Philadelphia Free Library and from the Chamber Music Guild of Washington DC for his Violin Concerto and Second String Quartet respectively. As a result he was invited to the United States to conduct his Symphony No.1 with the Boston Symphony Orchestra. In the following years Guarnieri conducted the São Paulo Symphony Orchestra, directed the São Paulo Conservatory, and taught composition and

¹⁶Gerard Béhague, Music in Latin America: An Introduction (New Jersey : Prentice Hall, 1979), 206.

¹⁷Nicolas Slonimsky, Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 131.

conducting at the Santos Conservatory. As a guest conductor he appeared with the leading European and American Orchestras.

Work

The *Cantiga de Ninar* by Guarnieri is a short lullaby dedicated to the great violinist Yehudi Menuhin. The tempo marking is descriptive *Balançando* (Rocking) and is reflected in the piano accompaniment, an ostinato with balancing figures.

The complexity of the piece lies in the different meters Guarnieri uses in it: 2/4 for the melody, and 6/8 for the accompaniment, with a resulting instability created by the constant three against two. The violin melody uses the popular rhythm of the *habanera* (a triplet followed by two eight-notes) which gives the piece a sensuous character.

The *Cantiga de Ninar* would be an appropriate recital piece for advanced high school students, or professional violinists looking for short-lyrical pieces to include in their concerts.

Timing: 3 minutes

_____. ***Encantamento for Violin and Piano (Enchantment)***. (Associated Music Publishers: New York, 1944).

In contrast to *Cantiga de Ninar* and *Cantiga la de longe*, this short piece by Guarnieri is simpler in its rhythmical construction, with similar meters in both instruments, less contrapuntal writing, and more prominence given to the violin part. The violin is treated more idiomatically, with the use of double-stops, harmonics, and in general, a wider expressive range.

Example #4- *Encantamento* mm. 75-78



As with the other pieces the tempo marking is descriptive of the mood of the piece *Sereno* (Serene). After a short introduction, the violin enters with a passionate melody on the G string. This statement and development of the melody is followed by a contrasting second section with a faster tempo, *Un poco piu mosso*. In this longer section the violin explores passage-work over all its registers, uses double-stops (sixths), and requires both a broad *legato* and a precise *detaché*. The concluding section reiterates the opening theme, closing with a short coda in harmonics.

Encantamento is an accessible piece for advanced high school students. In it, the teacher can focus on tone production, vibrato, and the technical skills already discussed.

Timing: 6 minutes

_____. ***Cantiga lá de longe for Violin and Piano (Song from afar)***. (Associated Music Publishers: New York, 1945).

Probably the most striking feature of the “Song from Afar” by Guarnieri is the stratification of the melodic lines during the first twenty measures. In what seems to be an exercise in strict counterpoint, the piano presents two different *ostinati* (one in each hand) that serve as the accompaniment to the melodic line of the violin. Perhaps Guarnieri’s marking *Indolente* (indolent) tries to explain the idleness of the two lower voices against the expressive melody of the violin. As the piece progresses the piano part becomes more elaborated, extending first to three voices, then to four. The short second section of the piece, marked *Piu mosso*, brings clearer textures, with a single *ostinato* accompanying the melody. The third and final section of the piece returns to the opening mood, slow tempo again and aloof in character. Guarnieri’s *Cantiga lá de longe* can be regarded as a representative piece of the composer’s style. The rhythmic *ostinato* and intricate contrapuntal writing are traits common in most of his music. These qualities are, in turn, inherited from Brazilian popular dances, from which Guarnieri drew inspiration.¹⁸ This piece is a fantastic introduction to the work of its composer and is especially appropriate for college-level violin students.

Timing: 4 minutes

¹⁸Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 206.

____. **Sonata No. 4 for Violin and Piano.** (Ricordi Americana: Buenos Aires, 1957).

The Sonata No.4 by Guarnieri was written in 1956 in São Paulo. The work is divided into three movements, and as one expects from Guarnieri, it is written in a highly contrapuntal style, with mixed meters, and exploiting the character of Brazilian urban popular music. The first movement, marked *Energico ma espressivo*, begins with a motive that will become the melodic basis for the whole sonata:

Example #5- Sonata #4 First Movement m. 1



This interval succession of descending 4th, descending 2nd, ascending 6th, descending 2nd, and ascending 3rd; appears as a basic motive in both the primary and secondary theme areas of the first movement. A mere rhythmic alteration of the set in a slightly slower tempo, *Poco meno*, forms the second theme area. In general the character of this movement is tense, with an abundance of rhythmical drive and energy, while also respecting the neo-classic aesthetic of restraint and objectivity. The violin writing is idiomatic but eschews lyricism, with highly complex interval combinations, big leaps, and double stops (fourths, sevenths,

octaves). The restlessness of the opening movement is contrasted with a tender melody in the second movement (*Intimo*) which, as the theme unfolds, gains in expression. A second section marked *Poco meno* recalls the motive from the first movement, this time in augmentation and with several modulations. The last movement (*Allegro appassionato*) evokes the spirit of Brazilian folk (popular) music and, as the first movement, is written as a monothematic sonata form. The basic motive opens the movement although this time in a more relaxed and passionate character. The violin part is treated in a highly virtuoso manner, with an emphasis on long, broad *detaché*. A *poco meno* leads us into the development section where several transposed permutations of the theme create a tension that persists to the end of the movement.

Guarnieri's 4th Violin Sonata is a mature work from the composer's catalogue, where the neo-classic and national styles are synthesized in a highly original composition. It is a well-crafted piece worthy of professional violinists who want to add an exotic flavor to their repertory.

Timing: 20 minutes

Villa-Lobos, Heitor. O Canto do Cysne Negro (Song of the Black Swan) for Violin or Cello and Piano. (EB Marks Music Corporation: New York, 1948).

Life

Widely regarded as one of the finest Latin American composers, Brazilian Heitor Villa-Lobos was born in Rio de Janeiro in 1887. He learned the cello and the clarinet from his father, an amateur musician, whereas he was trained by Francisco Braga in composition. He pursued formal study on the cello (which remained his principal instrument) at the National Institute of Music under Niederberger. At the same time he traveled extensively to the north and south of Brazil, collecting folk melodies, and even working in a match factory. Villa-Lobos started composing from an early age, inspired above all by the popular urban music of Rio de Janeiro. He wrote quickly and effortlessly, his catalogue of compositions includes more than 800 works in all genres.¹⁹ The music of Villa-Lobos is generally characterized by its spontaneity. He was engaged in the stylization of Brazilian folklore, with the purpose of shaping it into an art form.²⁰

After the success of his initial works, which included the First Piano Trio, two Violin Sonatas, a suite for string orchestra; and his discovery of the music of Debussy and *Les Six*, he moved to Paris in 1923, where he lived for seven years. After the sensation that concerts of

¹⁹Gilbert Chase, Introducción a la Música Americana Contemporánea (Editorial Nova: Buenos Aires, 1958), 104.

²⁰Nicolas Slonimsky, Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 142.

his works in 1924 and 1927 caused, his music was published and began to be performed frequently.²¹ After his return to Brazil in 1930, Villa-Lobos was involved with the government as Director of Musical Education. This position allowed him to test several of his revolutionary teaching ideas with success. He organized choral concerts of several hundred students singing together repertoire ranging from the old masters to Brazilian folk music arranged and conducted by him. The two emblematic genres of Villa-Lobos' *oeuvre* have names coined by him: *chôros* and *Bachianas Brasileiras*. The *chôros* were actually urban instrumental groups composed of a soloist and accompaniment, that performed alone in dances or accompanying folk music.²² It was then Villa-Lobos who turned the *chôros* into a genre, which in his works has a close connection to the spirit of Brazilian folk music, and is written for a wide variety of instrumental combinations: solo piano, piano and orchestra, two orchestras and band; and many more. The *Bachianas Brasileiras* were created by Villa-Lobos to synthesize national character and universal outlook in his music.²³ As with the *chôros*, the instrumental combinations are varied with an emphasis on the cello, as with the famous *Bachiana Brasileira No.5* scored for soprano and eight cellos. Together with the Mexican Carlos Chávez, Villa-Lobos is regarded as the great master of Latin American nationalism in

²¹Luiz Heitor Correa de Azevedo, "Heitor Villa-Lobos," The New Grove Dictionary 2nd Ed.

²²Oneyda Alvarenga, Música Popular Brasileña (Fondo de Cultura Económica: México, 1947), 245.

²³Gilbert Chase, Introducción a la Música Americana Contemporánea (Editorial Nova: Buenos Aires, 1958), 106.

the twentieth-century. The gaiety and spontaneity of his music are the result of a synthesis between the spirit of his country and the work of the great European masters past and present, from Bach to Milhaud.

Work

The Song of the Black Swan is a short piece (barely 35 measures long), in which Villa-Lobos contrasts an undulating *ostinato* in the piano with a lyrical melody in the violin part. This *ostinato* of the piano, which probably portrays the undulating waves of a lake or brook as a swan swims by, is based on modal harmonies, while the melody is slightly chromatic.

Example #6 - *O Canto do Cysne Negro* m.10



The image shows a musical score for the piece 'O Canto do Cysne Negro' by Heitor Villa-Lobos, specifically measure 10. The score is written for violin and piano. The violin part is marked 'espressivo' and 'sfz' (sforzando), and features a lyrical, chromatic melody. The piano accompaniment consists of a steady, undulating ostinato pattern of triplets in the right hand and a similar triplet pattern in the left hand. The overall mood is nostalgic and introspective.

Marked *Adagio non Troppo*, the predominating mood of the piece is nostalgic and introspective. The expressive quality of the violin part would make it ideal for teachers looking for repertoire in the intermediate level to work on tone quality and beauty of sound.

Timing: 2 minutes

CHILE

Isamitt, Carlos. Tres Pastorales for Violin and Piano. (Editorial Cooperativa Interamericana de Compositores: Uruguay, 1947).

Life

The eclectic life of Chilean Carlos Isamitt was divided between painting, teaching, composition, and his work as an ethnomusicologist. His studies were centered in Santiago, where he attended the National Conservatory and the School of Fine Arts. Throughout his life he served in many posts: Director of the School of Fine Arts, teacher of music pedagogy at the University of Chile, and president of the Chilean Composers Association. He contributed many publications on the music of Araucanian Indians as well as their short-stories and myths, which helped document this disappearing culture. As a composer, Isamitt's style reflects his interest in Native American music:

I should include myself between those who have not disdained the stimulus for artistic creation proposed by folkloric manifestations, be them Creóle, Araucanian, or Huilliche.²⁴

Despite this interest, he also employed twelve-tone serial techniques, as shown in his *Tres Pastorales* for Violin and Piano. During the Fourth Centenary of the City of Santiago a panel

²⁴Gilbert Chase, Introducción a la Música Americana Contemporánea (Editorial Nova: Buenos Aires, 1958), 78.

of judges including Aaron Copland awarded him composition prizes for his ballet *El Pozo de Oro* (The Golden Well) and the *Pastorales*.

Work

Tres Pastorales is marked *Lento - Un Poco Alegre - Moderado*. The intricate and polyphonic 12-tone writing of these pieces make them suitable for professional violinists with an interest in serial music. The first one (*Lento*) starts with a two-measure piano introduction, which is followed by the appearance of the row in the violin.

Example #7- *Pastoral* #1 mm. 3-4



Serial procedures follow (retrograde, transposition) and result in constant leaps in the violin part. The layout of the piano part is highly complex (primarily three- and four-part writing) throughout the piece. The second Pastoral (*Un Poco Alegre*) shows increased use of mixed meters (2/8, 12/8, 4/4, 6/8). The writing remains contrapuntal; however rhythms are more varied with hemiolas, syncopation, and accents. The last piece (*Moderado*) is the longest of the three and is similarly cast in a highly complex contrapuntal style.

Technically, these pieces demand a thorough knowledge of the fingerboard: complex interval combinations, big leaps, trills, double-stops, and harmonics are some of the skills

used. As in the Sonatina by Roque Cordero these pieces are recommended only to graduate students or professionals with a grasp of serial music.²⁵

Timing: 15 minutes

²⁵See Roque Cordero, "Sonatina for Violin and Piano," 59.

Orrego-Salas, Juan. Pastoral y scherzo for Violin and Piano Op. 42. (Peer Music Publishing Corporation: New York, 1965).

