NATIONALISM AND ITS EXPRESSION IN CUBA'S ART MUSIC: THE USE OF FOLKLORE IN MARIO ABRIL’S “FANTASIA (INTRODUCTION AND PACHANGA)” FOR CLARINET AND PIANO

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ABSTRACT OF DISSERTATION

Nikolasa Tejero

The Graduate School

University of Kentucky

2011
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ABSTRACT OF DISSERTATION

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the School of Music/College of Arts and Sciences at the University of Kentucky

By

Nikolasa Tejero

Lexington, Kentucky

Co-Directors: Dr. Richard Domek, Professor of Music and Dr. Scott J. Wright, Associate Professor of Music

Lexington, Kentucky

2011

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In the centuries since the colonization of the New World, the people of Cuba created a strong musical tradition. Initially, their music mirrored the European composition canons of structural, melodic and harmonic order. The eventual confluence of its distinct cultural elements (i.e. the European, African, and, to a lesser extent, Amerindian) led to the emergence of a new, distinctly Cuban musical tradition.

The wars for independence that began in the United States and Europe in the eighteenth century created a surge towards political and cultural autonomy that swept across the Latin American colonies, generating a wave of nationalism during the nineteenth century. After finally gaining its independence in 1902, Cuba sought to define itself as a nation. Cubans looked inward to their regional folklore—their indigenous and popular traditions—for the source of their national identity, a trend that became of primary interest to Cuban artists. The nationalist trend found full musical expression during the twentieth century, when composers turned to folklore for their inspiration in creating new art music (works for the concert hall) with a unique sound and vitality.

This study concerns itself with the Cuban nationalist movement and its role in the creation of art music by twentieth-century Cuban composers, most specifically that of Mario Abril. The monograph is organized into three general sections: the first section (Chapters 2 and 3) identifies the significant characteristics of nationalism, describes the manifestation of some relevant nationalist movements (e.g., in Europe and Latin America), and explores the manifestation of the nationalist movement in Cuba. The second section (Chapters 4 and 5) provides a history of Cuban art music, concluding with a biographical sketch of composer Mario Abril. The third part (Chapters 6 and 7)
consists of a study of the music, beginning with a description of the pertinent characteristics of Cuban popular music, followed by an examination Mario Abril’s Fantasía (Introduction and Pachanga) for clarinet and piano. The document concludes with remarks about the characteristics that qualify the work as an example of Cuban nationalist art music with suggestions for the study and interpretation of the work.

KEYWORDS: Nationalism, Cuban Art Music, Fantasia for Clarinet and Piano, Mario Abril, Cuban Folklore and Popular Musical Elements

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NATIONALISM AND ITS EXPRESSION IN CUBA’S ART MUSIC: THE USE OF FOLKLORE IN MARIO ABRIL’S “FANTASIA (INTRODUCTION AND PACHANGA)” FOR CLARINET AND PIANO

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The Graduate School
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This document marks the culmination of a multi-year research endeavor; however, to me it represents but the beginning of a life-long journey toward rediscovering my roots and learning about those of my cultural neighbors. In this spirit, I gratefully acknowledge those persons who have provided help, guidance and support during the research and writing stages of this project. Much gratitude and respect go to my committee members: Dr. Scott J. Wright, Dr. Richard Domek, Prof. Nancy Clauter, Dr. Douglass Kalika, and Dr. Lance Brunner for your expertise, support, and generous spirit. Your encouragement and counsel have made all the difference. Thanks also go to Professor Ruth Adams of the Art Department for serving as reader of the document. My deepest thanks also go to my family for your patience, compassion, and good humor throughout this entire process. Finally, my admiration and sincerest appreciation go to Dr. Mario Abril, for your insight, help, time, and most of all, for creating a clarinet work of such quality and interest that merits study and performance.
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Background

In the time since the colonization of the New World, the people of Latin America have created a strong artistic tradition. Initially this resembled the European models. Through the confluence of its distinct cultural components (the European colonists and their descendants known as *criollos*, the autochthonous civilizations, and the African people brought to the New World in the slave trade) new and unique musical traditions gradually developed.\(^1\) Another factor, though less significant, came around the turn of the twentieth century, when waves of immigrants settled across Latin America.

In the three centuries of imperial rule, art music in the Latin American colonies mirrored that of the European continent;\(^2\) the exceptions were the music of the indigenous people and the African slaves. The wars for independence that began in the United States and France in the second half of the eighteenth century helped foster a trend that swept across the Latin American colonies during the 1800s. The period following the liberation from imperial rule encouraged a sense of pride that was manifested by the newly “created” nations embracing their regional folklore; consequently, the indigenous and popular traditions became of primary interest.\(^3\) Although patriotic sentiments first emerged in Latin America in the nineteenth century, it was not until the early twentieth century that the nationalist movements found full political and musical

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3. Ibid., 113-4.
expression; at this point, governments began to sponsor programs to cultivate a sense of national identity by embracing and elevating the status of the formerly disenfranchised indigenous people.\textsuperscript{4} Spurred in part by ideology (and fostered by a new interested and supportive political climate), composers explored the popular idiom of their nations for new sources of inspiration in their compositions. In the initial stages, composers merely quoted popular tunes, treating them in the conventional European “common-practice” manner; the results were often artificial-sounding works of inferior quality.\textsuperscript{5}

The social and musical crises\textsuperscript{6} of the early twentieth century challenged composers to find new ways to create and express the musical experience. In Latin America, as in much of Europe, this came in the language of the peasants.\textsuperscript{7} No longer restricted by a centuries-long tradition (i.e. the major/minor tonal system), composers searched for new ways to express a unique sense of identity, capturing the spirit of the folk, as Stravinsky had done in his early ballets.\textsuperscript{8} The nationalist movements found full expression in the works of composers like Carlos Chávez and Silvestre Revueltas in Mexico, Amadeo Roldán and Alejandro

\begin{footnotesize}
\begin{itemize}
\item[\textsuperscript{6}] The social crisis grew out of a series of political and military power struggles between the imperial powers within Europe and around the world. The nationalist movements also contributed to the growing instability of the socio-political climate; the resulting tensions eventually sparked a number of conflicts, most saliently World War I. The musical crisis was a natural consequence of the growing influence of 19th century German Romanticism (which ironically began as a nationalist movement) and the reactionary movements it incited. By the middle of the 19th century, German Romanticism had become so influential that it came to be seen—at least figuratively—as a type of “cultural imperialism.” In the second half of the 19th century, nationalist movements sprang up across Europe. In France, the reaction yielded the Impressionist movement; the Expressionist movement in Vienna and Germany at the beginning of the 20th century (which could also be seen as a reflection of the unstable socio-political climate) was as much a reaction to French Impressionism as to German Romanticism.
\item[\textsuperscript{7}] Composers like Béla Bartók and Zoltán Kodály travelled through the Hungarian countryside studying and collecting folk songs. In Mexico, Carlos Chávez’s childhood experiences with music in Indian villages fueled his interest in the Mexican folk idiom.
\item[\textsuperscript{8}] Bryan Simms, \textit{Music of the Twentieth Century} (New York: Schirmer books, 1986), 266.
\end{itemize}
\end{footnotesize}
García Caturla in Cuba, Heitor Villa-Lobos and Mozart Camargo Guarnieri in Brazil, and Alberto Williams, Alberto Ginastera and Carlos Guastavino in Argentina.

The modernist trend eventually infiltrated the American continents, and by the second half of the twentieth century, many composers abandoned the nationalist principles in favor of a new, more innovative, “universal” musical language. In today’s global community, however, a need to reassert a sense of cultural identity has re-emerged with a new generation of composers intent on creating art music that is both national and universal. This study aims to shed light on these recent nationalist trends through the study of a contemporary work for clarinet and piano by a selected Latin American composer.

The vitality of the current music scene in Latin America has prompted music scholars to study the predominant characteristics of its art music. Among these, Uruguayan composer and musicologist Coriún Aharonián has described some of these “trends,” such as the use of non-discursive musical syntax, the expression of tenderness and violence in juxtaposition, an interest in the primitive, and the breakdown of the boundaries between “art” and “popular” music, to name a few. This study also intends to reveal examples of traits common across Latin American.