Life

Juan Orrego-Salas, one of the leading composers and scholars on Latin American music, was born in Santiago in 1919. He grew up in a musical family. His teachers included the leading composers of the time in Chile: Domingo Santa Cruz and P. H. Allende at the National Conservatory. After graduation, he lectured in music history at the Conservatory and conducted the Santiago Catholic University Choir for several years. Guggenheim and Rockefeller grants enabled him to pursue graduate studies in the United States, where he studied composition under Thompson and Copland, and musicology under Paul Henry Lang and George Herzog (1944-1946). He returned to Chile in 1947 and was named professor of composition at the University. At the same time he became editor of the *Revista Musical Chilena*. In 1961 he moved back to the United States to direct the Latin American Music Center at Indiana University. From this important center he promoted Latin American Music through concerts, symposiums and publications. Neo-classic elements, such as a preference for Baroque and Classic genres and forms, modal linear writing, and rhythmic drive, form the basis of Orrego-Salas' style.²⁶ His later works also include quartal harmonies, variable meters,

²⁶Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 315.

altered chords, added-tone formations, clusters, and twelve-tone procedures.²⁷ Some of his most important works are: *Canciones Castellanas* Op.20 for soprano and chamber ensemble, *Sonata a 4* Op.55 for flute, oboe, harpsichord, and double-bass, and the cantata *América, no en vano invocamos tu nombre* Op.57 on texts by Chilean poet Pablo Neruda.

Work

The *Pastoral y Scherzo* was written in 1956 and is dedicated to Orrego-Salas' composition teacher Aaron Copland. The *Pastoral*, in 3/8 meter, is marked *piacevole*, fitting for its placid character. The themes are accompanied by modal and quartal harmonies. A short piano introduction leads into a *cantabile* melody marked *dolce*, and played by the violin. The texture is highly contrapuntal, with the presence of three parts throughout the whole piece. The *Scherzo* (marked *Allegro*) is written in 2/4 meter. The presence of rhythmic *ostinati*, motor-like figurations, and mixed-meters point to the influence of Stravinsky via Copland. The structure is ternary, with an *A* section characterized by rhythmic incisiveness, a lyrical *B* section that hints at tonality (*E* flat major), and a return to the *A* section. In the recapitulation of the *A* section, Orrego-Salas experiments with the use of colorist effects, such as *sul ponticello* in the violin part, and scales two octaves apart in the piano part (also in the opening).

²⁷Ibid.

Pastoral y Scherzo is a skillfully constructed piece, in which the two instruments are treated as equal partners. Among the technical work used by Orrego-Salas should be mentioned: *spiccato*, double-stops (sixths, fourths, and sevenths), *pizzicato*, and *sul ponticello*. College students and professionals can benefit from its performance.

Timing: 7 minutes

Soro, Enrique. Romanza for violin with piano accompaniment. (G. Schirmer: New York, 1921).

Life

Composer, conductor and pianist, Enrique Soro was born in Concepción (Chile) in 1884. He received his early training from his father, also a composer. He continued his studies at the Milan Conservatory in 1898-1904, where he received a First Prize in Composition in 1905. He spent some time in Europe giving concerts before returning to Chile in 1906, where he taught composition and piano at the National Conservatory, serving as director from 1919-1928. Among the many prizes Soro received are the Pan American Composition Competition, officer of the Crown of the King of Italy, and the Chilean National Arts Prize. As a composer Soro was the first Chilean whose solid technical preparation enabled him to work in the great musical forms, particularly the symphony and chamber music.²⁸ He pursued a post-Romantic aesthetic, and was profoundly influenced by composers such as Tchaikovsky and Schumann. His *Sinfonía Romántica* was the first full-length symphony written in Chile.²⁹

²⁸Gilbert Chase, Introducción a la Música Americana Contemporánea (Editorial Nova: Buenos Aires, 1958), 79.

²⁹Juan Orrego-Salas, "Enrique Soro," The New Grove Dictionary of Music and Musicians. 2nd ed.

Work

The Romance by Enrique Soro is a characteristic lyrical slow salon piece. Written in a post-Romantic vein, it shows a clear understanding of violin technique, exploiting the sonorities of each register, with an abundance of expressive writing. After a short piano introduction, the violin enters with a *G major* melody played first only in the *A* string, then in the *G* string. After several modulations and permutations of the theme, the first section of the piece closes in *G flat major*. The next section (*Piu mosso*), marked by a haunting new theme that expresses and maintains the urgency up to a dramatic climax (*Poco piu agitato*), modulates immediately to *F sharp minor*. The third and final section of the work consists of a recapitulation of the opening theme. The *Romanza* by Soro is a short lyrical piece that could work as an encore in recitals for violinists of all levels, from advanced high school students to professionals.

Timing: 4 minutes

_____. Sonata no.2 in A minor for Violin and Piano. (G. Schirmer: New York, 1924).

A product of Romantic inspiration, the Sonata No.2 by Soro is a grand-scale work in four movements. The first one, *Allegro*, is written in a straightforward sonata form. The general character of the movement can be described as dramatic, with an equal distribution of thematic material to both instruments. The first theme is shared by both instruments, alternating sections until a scale played by the violin makes a connection to the more lyrical *F major* second theme area. A rather short development section creates tension by contrasting motives from the themes of the exposition, leading into the recapitulation. In general terms both the structure and harmonic language of the first movements conforms to a romantic and even classical pattern: it is completely tonal. The second movement (*Scherzo*) is written in *A major* with a $3/8$ meter. It shows an elf-like *leggiero* character that is often associated with Mendelssohn. The *Trio*, written in the subdominant, *D major*, consists of block chords in the piano part, to a *ricochet* accompaniment in the violin:

Example #8- Sonata #2 *Trio* mm. 1-4



A Schumannesque *Intermezzo* makes up the third movement. It is a tender *E major* melody in an *ABA* overall movement structure. The tenderness of the *Andante* section is contrasted by a *Piu mosso* in *C minor*, which adds drama to the central part of the movement. The concluding *Finale (Allegro con brio)* returns to the drama and instability of the first movement. The *F major* second theme area offers a deeply felt melody reminiscent of Schumann.

Although written in the first quarter of the twentieth-century, this sonata by Soro could be used as an introduction to the duo-repertoire in the romantic era. In terms of technique, the sonata could be played by advanced high school students, as it offers no difficult double-stops or bowing combinations. The piano part is a little more complex, but still it is a beautifully constructed work that deserves some kind of attention, particularly the third movement.

Timing: 18 minutes

MEXICO

Chavez, Carlos. Sonatina for Violin and Piano. (Pacific Music Press: San Francisco, 1928).

Life

In his life, the prolific composer Carlos Chávez assumed almost every role in the musical profession. He founded the Mexico Symphony Orchestra in 1928 and was its conductor for 20 years; he created the curricula and was director of the newly founded National Conservatory; and he worked as a government official in many musical endeavors. Chávez is regarded as the most important Latin American composer of his generation. His influential teachings helped to form generations of Mexican composers. His influence was not limited to the classroom, as he premiered many of his student's works with the Mexico Symphony Orchestra. Born in 1899 in Mexico City, his list of teachers included Manuel Ponce, although most of his formal training was on the piano, since he believed that the best teachers would be the great masters.³⁰ In his early compositions the two main influences of Chávez's output were Romantic music and Mexican folklore. He was a nationalist, some of his compositions using Indian themes and instruments. While nationalism did not cover his entire compositional output, he was particularly successful in assimilating the essence of folk

³⁰Gilbert Chase, "Carlos Chávez," New Grove Dictionary of Music and Musicians, 2nd ed.

music elements.³¹ Also important in Chávez life were his associations and friendships in the United States. During the years 1926-28 he lived in New York where he formed lasting friendships with Cowell, Copland, and Varèse. He worked with the International Composers' Guild and the Pan American Association of Composers. His most important activities in the United States were in 1940, when Chávez organized a series of concerts in New York's Museum of Modern Art featuring exclusively the music of Mexico. Also, in 1958-9 he held the Charles Eliot Norton Chair of Poetics at Harvard University. In 1948 Chávez resigned his position with the Mexico Symphony to devote more time to composition, but he remained active as guest conductor in Mexico and elsewhere. His importance as a composer is shown by the following words that Copland dedicated to him:

Single handedly, he (Chávez) has created a tradition no future Mexican composer can afford to ignore...no other composer-not even Béla Bartók or Manuel de Falla- has succeeded so well in using folk material in its pure form while at the same time solving the problem of its complete amalgamation into an art form.³²

Work

The Sonatina for violin and piano was written in 1924 as part of a series of three sonatinas (the other two are for piano solo, and cello and piano) he dedicated to his wife Otilia

³¹Gerard Béhague, Music in Latin America: An Introduction (New Jersey : Prentice Hall, 1979), 130.

³²Elliot Antokoletz, Twentieth Century Music (New Jersey: Prentice Hall, 1941), 221.

Ortíz. All of the sonatinas are of small dimensions, in these short works Chávez wanted to achieve a sense of coherence and concision typical of longer, more ambitious works.³³ The Sonatina for violin and piano is written in one single movement and divided into five sections. The first one (*Largo*) introduces a lyrical and expressive melody:

Example #9- Sonatina- First Movement mm. 1-3



The theme is developed through constant modulations and it is linked to the second section *meno mosso*. Using a motif from the initial *Largo*, this section explores the different registers of the violin exploiting the motive and arriving at the brilliant *Scherzo*, which constitutes the third part of the piece. This fantastic movement exploits technical elements of the violin, using pizzicato, glissandos, and *sul ponticello*. Traces of folk music can be found in the use of three against two in the 6/8 movement. An *adagio* immediately follows which offers a dynamic and emotional contrast to the previous section. Austere in character, it is marked *sempre rigorosamente in tempo e senza vibrato*. The piece concludes with a repetition of the initial *Largo*, this time in an expanded version, with the violin playing in octaves in a majestic closing.

³³Roberto García Morillo, Carlos Chávez: vida y obra (Fondo de Cultura Económica: México, 1960), 31.

The Sonatina by Chávez is a short and effective example of the composer's initial development. As a repertoire piece, advanced college students and professional violinists would find a well-constructed work, with various technical feats but musically rewarding.

Timing: 10 minutes

_____. **Variations for Violin with Piano.** (G. Schirmer: New York, 1971).

The Variations for Violin with Piano were written as a result of a commission from the Chamber Music Society of Lincoln Center in 1971. This music is composed in a highly complex dissonant style. The opening hints at a use of the twelve-tone method, with a statement of the twelve notes consecutively, and the immediate transposition of the row:

Example #10 Variations mm. 1-5



There is no descriptive tempo marking, but rather only a metronome (quarter-note = 46) and the heading *ma liberamente*. Each of the variations has a different tempo, but they are always made up of big leaps, dissonant double-stops (seconds, sevenths, ninths), four-note chords, and contrapuntal writing. The Variations are written for professional violinists, even if they do not show the usual brilliant writing associated with virtuoso music, a highly accomplished technique is necessary to perform them.

Timing: 12 minutes

Galindo, Blas. Suite for Violin and Piano. (Ediciones Mexicanas de Música: Mexico, 1961).

Life

Mexican composer Blas Galindo was born in the city of Jalisco in 1910. His formal training took place at the Conservatory of Mexico, where he studied composition with Carlos Chávez. After early teaching experience in the provinces, he returned to Mexico City in 1935 and formed the *Grupo de los Cuatro*, the Mexican equivalent of the “Mighty Five” and *Les Six*, with José Pablo Moncayo, Daniel Ayala, and Salvador Contreras. Their society consisted of joint concerts, where they performed their own music, all drawing attention to Mexican nationalistic music. As is the case with Luis Sandi and Silvestre Revueltas, Galindo’s music became known in the United States through the concerts of Mexican music organized by Carlos Chávez in New York’s Museum of Modern Art in 1940. There, his *Sones Mariachis* for orchestra was premiered and became a standard of the modern Mexican symphonic repertory.³⁴ Up until 1940 his music was characterized by an almost literal interpretation of Mexican folklore, in somewhat crude diatonic harmonies.³⁵ However, as a result of his studies under Copland at the Berkshire Music Center in 1941, he turned towards neo-classicism, without relinquishing the characteristic Mexican element.³⁶ His success during his

³⁴Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 143.

³⁵Nicolas Slonimsky, Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 237.

³⁶Ibid.

studies gained him a commission from the Koussevitzky Foundation. In 1942 Galindo started teaching at the Mexico City Conservatory, and by 1947 he was its director, a position he held until 1961.³⁷

Work

The Suite for Violin and Piano was written in 1961 as a result of a commission from the *Juventudes Mexicanas Musicales* (Mexican Musical Youths). The joyous opening movement (*Danza*) is marked *Allegretto* and while the meter is 2/4 there is a wide variety of hemiolas implying 3/8 and 2/8. There is ample use of double stops, including seconds, fourths, and sevenths used in awkward combinations.

Example #11 Suite, First Movement mm. 36-38



These double stops are precisely the major difficulty presented in this movement, where the bowing technique is fairly simple. The second movement, *Melodía en Lento*, shows the influence of Copland in its diatonicism; the entire movement does not contain a single accidental. The piano part is made up of blocks of chords, using dissonances without resolving them. This movement involves a lot of changing meters, and as in the first movement, the expressiveness is achieved by an increased use of double stops. The

³⁷Amelia García León, Vida musical en Guadalajara (Secretaría de Cultura: Guadalajara, 1996), 134.

concluding *Son Huasteco* is openly nationalistic, with the folkloric element present in its rhythmical and melodic build up. Marked *Allegro* in 3/8 meter, the alternation of 3/4 and 2/4 hemiolas also denote the *Mestizo* folk music element.³⁸ The momentary use of 5/16 meter also contributes to the rhythmic complexity of the movement. Technically speaking, the violinist skills used in the *Son* are similar to those found in the preceding movements.

The Suite by Galindo will be a technically challenging piece for college students. The use of odd double stops, not ordinarily practiced in technical routines, calls for special training in putting the piece together. Scales in seconds, fourths, and sevenths could serve as preparatory exercises and will surely save the student time when work on the piece starts. The Suite is a musically rewarding piece, tuneful and fun to play.

Timing: 14 minutes

³⁸Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 143.

_____. **Sonata for Violin and Piano.** (Ediciones Mexicanas de Música: México, 1950).

Galindo's heritage is present in the folkloric elements of his 1945 Sonata for violin and piano. The combination of triple and duple units to form five units together with the extensive use of sequence in his melodies may derive from the sequential character of much mestizo music.³⁹ The Sonata is divided in three movements. The first one (*Allegro*) is the most ambitious of the three, both in length and in compositional scope. It is very complex, with a wide variety of meters following each other in rapid succession. Structurally the movement is divided in five sections as follows: A (C Major), B (A Major), A1 (F Major), B1 (G Major), A (C Major). The melodic construction of the first one is rather intervallic, with constant use of fourths: *E – A – E – B – F*:

Example #12 Sonata, First Movement mm. 15-16



As a contrast, the second area is romantic (marked *appassionato*) and providing room for expressiveness and the development of a warm sound. This beautiful section is followed by a transposed return to the opening section with its strict, motor like drive. An abbreviated

³⁹Ibid.

exposition of the lyrical theme is followed by the recapitulation of the first section. The second movement (*Largo, molto espressivo*), which is written in ternary form (*ABA*), starts right away with a violin cantilena supported by legato chords in the piano part. The hymn-like quality of the opening is contrasted by a middle section (*Allegretto*) that reminds us of a *Gavotte* with its duple meter. It also makes use of contrapuntal (two-voice) writing. The concluding section returns to the opening *arioso*. The concluding *Molto Allegro* in 2/4 meter is a rhythmic *tour de force* where the basic motive, one eighth-note – two sixteenth-notes, is repeated for two pages in the violin part. This vigorously rhythmic part only ceases with the arrival of a contrasting and lyrical second section which however has the marking *sempre in tempo*, making clear that the tempo must keep flowing. The last section brings back the opening motive which draws the movement to a close.

The violin writing in Galindo's Sonata is completely different from his Suite. In the latter there are plenty of double stops which contributed to the complexities of the piece. In the Sonata is the constant change of meters (1st movement), and rhythmic *ostinatos* (3rd movement) which constitute the hardest part of the piece. It is completely lacking in double stops or virtuoso elements: it is pure music. However, the dryness of the thematic material and sobriety of character may cause this Sonata to be more appropriate for experienced professional players who want to expand their repertoire.

Timing: 17 minutes

Halffter, Rodolfo. Pastorale for Violin and Piano. (Peer International Corporation: New York, 1949).

Life

Though born in Madrid in 1900, Rodolfo Halffter resided in Mexico from 1939 until his death in 1987. Son of a German father and Spanish mother, his training was autodidactic, receiving encouragement from the composer Manuel de Falla and the music historian Adolfo Salazar. After the Spanish Civil War he worked in Mexico as Professor of Analysis at the National Conservatory. From 1946 he was editor of the journal *Nuestra Música* and also managed the *Ediciones Mexicanas de Música*. Halffter's musical style could best be described as nationalist [Spanish] using a neo-classic idiom, incorporating international elements, with an eventual evolution to atonalism and to some extent twelve-tone techniques.⁴⁰

Halffter absorbed the neo-classic style from Manuel de Falla and Stravinsky. The restraint and economy of means in his music can be heard in his *Violin Concerto* (1940) premiered by Samuel Dushkin and recorded by Henryk Szeryng. Another quality of his music is the use of polytonality and complex rhythmic patterns from Spanish folk music.⁴¹

⁴⁰José María Neves, "Estudio Comparativo Dentro de la Producción Musical Latinoamericana," América Latina en su Música (Siglo Veintiuno Editores: Mexico, 1980), 208.

⁴¹Gerard Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 252.

His melos is rooted in Spanish folklore, and his rhythmic invention adds impetus to the thematic material.⁴²

Work

The mixed-meters and syncopation of the *Pastorale* (1946) quickly denote the Spanish roots of the rhythmic style of Halffter. The piece, marked *Moderato*, is constantly switching between a lyrical melody and violent *forte* rhythmical outbursts of double-stops in different meters. The melody modulates several times and there is plenty of virtuoso passage-work for the violin. Fast runs, double-stops (fourths, seconds, sevenths), big leaps, double harmonics and flying *stacatto* are some of the techniques Halffter uses in this piece. In fact, the *Pastorale* is a fine example of Halffter's style of composition.⁴³

The brilliance and buoyancy of this piece makes it a remarkable addition to the repertoire. Henryk Szeryng, the famous violinist, performed and recorded the *Pastorale*, a detail that attests to the quality of the composition. It is however a complicated work; which is best restricted to advanced instrumentalists, either professional or graduate students.

Timing: 12 minutes

⁴²Nicolas Slonimsky, Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 238.

⁴³Nicolas Slonimsky, "Chamber Music in America," Cobbett's Cyclopedic Survey of Chamber Music, Volume 3 (Oxford University Press: London, 1963), 193.

Revueltas, Silvestre. Three Pieces for Violin and Piano. (Southern Music Publishing: New York, 1951).

Life

An exact contemporary of Carlos Chávez, Revueltas was born in Durango in 1899. His professional life began as a violinist, studying at St. Edwards University in Austin and at the Chicago Musical College, at one point with the renowned pedagogue Ottokar Sevcik. For a time he worked in theatre orchestras in Texas and Alabama. However, at the urging of Chávez, he joined the Mexico Symphony Orchestra as assistant conductor in 1929 and began to compose. He also taught the violin and chamber music at the National Conservatory. Almost all of Revueltas' works were written during the last ten years of his life. He died at the premature age of 41 as a result of alcoholism. Revueltas was a nationalist composer of international reputation. He drew mostly on the popular and folk music of contemporary Mexico and made this the source of his style.⁴⁴ Here lies his principal difference with Chávez, who was inspired by the pre-Columbian Aztec past.⁴⁵ He wrote no symphonies; rather his works are sketches, evocation of moods, or musical pictures of Mexico.⁴⁶ The harmonic and

⁴⁴Gerard Béhague, Gerard, Music in Latin America: An Introduction (New Jersey: Prentice Hall, 1979), 145.

⁴⁵Elliott Antokoletz, Twentieth Century Music (New Jersey: Prentice Hall, 1941), 227.

⁴⁶Nicolas Slonimsky, Music of Latin America (New York: Thomas Y. Crowell Company, 1945), 248.

contrapuntal texture of his music is based on free superposition of simple melodic phrases.⁴⁷

He summed up his code of aesthetics in the following program notes:

My music is functional architecture, which does not exclude sentiment. Melodic fragments derive from the same impulse, they sing in persistent rhythms, ever in motion; they produce sonorities that may be strange because they are not common. My rhythms and sonorities are reminiscent of other rhythms and sonorities, just as building material in architecture is identical with any building material, but it serves for constructions that are different in meaning, form, and expression.⁴⁸

Work

The Three Pieces for Violin and Piano were written in 1932. Revueltas was an accomplished violinist, and so, the technical resources in this composition are abundant. The first piece is marked *Allegro* and is divided into three distinct sections. The first one is characterized by its rhythmic drive, with a vigorous theme played on the *G string* by the violin, over an *ostinato* of sixteenth-notes in the piano. The slower (*Poco meno*) middle section is contrasting, with the lyrical melody played exclusively by the violin and the piano reduced to a supporting role. This short section is followed by a re-exposition of the opening theme, this time transposed into a higher register. This brings the movement to a conclusion. The second piece (*Lentamente*) is very brief and more lyrical. The material here is pentatonic, both in melody and accompaniment, with three different layers of structural build up. A simple

⁴⁷Ibid.

⁴⁸Ibid.

melody in the violin and a counter melody in the left-hand of the piano are complemented by a simple *ostinato* in the right-hand of the piano part.⁴⁹ The last piece of the set (*Allegro*) displays the influence of Mexican folk music in the interplay between the marked 6/8 meter and the 3/4. The opening juxtaposes sixteenth-note *ostinatos* in the piano part, while the violin part consists of a melody in Dorian mode. However, the middle *Allegro vivace* explores bitonality and polyrhythmic cross-relations, probably influenced by Stravinsky, as Antokoletz points out.⁵⁰

With Revueltas' Three Pieces we encounter a piece that has already sublimated nationalistic influences and has filtered international idioms, creating a fantastic modernistic approach to violin writing. Technically, double stops are dissonant (seconds, sevenths, ninths) and the interval combinations create passage-work that requires innovative fingerings. This is a complex piece, requiring skilled professionals on both instruments.

Timing: 10 minutes

⁴⁹See Slonimsky, Music of Latin America, n.21 above, 248.

⁵⁰Elliott Antokoletz, Twentieth-Century Music (Prentice Hall: New Jersey, 1998), 227.

Sandi, Luis. Aire Antigo for Violin and Piano (Old Air). (Ediciones Mexicanas de Música: México, 1961).

Life

Mexican composer Luis Sandi was born in 1905. He studied violin, voice, and composition at the Mexico City Conservatory. After graduation he worked primarily as a choral conductor, founding in 1938 the *Coro de Madrigalistas*, the foremost Mexican chorus.⁵¹ Sandi also pursued a brilliant career as pedagogue and music administrator. He was director of the music department at both the Ministry of Education and the National Institute of Fine Arts. Sandi's style as a composer could best be described as Indianist, that is, he drew thematic material from the Mexican-Indian folklore.⁵² Examples of his use of folk material can be found in his orchestral work *Yaqui Music*, an arrangement of Native American music from Sonora, the Suite *Bonampak*, and his opera *Carlota*. As a writer on music his publications include *Introducción al Estudio de la Música: Curso Completo* (a manual for music appreciation in secondary schools) and anthologies of his newspapers articles. Sandi was associated with Chávez, who premiered many of his works both in Mexico and the United States. They both believed that authentic Latin American music had to be rooted in national folksong. As Sandi himself said:

⁵¹Robert Stevenson, "Luis Sandi," The New Grove Dictionary of Music and Musicians, 2nd ed.

⁵²See Béhague, Music in Latin America: An Introduction (Prentice Hall: New Jersey, 1979), 146.

Latin American composers should have faith in the evolution of traditional elements in their music, between them folkloric music; and use their genius to create their own musical language.⁵³

Work

Aire Antigo is a work dating from 1961. It falls into six sections, the first one a slow introduction in the form of a violin cadenza. A simple melody is exposed through double stops (fourths, fifths, and octaves) and other colorist effects (playing the theme using only the G-string). The second section presents a pentatonic air, probably inspired or drawn from Indian folklore. It is a lively theme first stated by the violin and then by the piano. These exchanges are treated with a variety of rhythmic elements, such as syncopations and hemiolas, and the violin part is virtuosic with frequent recourse to *jeté* bowings. The third section recapitulates the opening cadenza, now shared between the violin and the piano with slight variations using arpeggios and harmonics in the violin part. The brilliant fourth section further exploits the virtuosity of the violin, using thirds in high positions and left hand pizzicato. In the fifth section the air is transposed and further developed thematically by both instruments. Finally the last section poses another challenge to the violinist, closing of the piece with octaves and mixed bowings.