9 Modernism was a multifaceted trend that included movements like serialism, aleatoricism, and musique concrète. This trend was not primarily concerned with nationalism; modernist composers tended to see the nationalists as old-fashioned (this was the case with Guastavino in Argentina).

10 Non-discursive (or “adiscursive”) in this case refers to music that consists of “cells” or “blocks” that are strung together to create larger musical structures, rather than relying on developmental processes for its construction. Coriún Aharonián, “An Approach to Contemporary Trends in Latin America,” translated by Graciela Paraskevaídís, Leonardo Music Journal 10 (2000): 4-5.

11 Other characteristics include a more concentrated sense of time, simplicity that borders on austerity, a fascination with magic (particularly “magical realism”), and an “interest in marking…factors of cultural identity.” Ibid.
Work Studied

This document concerns itself with a study of the Fantasía (Introduction and Pachanga) for clarinet and piano, by Cuban composer Mario Abril. Cuba represents an area in Latin America with one of the most established art music traditions since Colonial times. Mario Abril, the composer chosen for this study has produced works that reflect a recurrence of nationalist characteristics. The work was chosen for several reasons: as a work for clarinet and piano, it poses a relevance to the author; it implements elements that evoke a specific national identity; and it possesses certain stylistic characteristics common throughout Latin America. Thus, in addition to exhibiting a specifically Cuban identity, Mario Abril’s Fantasía (Introduction and Pachanga) epitomizes the Latin American aesthetic.

As performer and composer, Mario Abril represents a generation of transition from a country and a culture torn and divided for over half a century. Abril’s compositions explore the spirit of his native Cuba (combining Afrocuban rhythmic elements and criollo melodic elements) in the context of a personal harmonic language that often embraces modality and polytonality. Fantasía displays several of the characteristics of contemporary Latin compositions discussed by Coriún Aharonián, particularly the non-discursive scheme of the work, the juxtaposition of opposing moods (like violence and tenderness), and a compressed sense of time. In addition, the piece delves into the popular Cuban idiom and makes a direct allusion to one of the most

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12 Mario Abril, Fantasia (Introduction and Pachanga), for clarinet and piano, score, 2004, Mario Abril.
13 An activist in the efforts to free his country from the Communist revolution (taking part in the ill-fated Cuban Bay of Pigs invasion), Abril has made music his principal vehicle of expression.
important movements in Cuban “música culta” (art music), with a quotation from a work by Alejandro García Caturla.\footnote{The movement called Afro-cubanismo is one of the Cuban manifestations of the nationalist trends of the early 20th century; its chief musical proponents were Amadeo Roldán and Alejandro García Caturla. Abril quotes Caturla’s Berceuse campesina, a seldom-heard piano work combining criollo melodic elements (in the right hand) with an accompaniment derived from the Afrocuban “son” rhythm (in the left hand).}

The composer and work chosen for study reflect recent trends in composition. \textit{Fantasía} was written within the last decade, and the composer is still active in the craft.

\textbf{Delimitations}

Although the interest in portraying a sense of national identity in art music composition is a widespread trend in present-day Latin America, this study will focus specifically on the nationalist trends in Cuba. Mario Abril (the composer featured in this study) was chosen because his compositions consistently exhibit nationalist tendencies—whether extra-musical or via the use of folk and popular elements. The work chosen for this study is Abril’s \textit{Fantasía (Introduction and Pachanga)}. Written for clarinet and piano, the work clearly reflects Abril’s nationalist proclivities by using both of the above-mentioned techniques. Although the selected composer and work represent but a tiny fragment of the existing Latin American clarinet literature, it is beyond the scope of this project to attempt a study of this kind on a more extensive level. The author hopes that this document will contribute, however modestly, to the scholarship in this field of research.

\textbf{Need for the Study}

Although patriotic sentiments and nationalist currents have emerged throughout history, the study of these trends was largely neglected until the
twentieth century. During the last fifty years, however, there has been a wealth of research on the subject from across several disciplines (e.g. historical, political, ideological and cultural). Our increasingly cosmopolitan societies have created an interest in discovering the characteristics that make each culture unique. In this spirit of anthropological curiosity, increased attention has been devoted to the lands south of our borders. An abundance of readily available articles, books and documentaries clearly reflects this trend. Numerous studies have been conducted on the topic of nationalism in general, on Latin American folk, popular and art music, and even on particular Latin American composers (e.g., Heitor Villa-Lobos, Carlos Chávez, Alberto Ginastera, and Alejandro García Caturla, to name but a few). However, the above-mentioned clarinet work has not yet benefited from such attention. The aim of this study is to show how this work reflects this relatively recent trend.