Luis Sandi's *Aire Antigo* has the overall feeling of a virtuoso theme and variations from the nineteenth century, in the style of Paganini, Wieniawski and Vieuxtemps but with

⁵³Luis Sandi, "El nacionalismo, la música tradicional y el compositor latinoamericano" Music in the Americas, George List and Juan Orrego-Salas ed. (La Haya), 1967.

fewer skills for the violinist to master. Although thematically inspired by folk music its overall structure is indebted to European models. This piece could be used for pedagogical purposes; it would actually be a novel way of introducing technical elements such as fourths and fifths to advanced high school students.

Timing: 8 minutes

PANAMA

Cordero, Roque. *Dos Piezas Cortas for Violin and Piano*. (Peer International Corporation: New York, 1960).

Life

Panamanian composer Roque Cordero has lived in the United States since the late 1960's. He was director of the Latin American Center at Indiana University and served on the faculty of Illinois State University for 25 years. As a pedagogue, Cordero has enjoyed a high reputation in the United States through his composition pupils. In Latin America, he enjoys a high esteem as the author of the popular *Curso de Solfeo* (*Solfège Method*), used in most conservatories. After early training in Panama, he received composition lessons from Ernest Krenek and conducting from Dimitri Mitropoulos in Minnesota. Then, he moved back to Panama, where he spent fifteen years teaching at the Conservatory and conducting the National Symphony Orchestra. During his tenure, he helped organize professional musical life in Panama, establishing the first education program for music teachers and composition studies.

In his compositional style, Cordero reveals the influence of the folk music of his country mixed with modern techniques. After 1946, following his studies with Krenek, he adopted elements of 12-note serialism in such works as *Ocho Miniaturas* (Eight Miniatures) and the *Sonatina for Violin and Piano*. About his use of folk elements, Cordero says:

I am not necessarily quoting from the Panamanian folk song because I have very seldom quoted directly from Panama folk song, but I do use rhythmic elements and some melodic design that can be found there without being any one in particular.⁵⁴

Cordero has received commissions from the Koussevitzky Foundation, Dimitri Mitropoulos, the National Endowment for the Arts, the Cincinnati Symphony, and the Elizabeth Coolidge Foundation, among others.

Work

Dos Piezas Cortas (Two Short Pieces) were written in 1945. The first one, *Evocación*, is slow (*Adagio cantabile*) and of meditative character. While the violin melody suggests the tonality of B flat minor, the piano accompaniment consists of an *ostinato* maintained throughout most of the piece. The *ostinato* has a three layered texture. A pedal C - G which eventually resolves to D flat - B flat (*i 6/3*) is adorned with interval figurations of fourths, fifths, and sixths.

Example #13 - *Evocación* m. 1



⁵⁴Thomas C. Townsend, "A Conversation with Roque Cordero," LAMúsica (Bloomington), no.4 (May 1999)

The songful and heartfelt melody is cast in alternating meters of 5/4 and 4/4. The instability created by the 5/4 in the opening six measures is contrasted with the yearning and expression of the middle part in 4/4 meter. In the last measures the 5/4 returns with the recapitulation of the opening theme.

The second piece (*Danza*) is based on a Panamanian folk dance, the *mejorana*, which is cast in 6/8 meter.⁵⁵ Marked *Allegro giocoso*, this piece is characterized by its cheerfulness, syncopated rhythms, and constant accents:

Example #14 - *Danza* mm. 5-6



The simple expression of *Evocación* coupled with the energy and dynamism of *Danza* makes these pieces highly accessible to the public. Nevertheless, their harmonic language remains modern, with basic progressions being interpolated with outside chords, sometimes hinting at bitonality.

⁵⁵Roque Cordero, "Panama," The New Grove Dictionary of Music and Musicians, 2nd ed.

Dos Piezas Cortas is a fantastic way of introducing advanced high school students to modern and provocative harmonic settings and to the Latin American repertoire. *Evocación* is very simple technically; it does not go further than sixth position, without sacrificing the musical quality. *Danza* does include big leaps, sometimes above the seventh position, but, nevertheless, everything is contained within a feasible intermediate-advanced violinist framework.

Timing: 5 minutes

_____. **Sonatina for Violin and Piano.** (Peer International Corporation: New York, 1962).

The Sonatina for Violin and Piano is Cordero's first work to use the twelve-tone method of composition.⁵⁶ Written in 1946, the basic set used in all three movements of the work consists of major and minor thirds, minor seconds, and their inventions.⁵⁷ The first movement starts with a slow introduction (*Adagio*) in which the row is stated:

F# - D - D# - B - G - G# - C - A - Bb - Db - F - E

The ensuing *Allegro con Spirito* is divided in four parts. The first one has a *moto-perpetuo* character, with fast sixteenth-note runs. The second section is slower and lyrical, incorporating double-stops. The third section reiterates the *moto-perpetuo* figuration, this time using left-hand *pizzicato*, bigger leaps, and *staccato* bowing. Finally, the fourth section transposes the melody of the slow section, before falling into a fast and short statement of the row, which acts as a coda for the movement.

As described by its tempo marking (*Largo e recitativo*), the second movement starts with a short recitative, followed by an *Andante, quasi adagio*. The primarily homophonic texture of the melody is contrasted by a rich piano accompaniment. This movement makes use of harmonics and tremolos. The opening *Largo e recitativo* also works as the closing statement.

The last movement (*Allegro moderato e burlesco*) makes use of mixed meters, including 6/8, 3/4, and 9/8. As a result, it is very active rhythmically speaking, with syncopation, hemiolas,

⁵⁶Gerard Béhague, Music in Latin-America: An Introduction (Prentice Hall: New Jersey, 1979), 304.

⁵⁷Ibid.

and different articulations. The active character of the piece comes to a halt at the middle of the movement when a poignant melody marked *melanconico*, heard in the first movement, appears transposed. This short statement is followed by a recapitulation of the opening motive of the movement, which comes to a brilliant conclusion.

The Sonatina is a very complex piece. The first movement is the most difficult of the three. It asks the performer to have almost every aspect of violin technique ready for its performance. The right hand is used in various mixed bowings, combining flying staccato, slurs, and spiccato. The left hand has various big leaps combined with slurs and left hand pizzicato. The second movement, although less complex, still indulges in a long passage of artificial harmonics in a very high register. Such passages are always very difficult to control. The last movement covers some of the skills present in the first movement but with more complex rhythmic settings and combinations. This piece is recommended only for college students (probably graduate) and professionals with a special interest in serial music.

Timing: 18 minutes

PERU

Sas, Andrés. Cantos del Perú for Violin and Piano (Songs of Peru). (Southern Music Publishing Company: New York, 1935).

Life

Although born in Paris in 1900, Andrés Sas' style of composition fuses a mastery of technique together with native Peruvian melodies and rhythms.⁵⁸ His musical studies took place in Brussels, where he graduated from the Royal Conservatory with prizes in Violin and History of Music. In 1924 the Peruvian government engaged him to teach at the National Academy in Lima. After a brief return to Belgium, he founded the Sas-Rosay Music Academy in Lima with his wife, Peruvian pianist Lily Rosay in 1930. A devoted historian, Sas was the first Peruvian to study the indigenous music of Peru, particularly of Pre-Columbian cultures such as the Nazca and Inca, as well as contemporary folklore.⁵⁹ Between 1930 and 1950 he co-directed several journals in which his papers on colonial folklore established him as the leading authority on Peruvian music.⁶⁰ By 1951 he was director of the Conservatory, where he taught theory and

⁵⁸Nicolas Slonimsky, Music of Latin America (Thomas Y. Crowell Company: New York, 1945), 276.

⁵⁹Gibert Chase, Introducción a la Música Americana Contemporánea (Editorial Nova: Buenos Aires, 1958), 69.

⁶⁰Robert Stevenson, "Andrés Sas," New Grove Dictionary of Music and Musicians 2nd ed.

composition until 1966. His compositional style can best be described as nationalist. He quotes Inca melodies directly, pursuing the creation of an authentic Peruvian school of composition:

Countries like Perú, which do not have clear national styles in accordance to the race that form them, should create such styles before looking at universal forms.⁶¹

Work

Each of the four movements of *Cantos del Perú* has a descriptive title that refers to the authentic Inca melodies that are incorporated into it. The first one, *Siembra* (Sowing Season), starts with a slow piano introduction that sets the mood for the somber violin melody. Sas further develops the melody, retaining its pentatonic build-up. The next movement, *Kachampa* (War Dance), is a dazzling dance in 2/4 meter marked *Allegretto*. The main melody is based on two rhythmic motives that outline the pentatonic quality of the music. The brilliance of the violin part is highlighted by passages in octaves, pizzicato and off-beat accents. *La Nusta* (Concubine of the Inca king) is a poignant slow melody in G minor which Sas uses to full advantage. First, he treats it imitatively in the piano introduction; then he states it using different registers and double stops in the violin part. *Aire y Danza* (Air and Dance) opens with a violin recitative, again using a pentatonic scale. This short introduction is followed by the calm air, which is accompanied by an aggressive dotted eight-note and sixteenth-note *ostinato* in the piano part marked *con obsesión* (with obsession). The second part of the movement, *Danza*, is a lively

⁶¹Alberto Giordano, Cien Músicos de América (Ediciones Morán: Buenos Aires, 1946), 264.

Andean dance called *Huayno*, which is characterized by short, syncopated, anhemitonic (without semitones)-pentatonic melodies.⁶²

Cantos del Perú is basically a suite modeled on late nineteenth-century European Salon pieces. The violin is treated idiomatically, with well-considered double stops (particularly in *La Nusta* and *Aire y Danza*). The second movement, *Kachampa*, includes a long passage in octaves. As with Luis Sandi's *Aire Antiguo*, although containing original Indian folk melodies, the music is treated using European models, with the melodic pentatonicism adding an exotic flavor to it. Owing to the thematic and harmonic similarities between the pieces that make up *Cantos del Perú*, perhaps these pieces would be better served by playing them separately. Especially *La Nusta*, which has an exquisite nostalgic character and is a worthy addition to the short-piece violin repertoire. *Siembra* can be tackled by intermediate-advanced high school students, while the rest of the pieces require extensive training in the use of double stops, particularly thirds and octaves.

Timing: 15 minutes

⁶²“*Huayno*” The New Harvard Dictionary of Music, Don Michael Randel ed.

PUERTO RICO

Campos-Parsi, Héctor. Sonatina No. 2 for Violin and Piano. (Peer International Corporation: New York, 1964).

Life

The eclectic life of Puerto Rican composer Héctor Campos-Parsi was divided among directing the music division of the Institute of Puerto Rican Culture, organizing several festivals, such as the Inter-American Festival of the Arts, the San Juan Chamber Music Festival, Fiesta of Puerto Rican Music, and the Musical Journeys of America and Spain; and teaching at both the University of Puerto Rico and the Conservatory. As a composer his style followed two principal lines of development: one nationalist, incorporating elements of Puerto Rican folk music; the other international, progressing from the neo-classicism of his scores of the early 1950's to electronic and aleatoric music.⁶³ After early training in Puerto Rico, he went to the New England Conservatory in Boston and eventually studied with Copland and Messiaen at the Berkshire Music Center, and with Boulanger in Paris. Among his compositions, the *Sonatina No. 2* for violin and piano received the Ravel Prize in 1953, and the *Divertimento del Sur* (a double concerto for flute and clarinet with chamber orchestra) received first prize in a Puerto Rican Radio competition. Along with Jack Delano and Amaury Veray, Campos-Parsi formed part of the Puerto Rican nationalistic movement, which flourished during the 1950's and which

⁶³ Donald Thompson, "Héctor Campos-Parsi," The New Grove Dictionary of Music and Musicians, 2nd ed.

nourished itself from mestizo (popular), negro, and folkloric elements.⁶⁴ One of the most important musicological contributions of Campos-Parsi was the creation of the first Historical Musical Archive of Puerto Rican music.