The composition will be examined to identify folk and popular elements (e.g. rhythmic, metric, melodic, harmonic, generic, etc.) that contribute to the piece’s specific national character.

Review of the Literature by Topic

General sources on nationalism, Latin American history and Latin American music

General sources include dictionaries, encyclopedias, histories and survey articles. Two distinct subjects were researched in this area: nationalism and Latin American music. Jim Samson’s chapter entitled, “Nations and nationalism,” in The Cambridge History of Nineteenth-Century Music, though insightful, makes only a glancing mention of the nationalist movement in the U.S., and ignores it

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15 Variations and hybridizations, e.g. musical nationalism and nationalism in Latin America in a historical context, were also explored.
altogether in Latin America.¹⁶ Bryan Simms’s *Music in the Twentieth Century: Style and Structure* also includes a chapter on nationalism; it briefly references the trend in Latin America in the early twentieth century, naming Villa-Lobos, Ginastera, Chávez and Revueltas as representatives of the trend.¹⁷ It also mentions the influence that Brazilian popular idioms had on Milhaud.¹⁸ *The Cambridge History of Latin America* provides a sound historical account of the “breakdown and overthrow of [the] Spanish and Portuguese colonial rule during the [five decades] after independence.”¹⁹

There have been several histories of music in Latin America, dating from the early twentieth century.²⁰ Noteworthy among these, Eleanor Hague’s *Latin American Music: Past and Present* (1934) is as useful for its anthropological as for its musicological content.²¹ Also worth mention are Nicolas Slonimsky’s *Music of Latin America* (1945)²² and Gerard Béhague’s *Music in Latin America: An

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¹⁸ Ibid., 269.
¹⁹ Leslie Bethell, *The Cambridge History of Latin America, vol. 3: From Independence to 1870* (Cambridge, UK: Cambridge University Press, 1985), xiii. Parts 1 and 2 address the climate leading to the revolutions in the mainland and Caribbean islands. Part 3 and 4 delve into the social and political climate in the aftermath, until the 1870s, and Part 5 is dedicated to the social and political climate in the aftermath, until the 1870s, and Part 5 is dedicated to the
literature, music and art of Latin America during this period.
²⁰ L. Cortijo Alahija’s *La Musica Popular y Los Músicos Celebres de la America Latina* (1906) is a historical narrative with biographical sketches; Raul A. Buccino and Luis Benvenuto’s *La Música en Iberoamérica*, 3rd ed. (1940) includes historical accounts and discussions of folk and popular genres in an analytical context.
²¹ Eleanor Hague, *Latin American Music: Past and Present* (Santa Ana, CA: The Fine Arts Press, 1934). The book begins with an insightful description of the customs of the Amerindian cultures before proceeding to the Colonial period by regions; it also describes instruments and songs, including some popular genres. Finally, it mentions current trends in art music, including a mention of Julián Carrillo’s work with microtonality (p. 83).
Introduction (1979). Each of these considerably enhanced the depth of scholarship on the subject. Gilbert Chase’s A Guide to the Music of Latin America (1972), is the second edition of his impressive annotated bibliography of sources for Latin American music research. Gilbert Chase and Gerard Béhague have also written a number of articles on Latin American music.

In a study of this nature, resources dealing with the socio-cultural dynamic of music history play an important part. The Garland Encyclopedia of World Music, vol. 2: South America, Mexico, Central America and the Caribbean (1998) and its single-volume offshoot, The Garland Handbook of Latin American Music (2000) are useful tools for initial research. Each is comprised of articles by experts in their respective fields. The articles in the recently published Music in Latin America and the Caribbean, explore folk and popular music in Cuba (and the other Caribbean islands) in a variety of contexts. In addition, historias patrias (national histories) — both current and historical — provide a glimpse into the prevailing social climate at the time of their writing. General histories of Latin

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23 Gerard Béhague, Music in Latin America: An Introduction (Englewood Cliffs, NJ: Prentice-Hall, 1979). Béhague traces the musical developments beginning with colonial times through the middle of the 20th century, including analytical insight and ample musical examples; he also includes biographical sketches of important composers.


biographies,” reached their Golden Age in the 19th century, “…when national historians in the Western world embarked on a self-conscious, Romantic quest for the ‘spiritual unity of a people’ via the examination of the past.” Historias patrias played a critical role in defining national identities in Latin American countries after attaining their independence.

Specialized sources

Nationalism:

The outset of this project required research on literature about nationalism from across multiple disciplines. In this regard, John Hutchinson and Anthony D. Smith’s writings\(^{38}\) provide insightful perspective into the historical, cultural, political and ideological aspects of this subject. Ross Poole’s\(^{39}\) and Kenneth Minogue’s\(^{40}\) books also offer some supportive ideas on the topic. In his booklet for the American Historical Association, Boyd Shafer highlights ten conditions that define the subject.\(^{41}\) Benedict Anderson and Ernest Gellner provide modernist theories of nationalism,\(^{42}\) and Anthony Smith’s analytical theories clarify the nuances of the different schools of thought on the subject.\(^{43}\) Víctor Alba’s *Nationalists Without Nations* addresses the peculiar circumstances surrounding the nationalist movements in Latin America.\(^{44}\) Coriún Aharonián’s writings on national identity and Latin American music address the diffusion of the customs that led to the emergence of the characteristics generally perceived

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38 John Hutchinson and Anthony D. Smith, *Nationalism* (Oxford: Oxford University Press, 1994). The book, which includes writings by scholars and figures ranging from Ernest Renan and Joseph Stalin to Eric Hobsbawm and Benedict Anderson, tackles topics like the definition of nation, differing theories of nationalism, and manifestations of the movements in different parts of the world, including Latin America.


40 Kenneth R. Minogue, *Nationalism* (New York: Basic Books, 1967). Minogue provides a useful analysis of the term *nationalism*; he also traces the movement in France and Germany, and then describes the relationships between nationalism and other revolutionary ideologies, such as liberalism and Marxism.


as Latin American, providing reasons behind regional and cultural distinctive features as well as commonalities throughout the Latin nations.45

Cuba and Mario Abril:

Alejo Carpentier’s *La música en Cuba* has long been acknowledged as the authoritative musicological study of Cuban art music, beginning with the sixteenth century and tracing the evolution of the music trends to the “present day;” Timothy Brennan’s edition (with its extensive introduction), translated by Alan West-Durán is of special use for the English-speaker.46 Fernando Ortiz provides an excellent analysis of the confluence of cultural elements from which Afrocuban music emerged.47 Emilio Grenet’s examination of popular genres is particularly insightful;48 and Elena Pérez Sanjurjo’s history (especially its biographical sketches on recent Cuban composers) is helpful.49 Mario Rey’s article on Afrocubanismo and Cuban art music provides solid analytical arguments regarding the rhythmic elements in this music.50 Biographical materials about Mario Abril were accessed online and from interviews with the composer; recordings and scores were obtained from the composer.

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49 Elena Pérez-Sanjurjo, *Historia de la música cubana* (Miami: La Moderna Poesía, 1986).

Methodology

The first segment of this document (chapters 2 and 3) introduces nationalism. A multi-disciplinary approach is taken to define the term, examining it in historical, ideological, political and cultural contexts. Musical nationalism is addressed in a historical context, beginning with its origins in European cultures, describing its historical/political development in Latin America, and discussing some of the more salient events influencing the growth of nationalism in Cuba.

The second portion (chapters 4 and 5) presents a historical account of the art music tradition in Cuba, placing special focus on the nationalist movements and the composers who made significant musical contributions or championed the cause. The section concludes with a biographical sketch of the project’s featured composer, Mario Abril.