Work

Although not published until 1964, the *Sonatina No. 2* was composed in 1953, when Campos-Parsi was studying with Nadia Boulanger. As a consequence, the composition belongs to a neo-classical aesthetic deeply indebted to Stravinsky (economy of means, austerity) while still retaining elements from Puerto Rican folklore, particularly in the melancholic second movement. The overall thematic integration of this work can be seen in the first movement (*Vivo*), where the second subject (*meno mosso*) is actually a rhythmical variation of the first theme. The music in this movement is diatonic, with modal harmonies and idiomatic violin writing. As stated above, the second movement (*Adagio*) evokes Puerto Rican folklore in its use of a B minor melody sung by the violin. The nocturnal character of this melody evokes nostalgia for the country. The melody is derived from the first theme of the preceding movement. In the last movement (*Comodo e grazioso*) the influence of Stravinsky is more clearly evident, with the use of rapidly changing meters and pointillist articulation. This style is contrasted with the use of such popular Caribbean dances as the Cuban *Son*. Again, motivic integration is achieved by the use of material from the first and second movements.

⁶⁴Héctor Campos-Parsi, "Musical Nationalism in the 1950's," La Gran Enciclopedia de Puerto Rico, 2nd ed.

The Sonatina is a wonderfully constructed work that shows a solid compositional technique. The violin writing includes virtuoso elements within a limited scope, the focus being the music. Seconds, thirds, fifths, and sixths are sparingly used to create a well-balanced work, with a substantial piano part. Advanced college students and professionals could use this piece in recitals and will derive much pleasure from it.

Timing: 15 minutes

Quintón, José I. Romanza for Violin and Piano (1920). (Sociedad Amigos de Quintón: Puerto Rico, 1986).

Life

Born in Caguas, Puerto Rico, in 1881, José I. Quintón studied composition under the guidance of his father, a French immigrant. He grew up in Coamo, a town on the southern part of the island of Puerto Rico, and so developed as a composer in relative isolation from the principal stylistic tendencies of his time. From his father he inherited the post of organist of the town's church and at the same time he organized a dance orchestra for which he wrote a large number of Puerto Rican *Danzas*, and waltzes. Stylistically, Quintón is regarded as the first exponent of Modernism in Puerto Rico.⁶⁵ Among the composers who influenced his music are Wagner and Fauré. His knowledge of the piano enabled him to elevate the genre of the Puerto Rican *Danza* into one of refined pianism. In fact, his *Danzas* work better in the concert hall than on the dance floor. However, his serious music is uneven in quality. Such works as his String Quartet and the romance *Una Página de mi Vida*, show excellent craftsmanship and inspiration despite being cast in derivative styles. Whereas the quartet is written in a style invoking the classical style of Beethoven (it was written in 1912!), the Romance is in a deeply chromatic-post-Wagnerian style. Quintón's works won several prizes in competitions held by musical societies around the Island. Despite the success of his urban-folkloric and some of his more serious music,

⁶⁵Héctor Campos-Parsi, "José Ignacio Quintón," La Gran Enciclopedia de Puerto Rico. 1st ed, 253-254.

his early death at 44 deprived him of the opportunity of establishing a deeper stylistic coherence in his *oeuvre*.

Work

The *Romanza* for Violin and Piano follows a Romantic vein. It is really a sort of song without words, with an *ABAB'* structure, and a virtuoso violin part. This virtuoso quality can be seen in the recitative-like cadenzas that cover most of the score:

Example #15 - *Romanza* m. 14



The lyrical *A* section of the piece consists of an *E* Minor melody (*Andantino ma non troppo*) played by the violin to a simple piano accompaniment; this is followed by a more robust statement in double-stops (sixths). The *B* section follows a similar schema with a lyrical character, double-stops, fast runs, scales, and arpeggios in the violin part. However, it is written in the relative major (*G* Major). After a recapitulation of the opening theme a restatement of the *B* section in *E* Major closes the piece.

The *Romanza* is a short character piece that would suit violinists with a particularly sweet tone and with a certain facility in quick left-hand passagework. Perhaps, teachers with advanced high-school students looking for pieces that challenge the player with double-stops (particularly sixths and thirds) while also working quality of sound will find this work suitable.

Timing: 3 minutes

Sierra, Roberto. Fanfarria, aria y movimiento perpetuo for Violin and Piano. (Subito Music: New Jersey, 2000).

Life

The popularity of Roberto Sierra's music can be attributed to the energy and dynamism that form an integral part of his works. As Sierra's style has evolved, he has synthesized European modernism with elements of Puerto Rican and Latin American folksong, jazz, salsa, and African rhythms, a process he calls "tropicalization".⁶⁶ He was born in Puerto Rico in 1953, and pursued his musical studies both at the University and at the Conservatory of Music of Puerto Rico. He continued his studies at the Royal College of Music in London, at the Institute for Sonology in Utrecht, and at the Hochschule für Musik in Hamburg with Ligeti. In 1982 he returned to Puerto Rico, taking administrative posts at the Conservatory (Chancellor) and the University of Puerto Rico. He was composer-in-residence of the Milwaukee Symphony Orchestra from 1989 to 1992, when he began to teach at Cornell University. A two-week residence with the Philadelphia Orchestra in 2000 saw the premiere of his Concerto for Orchestra, and in 2002 the Seattle Symphony Orchestra premiered a cycle of songs for voice and orchestra titled *Beyond the Silence of Sorrow*. Prizes include: the 2003 Award in Music by the American Academy of Arts and Letters; the 1983 Budapest Spring Festival (for *Salsa para Vientos*), and first prize at the Alienor Harpsichord Competition (for his *Suite*).

⁶⁶Laurie Shulman, "Roberto Sierra" The New Grove Dictionary of Music and Musicians, 2nd ed.

Work

Fanfarria, aria y movimiento perpetuo for violin and piano commissioned by the Library of Congress to celebrate Copland's centennial. The three sections of the work are played without interruption, in a sequence fast-slow-fast. The opening fanfare, a clear allusion to the *dedicatée* of the work, is in itself subdivided into two parts. The first one, characterized by distant intervals and large leaps in quintuplet and sextuplets rhythms on both instruments, has an abstract character suggested by the constant interpolation of extreme dynamics. The second is subtitled *salseando*, owing to the syncopated motives of Afro-Caribbean music explored in this section. The contrasting *aria* (*Cantabile y profundo*) is an expressive and tender melody sung almost exclusively by the violin over supporting piano accompaniment. An *accelerando* leads in to the concluding *moto perpetuo* (*Rápido*), a display piece for both instruments. Here again Sierra suggests Afro-Caribbean rhythms with the configuration of sixteenth notes from the first introductory measures of the movement and the accompaniment figures used by both instruments. The *moto perpetuo* is also characterized by the use of octatonic scales and possesses great rhythmic drive and energy. *Fanfarria, aria y movimiento perpetuo* is a brilliant piece that professional violinists could include in their repertoire as a program opener.

Timing: 10 minutes

VENEZUELA

Bor, Modesta. Sonata for Violin and Piano. (Dirección de Cultura, Universidad Central de Venezuela: Caracas, 1967).

Life

Venezuelan composer Modesta Bor was born in 1926 in Isla Margarita. Her early training took place at the *Escuela Superior de Música* in Caracas, followed by studies at Moscow's Tchaikovsky Conservatory, where she was a composition student of Aram Khachaturian. Many of her compositions have won awards, including the Sonata for Violin and Piano, which took the National Prize for Chamber Music in Venezuela in 1963. From a general point of view Modesta Bor was a nationalist based on the creation of airs inspired by folkloric music's melodic and rhythmic turns.⁶⁷ Besides composing she had a successful teaching career. Also, her work as choral conductor, particularly of children's choruses, led to many choral compositions and arrangements of folkloric as well as international repertory. As an administrator she was in charge of the music department at the *Universidad Central de Venezuela* and taught composition. She died in 1998.

⁶⁷Magaly Alfonzo Peyre and Olga López, "Modesta Bor," Enciclopedia de la Música en Venezuela, 1st ed.

Work

The Sonata for Violin and Piano was composed in 1963 and is dedicated to Bor's composition teacher in Moscow, Aram Khachaturian. The Sonata is written in three movements, the first one marked *Allegro moderato*. The overall character of this movement is that of a lively dance (written in 3/4 meter), as seen by the presence of many syncopations in the first theme area.

Example #16 - Sonata, First Movement mm.8-11



The harmonic build-up is ambiguous, with constant shifts between major and minor modes. The violin is treated in a virtuoso manner, with numerous *detaché* bowings and covering the whole fingerboard spectrum. There is also ample use of octaves in a transition passage, which leads to the second theme area, marked *piu meno mosso*. This section is more lyrical but the virtuoso element is still present, with the frequent use of double stops. The development section brings a wealth of new thematic material, with different meters, and a more varied use of the bowing resources, contrasting *detaché* with spiccato and pizzicato. The overall character of

this movement is pleasant, with occasional emotional outbursts. The middle movement is an *andantino* also in 3/4 meter. Perhaps the second and third movements of the Sonata serve as a tribute to her teacher Khachaturian, with the second movement presenting a lyrical melody marked *molto espressivo*, and the last movement a rhythmic incisiveness that brings to mind the opening of the latter's Violin Concerto. The concluding *Rondó* has the form *ABACA*. The *B* section incorporates the Latin American rhythm of the *habanera* and the *C* section uses the opening theme of the first movement.

Modesta Bor's Violin Sonata is an example of a work by a Latin American composer who fully understands the duo-sonata romantic repertory. This sonata has all the qualities to become a successful recital piece for professional violinists in search of worthy repertory off the beaten track.

Timing: 20 minutes

PART II
THE VIOLIN AND PIANO REPERTOIRE OF TWENTIETH-CENTURY LATIN
AMERICA: A BIBLIOGRAPHY

Aguirre, Julián. Sonata for Violin and Piano.
Argentine Composer, 1868-1924.
Source: LACC, BBDM, NG

Albano, Enrique. Sonata No. 1 for Violin and Piano.
Argentine Composer, 1910-N.D.
Source: LACC

_____. **Sonata No. 2 for Violin and Piano.**
Source: LACC

Amengual Astaburuaga, René. Sonata for Violin and Piano (1943).
Chilean Composer, 1911-1954.
Source: LACC, BBDM, NG, LAMC

Anleu Díaz, Enrique. Sonata No. 1 for Violin and Piano in One Movement.
Guatemalan Composer and Violinist, born in 1940.
Source: LACC, HMG

_____. **Sonata No. 2 for Violin and Piano.**
Source: HMG

Aponte, Nicky. Estudio for Violin and Piano (1981).
Puerto Rican Composer, born in 1956.
Source: AMV

_____. **Sonata No. 1 for Violin and Piano (1983).**
Source: AMV

_____. **Serenata for Violin and Piano (1991).**
Source: AMV

_____. **Sonata No. 2 for Violin and Piano (1994).**
Source: AMV

Becerra Schmidt, Gustavo. Sonata No. 1 for Violin and Piano (1948).
Chilean Composer, born in 1925.
Source: LACC, BBDM, NG

_____. **Sonata No. 2 for Violin and Piano (1958).**
Source: NG

_____. **Sonata No. 3 for Violin and Piano (1972).**
Source: NG

_____. **Fantasia Sobre Temas de Mozart (1991).**
Source: NG

Bolet, Alberto. Sonata for Violin and Piano (1939).
Cuban Composer, born in 1905.
Source: LACC

Bor, Modesta. Sonata for Violin and Piano. (Dirección de Cultura, Universidad Central de Venezuela: Caracas, 1967).
See page 72.

Cáceres, Germán. Tiento No. 4 for Violin Solo (1998).
Salvadoran Composer, born in 1954.
Source: LACC, NG

_____. **Sonata No. 1 for Violin and Piano.**
Source: Conversation with composer.

_____. **Sonata No. 2 for Violin and Piano.**
Source: Conversation with composer.

Campbell Batista, Ramón. Sonata Romántica for Violin and Piano.
Chilean Composer, born in 1911.
Source: LACC

Campos-Parsi, Héctor. Sonatina No. 2 for Violin and Piano. (Peer International Corporation: New York, 1964).

See page 64.

Campos-Parsi, Héctor. Sonata No. 1 in A for Violin and Piano (1949).

Source: CPR

_____. **Diálogos for Violin and Piano (Dialogues, 1952).**

Source: CPR

Camps, Pompeyo. Pieza de Concierto for Violin and Piano (1960).

Argentine Composer, 1924-1997.

Source: LACC, BBDM, NG

Cardona, Ismael. Serenata for Violin and Piano (1909).

Costa Rican Violinist and Composer, 1877-N.D.

Source: LACC

_____. **Canción de Cuna for Violin and Piano (Lullaby, 1910).**

Source: LACC

Carpio Valdés, Roberto. Aire de Váls for Violin and Piano (Waltz Air, 1938)

Peruvian Composer, 1900-N.D.

Source: LACC

Carrillo, Julián. Tema con Variaciones (1910).

Mexican Composer, 1875-1965.

Source: LACC, NG, BBDM

Carvalho, Eleazar de. Sonata for Violin and Piano.

Brazilian Conductor and Composer, 1912-1996.

Source: LACC, NG, BBDM

Casabona, Francisco. Sonata for Violin and Piano.
Brazilian Composer and Teacher, 1894-N.D.
Source: LACC

Casella, Enrique Mario. Sonata for Violin and Piano.
Uruguayan Composer, 1891-1948.
Source: LACC

Castillo, Ricardo. Homenaje a Ravel for Violin and Piano.
Guatemalan Composer, 1894-1967
Source: LACC, NG

Castro, José María. Sonata No. 1 for Violin and Piano (1918).
Argentine Composer, 1892-1964.
Source: LACC, BBDM, NG

_____. **Sonata No. 2 for Violin and Piano (1957).**
Source: LACC

Castro, Juan José. Intrata y Danza Rústica for Violin and Piano. (Southern Music
Publishing Company: New York, 1946).
See page 2.

_____. **Sonata for Violin and Piano (1914).**
Source: LACC, NG

Cordero, Roque. Dos Piezas Cortas for Violin and Piano. (Peer International
Corporation: New York, 1960).
See page 55.

_____. **Sonatina for Violin and Piano.** (Peer International Corporation: New York,
1962).
See page 59.

Chavez, Carlos. Sonatina for Violin and Piano. (Pacific Music Press: San Francisco, 1928).

See page 37.

_____. **Spiral: Movement for Violin and Piano.** (New Music Society of California: San Francisco, 1935)

Source: LACC, LAMC

_____. **Variations for Violin with Piano.** (G. Schirmer: New York, 1971).

See page 41.

Cifuentes, Santos. Sonata for Violin and Piano.

Colombian Composer, 1870-1932.

Source: LACC, HMC

Cortés López, Joaquín. Sonata for Violin and Piano.

Argentine Composer, 1884-1948.

Source: LACC

_____. **Fantasy for Violin and Piano.**

Source: LACC

Cosme, Luiz. Mai d'agua canta for Violin and Piano.

Brazilian Composer and Violinist, 1908-1965.

Source: LACC, NG, BBDM, LAMC

Cueva Negrete, Néstor L. Suite No.1 for Violin and Piano.

Ecuadorian Composer, 1910-1981.

Source: LACC

_____. **Suite No. 2 for Violin and Piano.**

Source: LACC

_____. **Suite No. 3 for Violin and Piano.**
Source: LACC

_____. **Suite No. 4 for Violin and Piano.**
Source: LACC

_____. **Suite No. 5 for Violin and Piano.**
Source: LACC

_____. **Suite No. 6 for Violin and Piano.**
Source: LACC

_____. **Suite No. 7 for Violin and Piano.**
Source: LACC

_____. **Suite No. 8 for Violin and Piano.**
Source: LACC

Davidovsky, Mario. Music for Violin (1968).
Argentine Composer, born in 1934.
Source: NG, LACC, BBDM

Delano, Jack. Sonata for Violin and Piano (1993).
Ukrainian-American Composer, 1914-1997.
Source: NG, LACC

Delgadillo, Luis A. Seis Melodías Indígenas for Violin and Piano (1945).
Nicaraguan Composer, 1887-1961.
Source: NG, LACC, BBDM

Delli Quadri, Juan Carlos. Tema con Variaciones and Moto Perpetuo for Violin and Piano (1979).
Argentine Composer, born in 1931.
Source: LACC

Dente, Domingo. Sonata for Violin and Piano.
Uruguayan Copmposer, 1896-N.D.
Source: LACC

D'Espósito, Arnaldo. Sonata for Violin and Piano.
Argentine Composer and Conductor, 1907-1945.
Source: LACC

Dragonsch, Ernesto. Sonata for Violín and Piano.
Argentine Composer, 1882-1925.
Source: LACC

Dublanc, Emilio. Sonata for Violín and Piano.
Argentine Composer, born in 1911.
Source: LACC

Enríquez, Manuel. A - - 2: for Violin and Piano. (Colección Arión: México, 1974).
Mexican Composer, 1926-1994.
Source: NG, LACC, BBDM

_____. **Suite for Violin and Piano (1948).**
Source: NG, ASLA

_____. **Sonata for Violin and Piano (1964).**
Source: NG

Escobar, Luis Antonio. Sonatina for Violin and Piano (1947).
Colombian Composer, born in 1925.
Source: NG

Fernández, Oscar Lorenzo. Romance for Violin and Piano. (Peer International Corporation: New York, 1942).
See page 16.

Ferreyra, Beatriz. Tierra Quebrada for Violin (Broken Land, 1976).
Argentine Composer, born in 1937.
Source: NG, LACC

Ficher, Jacobo. Tres Piezas for Violin and Piano. (Southern Music Publishing Corporation: New York, 1948).
See page 5.

_____. **Sonata No. 1 Op. 15 for Violin and Piano.**
Source: LAMC

_____. **Sonata No. 2 Op. 56 for Violin and Piano.**
Source: LAMC

_____. **Sonata No. 3 Op. 93 for Violin and Piano.**
Source: LAMC

Fidemraizer, Sergio Oscar. Three Preludes for Violin and Piano.
Argentine Composer, born in 1958.
Source: LACC

Fracassi, Elmérico. Sonata for Violin and Piano.
Argentine Composer, 1874-1930.
Source: LACC

Freitas Castro, Enio de. Sonata for Violin and Piano.
Brazilian Composer, 1911-1975.
Source: LACC

Galindo, Blas. Suite for Violin and Piano. (Ediciones Mexicanas de Música: Mexico, 1961).
See page 42.

Galindo, Blas. Sonata for Violin and Piano. (Ediciones Mexicanas de Música: México, 1950).

See page 45.

Garay, Narciso. Sonata for Violin and Piano.

Panamanian Ethnomusicologist and Composer, 1876-1953.

Source: NG, LACC

Gerdes, Federico. Impresiones de la Tarde for Violin and Piano (Afternoon Impressions).

Peruvian Composer, 1873-1953.

Source: NG, LACC

Gianneo, Luis. Sonata for Violin and Piano.

Argentine Composer, 1897-1968.

Source: NG, LACC, BBDM

_____. ***Cinco Piezas for Violin and Piano* (1942).**

Source: MLA

Gil, José. Sonata in D minor for Violin and Piano.

Argentine Composer, 1886-1947.

Source: LACC

Gil Marchex, Henri. Suite Francesa in D Major for Violin and Piano (1939).

French-Argentine Composer, 1894-1971.

Source: LACC

Ginastera, Alberto. Pampeana No.1. Rhapsody for Violin and Piano. (Barry: Buenos Aires, 1954).

See page 7.

Goldberg, Lucio. Sonata for Violin and Piano.

Argentine Composer, born in 1907.

Source: LACC

Gramatges, Harold. *Diálogo for Violin and Piano* (Dialogue, 1980).
Cuban Composer, born in 1918.
Source: NG, LACC, BBDM

Guarnieri, Mozart Camargo. *Cantiga de Ninar for Violín and Piano* (Lullaby).
(Associated Music Publishers: New York, 1944).
See page 18.

_____. *Encantamento for Violin and Piano* (Enchantment). (Associated Music
Publishers: New York, 1944).
See page 20.

_____. *Cantiga la de longe for Violin and Piano* (Song from afar). (Associated Music
Publishers: New York, 1945).
See page 21.

_____. *Sonata No. 4 for Violin and Piano*. (Ricordi Americana: Buenos Aires, 1957).
See page 22.

_____. *Canto No. 1 for Violin and Piano*. (Associated Music Publishers: New York,
1943)
Source: LAMC

Guastavino, Carlos. *Sonata for Violin and Piano* (1952).
Argentine Composer, born in 1912.
Source: LACC, NG

Guerra Peixe, César. *Sonata for Violin and Piano* (1950).
Brazilian Composer, 1914-1993.
Source: NG, LACC, BBDM

Halffter, Rodolfo. *Pastorale for Violin and Piano*. (Peer International Corporation:
New York, 1949).
See page 47.

Hernández, Gisela. Sonatina for Violin and Piano (1945).
Cuban Composer and Teacher, 1912-1971.
Source: NG, LACC, IEWC

**Isamitt, Carlos. Tres Pastorales for Violin and Piano. (Editorial
Cooperativa Interamericana de Compositores: Uruguay, 1947).**
See page 27.

Jurafsky, Abraham. Sonata for No.1 Violin and Piano.
Argentine Composer, born in 1906.
Source: LACC

_____. Sonata for No.2 Violin and Piano.
Source: LACC

Koellreutter, Hans-Joachim. Sonata No.1 for Violin and Piano (1939).
German-Brazilian Composer, born in 1915.
Source: NG, LACC, BBDM

Kubik, Rodolfo. Nocturno for Violin and Piano.
Argentine-Italian Composer, born in 1901.
Source: LACC

Lacerda, Osvaldo. Seresta for Violin and Piano (1964).
Brazilian Composer, born in 1927.
Source: ASLA

Letelier, Alfonso. Sonatina for Violin and Piano.
Chilean Composer, 1912-1994.
Source: NG, LACC, LAMC, BBDM

Lima, Emirto de. Danzas Colombianas for Violin and Piano.
Colombian Composer, 1793-N.D.
Source: LACC

Luna, Adolfo V. Serie Argentina for Violin and Piano.
Argentine Guitarist and Composer, 1889-1970.
Source: LACC

Machado, Alberto José. Sonata for Violin and Piano (1954).
Argentine Composer, 1881-1929.
Source: LACC

Mackenna, Carmela. Sonata for Violín and Piano (1931).
Chilean Composer, 1879-1962.
Source: LACC, IEWC

Madina, Francisco de. Sonata for Violin and Piano.
Argentine Composer, born in 1907.
Source: LACC

Martí-Llorca, José. Aire de Tonadilla for Violin and Piano.
Argentine Composer.
Source: LACC, LAMC

Martínez, José Daniel. Fantasia for Violin and Piano (1973).
Puerto Rican Composer, born in 1956.
Source: LACC, CPR, BBDM

Martínez, Luis María. Sonata for Violin and Piano.
Argentine Composer, 1897-1938.
Source: LACC

Mignone, Francisco. Sonata in A Major for Violin and Piano.
Brazilian Composer and Conductor, 1897-1986.
Source: LACC, NG, BBDM

_____. Gavota all'antica for Violin and Piano (1930).
Source: NG

_____. **Berceuse for Violin and Piano (1930).**
Source: NG

_____. **Noturno sertanejo for Violin and Piano (1931).**
Source: NG

_____. **Variations on a Brazilian Theme for Violin and Piano (1935).**
Source: NG

_____. **Sonata for Violin and Piano (1964).**
Source: NG, BBDM

_____. **Sonata for Violin and Piano (1965).**
Source: NG, BBDM

_____. **Sonata for Violin and Piano (1966).**
Source: NG, BBDM

Moncayo, Pablo. Sonatina for Violín and Piano (1936).
Mexican Composer, 1912-1958.
Source: NG, LACC, BBDM

Montecino, Alfonso. Duo for Violin and Piano (1950).
Chilean Composer, born in 1924.
Source: LACC, BBDM

Morales, Mariano. La Reina de la Noche for Violin and Piano (Queen of the Night, 1999).
Puerto Rican Composer, born in 1960.
Source: Conversation with the composer

Napolitano, Emilio Angel. Sonata for Violin and Piano (1936).
Argentine Composer, born in 1907.
Source: LACC

Nin y Castellanos, Joaquín. Au Jardins de Lindareja for Violin and Piano (At Lindareja Gardens, 1926).

Cuban-Spanish Composer, 1879-1949.

Source: NG, LACC

_____. **Cinco Comentarios for Violin and Piano (Five Commentaries, 1928).**

Cuban-Spanish Composer, 1879-1949.

Source: NG, LACC

Nobre, Marlos. Desafio III for Violin and Piano Op.31/3b (1968).

Brazilian Composer, born in 1939.