The third section (chapters 6 and 7) addresses the musical study, beginning with an survey of the elements associated with Cuban popular and folk music, (i.e. those related to the featured clarinet work), performing styles, and the extra-musical circumstances that surround the music-making process. This is followed by the analysis of Mario Abril’s composition. After a brief introduction, musical study begins with an analysis of Alejandro García Caturla’s *Berceuse campesina*, the piano work that serves as the source of musical quotation in Abril’s composition. This leads into the analysis of the featured composition, Mario Abril’s *Fantasía (Introduction and Pachanga)* for clarinet and piano, which is examined in terms of compositional elements (e.g., melody, harmony, rhythm, meter, texture, and form) as well as with regard to extra-musical (i.e. programmatic) elements present. Representative examples of

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51 This little piano piece, which stands as a prototypical example of the Afrocubanismo movement in Cuba’s música culta, serves as the capstone of the second movement of Abril’s Fantasía.
popular and folk music have been consulted via recordings and, where available, scores. These have been used for comparative study with Abril’s Fantasia to reveal the extent and manner in which the popular idiom is quoted or referenced in Abril’s work. The monograph concludes with a summary of the Latin American nationalist movement, as well as the characteristics that make this composition an example of musical nationalism.

Expected Findings

This study aims to acquaint the reader with the current expression of the nationalist trend in Cuban art music. The analysis and discussion of Abril’s Fantasia is expected to reveal a number of strategies and techniques employed by the composer to create a sense of cultural identity in his work. These include the incorporation of generic references within a larger structural framework (as in the quotation of García Caturla’s Berceuse campesina, an Afro-Cuban lullaby), as well as scalar resources, rhythmic and metric elements grounded in popular music, ornamentation devices typical to the popular performance practice, and even the evocation of popular or folk instruments through compositional and orchestration devices. Some of these techniques are not exclusively Cuban, but are commonly encountered in art music from across Latin America. Among these are the non-discursive compositional approach, the juxtaposition of opposing characteristics or moods, and the intermingling of popular and concert music traditions.
Chapter 2
Nationalism

Definitions

Nationalism is “an ideological movement for the attainment and maintenance of autonomy, unity and identity of a human population, some of whose members conceive it to constitute an actual or potential ‘nation’.” So what is a nation? Political scientist Kenneth R. Minogue defines nation as “…a collection of human beings,” and likens it to “race, class, people, community, tribe, state, clan and society.” Dr. Walker Connor insists on the importance that ethnicity plays in the understanding of nation. He also addresses the distinction between nation and state (which he defines as, “the major political subdivision of the globe”), and defines nation as a “self-defined grouping.” In short, the term nation is an abstraction; a nation emerges when its members acknowledge (or imagine) themselves as sharing certain commonalities (be they linguistic, ethnic, territorial, religious, etc.), and are bound as a larger whole because of these commonalities.

In his book Nations and Nationalism, philosopher and social anthropologist Ernest Gellner describes nationalism as “primarily a political principle, which

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52 Anthony D. Smith, “Nations and their pasts,” § 2: “Definitions;” Anthony D. Smith, Theories of Nationalism, 2nd ed. (New York: Holmes & Meier Publishers, 1983), 164. Smith defines nation as “a named human population sharing an historic territory, common myths and memories, a mass, public culture, a single economy and common rights and duties for all members.” He distinguishes between nation and state, qualifying the latter as “a legal and political concept...autonomous public institutions of coercion and extraction within a recognized territory.”


54 Ibid., 9. Some of these synonyms, regrettably, have acquired pejorative implications (e.g., the word race now carries the stigma associated with historical episodes of racism).

55 Walker Connor, “A Nation is a Nation, is a State, is an Ethnic Group, is a...,” in Nationalism, ed. John Hutchinson and Anthony D. Smith (Oxford: Oxford University Press, 1994), 37. “What ultimately matters is not what is but what people believe is [emphasis his].”
holds that the political and national unit be congruent.” 56 He further defines nationalism as “a theory of political legitimacy, which requires that ethnic boundaries should not cut across political ones, and, in particular, that ethnic boundaries within a given state…should not separate the power-holders from the rest.” 57 Anthony Smith’s description of “self-centered collective resistance to foreign rule to preserve the group and its culture” clearly encapsulates the nationalist ideology’s emotional and psychological force and power. 58

Nationalism aims to create or emphasize a sense of a national consciousness and to promote feelings of loyalty to one’s own nation and its attributes above all others. Some scholars believe that examples of nationalist sentiment have emerged throughout history, tracing some of them as far back as the city-states of ancient Greece and the Roman republic; 59 in their view, these sentiments resurged in the wake of the Reformation movement. 60 Others see nationalism as a modernist concept and link the movement to the rise of industrialism. 61

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56 Ernest Gellner, Nations and Nationalism, 2nd ed. (Malden, MA: Blackwell Publishing, 2006), 1. He continues, “[nationalism may appear as] the feeling of anger aroused by the violation of the principle, or…satisfaction aroused by its fulfillment.” He describes a nationalist movement as one “actuated by a sentiment of this kind.”

57 Ibid.


59 Smith, Theories of Nationalism, 153-5. Anthony Smith, for one, cites the Zealot movement as one such manifestation.


In his book *Imagined Communities*, Benedict Anderson attributes the rise of national consciousness (and hence the emergence of nations) at least in part, to the advent of scripted language; even more specifically, he points to the invention of mass printing. According to Anderson, the circulation enabled by what he calls “print capitalism” — the readily available mass distribution of print materials facilitated by the invention of the printing press — extended the transmission of information beyond “local” regions, breaking the existing barriers previously created by geography and allowing for dissemination of public opinion.\(^{62}\) Like Anderson, Gellner also associates nationalism with modernity;\(^{63}\) however, he sees the media itself (and its role as mass communicator) as that which feeds nationalism.\(^{64}\) Gellner also posits nationalism resulted from “the transition from agrarian to industrial society,” and that a nation results only after this transition has occurred.\(^{65}\)

Smith contends that modern nationalist movements are political in nature; however, he also admits that they are frequently rooted in “ethnic identities,” and although he does not subscribe to the ideology of ethnicist nationalism, he finds using an ethno-symbolic perspective helpful in understanding the ways in

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\(^{62}\) Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism* (London: Verso, 1991), 44-5. According to Anderson, print-capitalism paved the way for national consciousness in three ways: by creating a unified means of communication “below Latin and above the spoken vernaculars,” by creating more stable and permanent versions of languages, and by creating “languages-of-power,” meaning that the dialects more closely related to print-languages survived, while others did not.

\(^{63}\) Brendan O’Leary, “On the Nature of Nationalism: An Appraisal of Ernest Gellner’s Writings on Nationalism,” *British Journal of Political Science* 27, no. 2 (April 1997): 198. As Brendan O’Leary notes, Gellner maintained that “nationalism is an essential component of modernization, of the transition from agrarian to industrial society — the latter requiring a state that can produce and be maintained by one common, literate and accessible culture.”


which nations grow and develop. Smith distinguishes between statist (i.e. civic) and ethnicist (i.e. ethnic or cultural) nationalisms, describing the statist view of the nation as a “territorial-political unit,” and its ideology as “the aspiration of the colonized population for self-government of the new political community whose boundaries were established by the colonizer.” By contrast, the ethnicist view of nation is derived from “a common culture and alleged descent,” and its ideology as “a cultural movement.” Cultural nationalism, then, relies on shared ethnicity and customs to define one’s nation. Nationalist feelings arise through the veneration of one’s history and tradition.

Historical Context

The Enlightenment that arose in France and England during the eighteenth century (and subsequently travelled to the American colonies) placed a new emphasis on thought and reason. The attitude shaped by the movement marks a decisive step toward societal modernity, and hence, toward nationalism. The ideals promoted by the thinkers and writers of the Enlightenment ultimately guided populist movements like the American War of Independence (1775), the French Revolution (1789) and the Haitian slave revolt (1791). In the course of these events, the word nation came to symbolize “the