Source: NG, LACC, BBDM

Orrego-Salas, Juan. Pastoral y scherzo for Violin and Piano Op. 42. (Peer Music Publishing Corporation: New York, 1965).

See page 30.

_____. **Dos piezas for Violin and Piano Op. 1 (1936).**

Source: NG, BBDM, LAMC, ASLA

_____. **Sonata for Violin and Piano Op.9 (1945).**

Source: NG, LAMC, BBDM

Ovalle, Jaime. Tres Cantos Nativos for Violin and Piano.

Brazilian Composer, 1894-1955.

Source: LACC

Pacheco de Céspedes, Luis. Sonata No.1 for Violin and Piano.

Peruvian Composer and Conductor, 1895-1982.

Source: LACC, NG

_____. **Sonata No.2 for Violin and Piano.**

Source: LACC, NG

_____. **Sonata No.3 for Violin and Piano.**
Source: LACC, NG

Pahissa, Jaime. **Sonata for Violin and Piano.**
Spanish-Argentine Composer, 1880-1969.
Source: LACC, NG, BBDM

Panizza, Héctor. **Sonata for Violin and Piano.**
Argentine Composer and Conductor, 1875-1967.
Source: LACC, NG, BBDM

Patiño Andrade, Gabriela. **Sonata for Violin and Piano.**
Argentine Composer, born in 1920.
Source: LACC, IEWC

_____. **Tema con Variaciones for Violin and Piano.**
Source: LACC, IEWC

Pedreira, José Enrique. **Elegía India for Violin and Piano.**
Puerto Rican Composer and Pianist, 1904-1959.
Source: CPR, LACC, NG

_____. **Souvenir for Violin and Piano.**
Source: CPR, NG

_____. **Poema for Violin and Piano.**
Source: CPR, NG

Perceval, Julio. **Sonata for Violin and Piano.**
Argentine-Belgian Organist and Composer, 1903-1963.
Source: LACC

Piazzolla, Astor. Tango in A for Violin and Piano (1949). (Tonos: Darmstadt, N.D.).
See page 11.

_____. **Preludio No.1 for Violin and Piano (1943).**
Source: <http://www.piazzolla.org/biography>

Plaza, Eduardo. Sonata in A for Violin and Piano. (Fundación Vicente Emilio Sojo: Venezuela)
Venezuelan Composer, born in 1911.
Source: LACC

Ponce, Manuel. Sonata Breve for Violin and Piano. (G. Schirmer: New York, 1943)
Mexican Composer, 1882-1948.
Source: NG, LACC, BBDM

_____. **Canción de Otoño for Violin and Piano (Song of Autumn).** (Peer International: New York, 1957)
Source: NG

Prado, Luis. Suite for Violin and Piano (1990).
Puerto Rican Composer, born in 1970.
Source: Conversation with the composer.

Pró, Serafín. Sonata for Violin and Piano (1944).
Cuban Composer, 1906-1977.
Source: LACC, NG

Quintanar, Héctor. Sonata for Violin and Piano (1967).
Mexican Composer, born in 1936.
Source: LACC, BBDM, NG

_____. **20 Pequeños Estudios Para Niños for Violin and Piano (1995).**
Source: BBDM

Quintón, José I. Romanza for Violin and Piano (1920). (Sociedad Amigos de Quintón: Puerto Rico, 1986).

See page 67.

Revueltas, Silvestre. Three Pieces for Violin and Piano. (Southern Music Publishing: New York, 1951).

See page 49.

Reyes Camejo, Angel. Yemayá for Violin and Piano.

Cuban Composer, born in 1889?-N.D.

Source: LACC

Riesco Grez, Carlos. Canzona e Rondo for Violin and Piano (1948).

Chilean Composer, born in 1925.

Source: LACC

Rodríguez, Laureano. Dos Nocturnos for Violin and Piano.

Argentine Composer, born in 1905.

Source: LACC

Rodríguez, Ricardo. Sonata in G for Violin and Piano.

Argentine Composer, 1879-1951.

Source: LACC

Sammartino, Luis R.D. Sonata for Violin and Piano (1935).

Argentine Composer, 1891-1973.

Source: LACC

Sánchez, Juan José. Suite for Violin and Piano.

Guatemalan Composer, N.D.

Source: HMG

Sandi, Luis. Aire Antigo for Violin and Piano (Old Air). (Ediciones Mexicanas de Música: México, 1961).

See page 52.

Santa Cruz, Domingo. Tres Piezas for Violin and Piano, Op. 15 (1936). (New Music: Los Angeles, 1939)

Chilean Teacher and Composer, 1899-1987.

Source: NG, BBDM, LACC

Santoro, Claudio. Sonata No.1 for Violin and Piano. (Edition Savart: Brasilia, 1940)

Brazilian Composer, 1919-1989.

Source: NG, BBDM, LACC

_____. **Sonata No.2 for Violin and Piano**. (Edition Savart: Brasilia, 1941)

Source: BBDM

_____. **Peca (Piece)for Violin and Piano**. (Edition Savart: Brasilia, 1944)

Source: Catalogue of Works- <http://www.claudiosantoro.art.br/>

_____. **Sonata No.3 for Violin and Piano**. (Edition Savart: Brasilia, 1947)

Source: NG, BBDM

_____. **Na Serra da Mantiqueira for Violin and Piano**. (Edition Savart: Brasilia, 1950)

Source: Catalogue of Works- <http://www.claudiosantoro.art.br/>

_____. **Sonata No.4 for Violin and Piano**. (Edition Cembra: 1951)

Source: NG, BBDM

_____. **Sonata No.5 for Violin and Piano**. (Edition Savart: Brasilia, 1963)

Source: NG, BBDM

_____. **Elegia I for Violin and Piano**. (Edition Savart: Brasilia, 1981)

_____. **Elegia II for Violin and Piano**. (Edition Savart: Brasilia, 1986)

Source: NG

Santorsola, Guido. Tres Estados Psicológicos for Violin and Piano (1936).
Italian-Uruguayan Composer, 1904-1994.
Source: NG, LACC

Santos, Domingo. Fantasia No.1 for Violin and Piano.
Salvadoran Composer, 1892-N.D.
Source: LACC

_____. **Fantasia No.2 for Violin and Piano.**
Source: LACC

Sas, Andrés. Cantos del Perú para Violin y Piano (Songs of Peru). (Southern Music Publishing Company: New York, 1935).
See page 61.

_____. **Recuerdos (Remembrances) for Violin and Piano, Op. 7 (1931).**
Source: NG, BBDM

_____. **Rapsodia Peruana for Violin and Piano (1928).**
Source: BBDM, NG, LACC

Sauce, Angel. Sonata for Violin and Piano.
Venezuelan Composer and Conductor, 1911-1995.
Source: NG, LACC

Scheller Zembrano, María. Sonata for Violin and Piano (1939).
Argentine Composer, 1917-1944.
Source: LACC, IEWC

Schwartz, Francis. Quasi una Sonatina...devero for Violin and Piano (Homenaje a Jesús María Sanroma). (Edition Salabert: Paris, 1985).
American-Puerto Rican Composer, born in 1940.
Source: NG, CPR, LACC

Serendero Proust, David. Suite Barroca for Violin and Piano (1956).

Chilean composer, born in 1934.

Source: LACC, Historia de la Música en Chile

Siciliani, José. Sonata for Violin and Piano.

Argentine Composer, born in 1910.

Source: LACC

Sierra, Roberto. Fanfarria, aria y movimiento perpetuo for Violin and Piano. (Subito Music: New Jersey, 2000).

See page 70.

Siqueira, José. Sonata No. 1 for Violin and Piano (1949).

Brazilian Composer, 1907-1985.

Source: LACC, NG

_____. **Sonata No. 2 for Violin and Piano (1952).**

Source: NG

Soro, Enrique. Romanza for violin with piano accompaniment. (G. Schirmer: New York, 1921).

See page 33.

_____. **Sonata no.2 in A minor for Violin and Piano. (G. Schirmer: New York, 1924).**

See page 35.

Tapia-Colman, Simón. Sonata for Violin and Piano.

Mexican Violinist and Composer, born in 1906.

Source: LACC

Torre Bertucci, José. Duettino for Violin and Piano.

Argentine Composer, 1888-1970.

Source: LACC

Torres-Santos, Raymond. Sonatina for Violin and Piano (1977).
Puerto Rican Composer, born in 1958.
Source: LACC, CPR, NG

Uribe-Holguín, Guillermo. Sonata No. 1 in F sharp Minor for Violin and Piano Op. 7.
Colombian Composer, 1880-1971.
Source: LACC, NG, BBDM, HMC

_____. **Sonata No. 2 in E Major for Violin and Piano Op. 16.**
Source: BBDM, HMC, LACC, NG

_____. **Sonata No. 3 in G Major for Violin and Piano Op. 25.**
Source: BBDM, HMC, LACC, NG

_____. **Sonata No. 4 in B flat Major for Violin and Piano Op. 39.**
Source: BBDM, HMC, LACC, NG

_____. **Sonata No. 5 in D flat Major for Violin and Piano Op. 59.**
Source: BBDM, HMC, LACC, NG

_____. **Sonata No. 6 for Violin and Piano.**
Source: BBDM, HMC, LACC, NG

_____. **Sonata No. 7 for Violin and Piano Op. 91.**
Source: BBDM, HMC, LACC, NG

_____. **Suite No. 1 for Violin and Piano.**
Source: HMC

_____. **Suite No. 2 for Violin and Piano.**
Source: HMC

Ugarte, Floro. Sonata for Violin and Piano. (Universidad Nacional de Cuyo: Argentina, 1951).

See page 14.

Urrutia Blondel, Jorge. Sonata for Violin and Piano (1954).

Chilean Composer, 1903-1981.

Source: NG, BBDM, LACC

Urteaga, Irma. Turbulencias: 1979 for Violin and Piano (Turbulences). (Editorial

Argentina de Compositores: Buenos Aires, 1979)

Argentine Composer and Pianist, born in 1929.

Source: NG, LACC

Valcárcel, Teodoro. Suite Autóctona for Violin and Piano.

Peruvian Composer, 1900-1947.

Source: NG, LACC, BBDM

Valdés, Mario. Rapsodia Cubana for Violin and Piano.

Cuban Violinist and Composer, 1901-N.D.

Valencia, José María. Dúo en Forma de Sonata for Violin and Piano.

Colombian Composer, 1902-1952

Source: NG, HMC

_____. Canción de Cuna for Violin and Piano (Lullaby).

Source: HMC

Vega, Aurelio de la. Segmentos (Segments) for Violin and Piano (1964).

Cuban Composer, born in 1925.

Source: LAMC, BBDM, NG, ASLA

_____. La Muerte de Pan (The Death of Pan) for Violin and Piano.

Source: LAMC, NG

Velázquez, Glauco. Sonata for Violin and Piano.
Italian-Brazilian Composer, 1884-1914.
Source: NG, LACC

Veray, Amaury. Sonatina for Violin and Piano (1955).
Puerto Rican Composer, 1922-1995.
Source: CPR, LACC, NG

Vides Sandoval, Carlos. Tres Preludios for Violin and Piano.
Guatemalan Composer, N.D.
Source: HMG

_____. **Romanza for Violin and Piano.**
Source: HMG

Villa-Lobos, Heitor. O Canto do Cysne Negro (Song of the Black Swan) for Violin or Cello and Piano. (EB Marks Music Corporation: New York, 1948).
See page 24.

_____. **Sonhar for Violin and Piano (1914).**
Source: NG

_____. **Berceuse for Violin and Piano (1915).**
Source: NG

_____. **Capriccio for Violin and Piano (1915).**
Source: NG

_____. **Elégie for Violin and Piano (1916).**
Source: NG

_____. **Martirio dos Insetos for Violin and Piano (1925).**
Source: NG

_____. **Sonate-fantaisie No. 1 for Violin and Piano “Désespérance” (Despair).**
(Editions Max Eschig: Paris, 1929)
Source: NG, LACC, BBDM

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Source: NG, LACC, BBDM

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Colombian Composer, 1887-1952.
Source: LACC, HMC

APPENDIX

I. Portrait of an Artist: Jack Délano

The creative life of artist Jack Délano covered many fields which evolved throughout his life. He was trained as a musician in composition, violin and viola. As an illustrator he graduated from the Pennsylvania Academy of Fine Arts; he became a world famous photographer on his own efforts, and circumstances of life turned him into a film and documentary maker. As eclectic as his artistry was, his origins were similarly varied, born in the Ukraine as Jacob Ovcharov, emigrated with his family to the United States, travels to Europe, work throughout the southern United States, and finally settling in Puerto Rico at the end of the 1940's.

Jacob Ovcharov was born in 1914 in a small town called Voroshilovka. The son of a schoolteacher and a dentist, the family immigrated to America in 1923 and eventually settled in Philadelphia. He studied music with his father, an amateur violinist, and at the Settlement Music School in South Philadelphia. After high school graduation he decided to pursue an arts degree at the Academy of Fine Arts. In 1935 he received a Cresson Traveling Scholarship that provided for a summer trip to Europe. As a result of this he was deeply influenced by the Renaissance art of Italy, and the Spanish and Dutch masters of painting.⁶⁸ He also discovered contemporary art- cubism, abstract expressionism, surrealism- which inspired in him a sense of rebellion against the conservative training he received at the

⁶⁸Délano, Jack, Photographic Memories (Smithsonian Institution Press: Washington DC, 1997), 19-20.

Academy.⁶⁹ It was around this time that he decided to officially change his name from Jacob Ovcharov to Jack Delano.

After graduating from the Academy, Delano started working as a freelance photographer in Philadelphia and New York. He also developed an interest in films, and together with his future wife Irene Esser started making short documentaries. Impressed by the work of famous photographers like Dorothea Lange and Walker Evans, he applied for a job with the historical section of the FSA (Farm Security Administration) in 1940. For the next years he traveled throughout the United States, Puerto Rico, and the US Virgin Islands. All through this time Delano's primary assignment was to document the social and working conditions of people in FSA projects. All of this was happening during the Second World War, and Delano was drafted in 1943. He made it to second lieutenant and traveled throughout the South Pacific and South America before being discharged in 1946. At this point he was living in New York and decided to apply for a grant from the Guggenheim Memorial Foundation. Delano and his wife Irene had visited Puerto Rico in 1941 as part of his work with the FSA and they had become fascinated by the island and its people. They decided to propose to the Guggenheim Foundation a book of photographs about the social conditions in the Island. The proposal was accepted and Delano and Irene arrived in Puerto Rico in the late 1940's. They made friends with the future governor of the Island, Luis Muñoz Marín, and quickly became involved in the creation of a government office to combat illiteracy. Together with Irene and several technicians from Puerto Rico and the United States, the Division of Community Education was born. They started producing films to be

⁶⁹Ibid.

showed in the open air of distant towns in the island. Altogether, Déllano produced seven films for this division, also composing music for most of them.

Jack Déllano's first compositions emerged then as music for films he produced. After resigning from the education division, he embarked on several projects that combined the visual arts with music, immersing himself in the study of Spanish and Puerto Rican folklore. He started collecting Spanish folksongs from the collection of Federico García de Onís, a reputed Spanish philologist living in Puerto Rico.

In 1955, Pablo Casals, the famous cellist, moved to Puerto Rico and Déllano was hired to make a documentary film about his visit (Pablo Casals in Puerto Rico). Several of his photographs were later used as posters for the Casals Festival. It was from Casals that Déllano formed his artistic credo:

I have since come to believe that what he [Casals] said about music and films is true of all works of art. There seem to be some basic rules of composition – order, balance, contrast, tension, climax, resolution – that apply equally to every work of art, whether it be a poem, a film, a painting, a photograph, a play, a piece of sculpture, a symphony, or a cathedral. (What is the Taj Mahal if not a symphony in marble?)⁷⁰

In 1957 Déllano was appointed Assistant Program Director of WIPR, the radio station of the government of Puerto Rico. From this position he recorded the Casals Festival Concerts. At the end of the 1950's Déllano started composing profusely: chamber music, songs, and orchestral pieces. Then, in 1960 he was offered a fellowship from the UNESCO to study the educational techniques used by TV stations in Asia and Europe, so he spent the next three months in Japan, India, Italy, France, and England. During the next nine years he

⁷⁰Ibid. P.134.

worked at WIPR with great success, receiving prizes for innovative programming and producing several programs on Puerto Rican folklore. In these programs he became involved with some of Puerto Rico's most brilliant writers, like Dr. Tomás Blanco and the poet Luis Palés Matos.

When Déllano retired in 1969 he decided to pursue several freelance projects: he designed a hands-on children museum and the Pablo Casals Museum in San Juan. He also started designing and illustrating books for children together with Irene. Random House published their version of "The Emperor's New Clothes". This type of work occupied him during most of the 1970's until 1979, when he decided to apply for a grant from the National Endowment for the Arts. He wanted to show the Puerto Rico of the 1980's, forty years after his work with the FSA. The grant was approved and the project: "Contrasts: 40 Years of Change and Continuity in Puerto Rico", evolved into an exhibition which ran throughout the States, Puerto Rico, and South America. After the death of his wife and collaborator Irene in 1982, he traveled extensively attending exhibits of his photographs and concerts of his compositions.

Perhaps the most interesting aspect of Déllano's life was his ability to excel in so many fields. His work as a celebrated photographer, successful illustrator, filmmaker, and extraordinary composer show his ability to adapt to any circumstance. He can be seen as a true artist, able to impose his personality and create beauty in a variety of artistic expressions. Jack Déllano died in 1997, shortly after finishing his autobiography "Photographic Memories".

II. *Works and Style*

As a composer Jack Délano was a late bloomer. He studied music from childhood into adolescence, but there is a twenty to twenty-five year hiatus in which he devoted himself primarily to photography and filmmaking. His eventual return to music, specifically composition, was in the context of music for films he was producing. His constant travels around the island of Puerto Rico, taking pictures for the FSA, brought him into contact with popular music from the country (*música jíbara*). This was reflected in his first composition to gain prominence, the Sonata for Viola and Piano, which earned a chamber music prize in 1953 in a competition sponsored by the Puerto Rican Radio. This work was one of the firsts to incorporate folksong into a Sonata form in Puerto Rican music.⁷¹ The first movement makes use of the *tónica andaluza* (Andalusia Tonic), a feature of Puerto Rican folksong. The second movement uses the *séis con décima*, a *mestizo* type of Puerto Rican genre. Finally, the last movement uses a *guaracha*, a popular Afro-Caribbean rhythm.

During the 1950's he was commissioned to write a ballet, *La Bruja de Loíza* (The Witch of Loíza). It is based on a folktale of African origin, in which a young woman "takes off her skin" at night while her lover is asleep and turns into a horrible witch, to spend the night in a frenzy of wild dancing. At daybreak she puts back her "beautiful skin" before her lover awakes. He also wrote "*La Oración de Jimena*" (Jimena's Prayer), a song for alto and harpsichord based on a passage from "*El Cid Campeador*", a medieval Spanish ballad. In the 1960's he wrote his Solo Violin Sonata, a choral piece titled "*Me Voy a Ponce*", the

⁷¹ Olivieri, Emanuel. Puertorrican Music for Viola and Piano, program notes, sound recording. (San Juan, 2000).

Musical Offering to the Memory of Luis Palés Matos for solo horn and viola with string orchestra, and a set of duos for two violins: “*Siete Dúos a Canon*”. During the 1970’s he was involved in many projects as illustrator and thus, composed very little. But in 1984 he composed a String Quartet, and in the 1990’s wrote a Piano Quintet, a Piano Trio, a Sonata for Violin and Piano, and *Burundanga* for large orchestra, chorus and soloists. His song for soprano and piano trio “*Amor América*” uses a text by the Nobel Prize Chilean poet Pablo Neruda. Among his works for orchestra, the Sinfonietta for Strings, was commissioned and premiered by the Puerto Rico Symphony Orchestra, and has been performed widely in the Island and in the United States.

Jack Delano’s awakening as a composer happened after his move to Puerto Rico, in that sense he is truly a Puerto Rican composer. The ever-presence of Caribbean rhythms and melodic gestures, and his ability to incorporate the national folklore of the Island into his output, while retaining a universal outlook, puts him at the forefront of Puerto Rican composers in the second half of the Twentieth-Century.

III. The Sonata for Solo Violin

Although written in 1960, the Sonata for Solo Violin remains unpublished. The two preserved manuscripts of the Sonata are deposited, along Delano’s entire output, at the Luis Muñoz Marín Foundation in Trujillo Alto, Puerto Rico. The presence of two manuscripts shed some light into Delano’s creative process. Manuscript *A* was somewhat incomplete. It contained the whole sonata; however there were unclear notes, few dynamic markings, and discrepancies with the other manuscript. Manuscript *B*, on the other hand, showed clear

dynamic markings, and in general seemed a more polished version of the sonata. In general, the present performance is based on this manuscript, in cases where there were discrepancies, manuscript *B* prevailed.

The Solo Sonata was written during a time on which Délano was on a trip sponsored by the UNESCO, visiting Japan, India, and Europe. He dedicated the Sonata to his younger brother Saul Ovcharov. Ovcharov was a noted violinist trained at the Curtis Institute in Philadelphia, where his teacher was Efrem Zimbalist. He led a successful career as a freelance violinist in New York, and as concertmaster of the Louisiana Symphony. Health problems forced him to move, and he auditioned for Casals and got a position with the Casals Festival and the Puerto Rico Symphony Orchestras.

ALLEGRO

The Sonata is divided in four movements; playfulness and good humor characterize the opening allegro. The sonata-allegro form encourages an abundance of themes which Délano loosely creates from two primary motives. The first one is melodic and is characterized by an ascending or descending semitone. The second one exploits intervals of the third. The short second-theme area is somber in character, anticipating features of the second movement. The semitone motive is used in a descending manner. Harmonically the movement centers in D Major, but modal harmonies prevail. In the development section, the interplay of both themes encourages the use of double and triple stops. In the recapitulation, an extensive passage in double-triple-and quadruple stops, conforms the emotional climax of

the allegro. A brilliant coda finishes the movement, with a rhythmic variation of the second motive.

ADAGIO

The second movement, marked *adagio*, was inspired by Délano's stay in India. The use of a drone accompanying the melody throughout the whole movement is a characteristic trait of the music of that country. The formal plan of the adagio follows an ABA structure with coda. As in the preceding movement, thematic integration is achieved by the use of melodic motives, which remain the same for this movement: semitones and thirds. Each entrance of the motives is marked piano, adding to the mystery and solemnity of the piece. However, as the movement unfolds, a great sense of improvisation is achieved, arriving at a high degree of expressiveness. The dark colorist effect of the movement is maintained using extremely high positions on the violin. Clarity finally arrives at the coda, where the sudden use of harmonics brings light to the prevailing somber character. However, the movement ends enigmatically, with an unresolved augmented 4th interval.

ALLEGRETTO GIOCOLO

The flamboyant third movement, marked *allegretto giocoso*, is a rhythmic *tour de force* where Délano's preference for Afro-Caribbean rhythms is exploited. Syncopations, rhythmic incisiveness, and chromatic melodic lines are some of the characteristic traits of the movement. In general terms, the allegretto functions as an interlude to the tension created by the adagio, a tension to be resolved, presumably, in the concluding movement.

Harmonically it hints at A minor, but as in the preceding movements, modal harmonies remain the rule. The violin is treated polyphonically, with an abundance of double-triple and quadruple stops. The trio section maintains the rhythmic drive and energy of the first section. This movement readily presents the compositional style that Délano was going to pursue for the following 30 years of compositional activity.

ALLEGRO VIVACE

The *allegro vivace* it's a rondo ABABA structure with coda. As in the allegretto, the primary source of inspiration is Afro-Caribbean rhythms. With the last movement a circle of motivic integration is achieved, the semitone motive is again the primary thematic source. The energy and rhythmical drive of this movement make a brilliant conclusion to the sonata.

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VITA

Francisco J. Cabán-Vales was born in San Juan, Puerto Rico on May 8, 1974, the son of Celeste Vales and Francisco Cabán. After graduating from Colegio Guadalupe, he entered the Puerto Rico Conservatory of Music in 1990. He was accepted as a member of the Puerto Rico Symphony Orchestra in 1992. In 1995 he received the Bachelor of Music degree from the Puerto Rico Conservatory of Music. During the years 1995-1997 he attended summer music schools in Holland, Spain, and France. In 1998 he was admitted to Temple University in Pennsylvania, where he completed his Master of Music degree in 2000. He entered the School of Music at The University of Texas at Austin in Fall 2000. He has been employed as violin and chamber music professor, and instrumental conductor at the University of Puerto Rico and at the Prep-Division of the Puerto Rico Conservatory of Music since 2001.

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