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67 Smith, Theories of Nationalism, 176. In this definition, Smith is citing Crawford Young’s Politics in the Congo: Decolonization and Independence (1965).
68 Ibid. Here Smith cites Benjamin Akzin’s State and Nation (1964). Cultural nationalism is another name for what Smith calls ethnicist nationalism.
69 Donald Jay Grout and Claude V. Palisca, A History of Western Music, 4th ed. (New York: W.W. Norton & Company, 1988), 541-3. The Enlightenment was an intellectual movement that arose as a means to transcend the abuses embodied by the Catholic Church and dynastic aristocracies. It espoused “…practical morality, applied science, naturalness, freedom for the individual, equal rights, and universal education,” and was characterized by “secular, skeptical, empirical, practical, liberal, equalitarian, and progressive” ideals.
70 The intellectual climate of the Enlightenment paved the way for the technological advances of the Industrial Revolution, the period widely accepted as the beginning of modernity.
71 Eastman, “Nationalism.” In his article, Eastman cites the first use of the word nationalisme, “in 1798 by the anti-Jacobin priest Augustin Barruel…directly correlated with the downfall of the
people” (the masses, as opposed to the aristocracy) as the embodiment of a sovereign political entity, and nationalism as “the ideological process of attachment and collective identification with a nation.”72 This new spirit of national (as opposed to imperial) sovereignty swept across Europe and the American colonies during the nineteenth century.73

Romanticism: The Root of Cultural Nationalism

German Romanticism is widely accepted as one of the first manifestations of nationalism in Europe. The German intellectual, literary, and artistic movement arose as a reaction to the Enlightenment and to the French Revolution.74 As Albert Guérard notes, this objection was not so much to the ideals of the Enlightenment (reason, humanity, etc.), but to the movement as a symbol of the French hegemony across Europe. “Europe…rebelled not against a theory but a condition.”75 Romanticism emerged in the German-speaking lands in opposition to the French cosmopolitanism and rationalism of the Enlightenment.76 The movement was associated with things far from the reality of the present world, i.e. legendary, fantastic, imaginary, or fictitious places and ideas. The movement’s proponents were drawn to their native history and lore, especially that of the Middle Ages.77 German Romanticism, which emerged as a

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72 Ibid.
73 Ibid.
77 Hans Kohn, “Romanticism and the Rise of German Nationalism,” The Review of Politics 12, no. 4 (October 1950): 443-7. Romanticists championed qualities criticized by the Enlightenment, such as passion, self-assertion, subjectivity, individuality, and wonder.
countercurrent to the French Enlightenment and Classicism, became a vehicle for German nationalism.\textsuperscript{78}

In 1772, the German philosopher and writer Johann Gottfried von Herder (1744-1803) published his treatise \textit{On the Origin of Language}. In it, he claimed a connection between nationalism and native language. People, he contended, were \textit{German} by virtue of sharing \textit{German} as their common language (as their mother tongue).\textsuperscript{79} In subsequent works, Herder extolled the folk and denounced imperialism, claiming the nation as “the servant of humanity.”\textsuperscript{80}

The Napoleonic Wars played an important role in producing a “national awakening” in the German people. The volatile climate during the French occupation heightened nationalist feelings throughout the German lands, where the \textit{volk} (folk), and elements thereof took on a new importance in defining a cultural identity, and, ultimately, in establishing a national identity.\textsuperscript{81} Karl Friedrich Schlegel, one of the leaders of the Romantic literary movement, wrote patriotic works encouraging the German people to rise against the French invasion.\textsuperscript{82}

\textsuperscript{78} Friedrich Blume, \textit{Classic and Romantic Music}, trans. M. D. Herter Norton (New York: W. W. Norton Company, 1970), 8-10; \textit{Harvard Dictionary of Music}, s.v. “Classical.” The term \textit{Classic} involves qualities such as universality and objectivity. Historically, the term \textit{Classic} (as a style period) came into use after \textit{Romantic}, to distinguish the qualities of the previous from the latter.

\textsuperscript{79} Guérard, 2-3. Guérard finds in this a tangible definition of \textit{nationalism}: a cultural identity derived from linguistic commonality, and a joyous and proud acceptance of this identity.

\textsuperscript{80} Ibid., 6-7. One can see elements of nationalism developing even in this early stage.

\textsuperscript{81} Brian Vick, “The Origins of the German Volk: Cultural Purity and National Identity in Nineteenth-Century Germany,” \textit{German Studies Review} 26, no. 2 (May 2003): 244-5.

\textsuperscript{82} Friedrich Schlegel, \textit{Philosophische Vorlesungen aus den Jahren 1804 bis 1806}, as cited in Kohn, 460. Schelgel aimed to arouse German nationalist sentiment by writing passages like: “It is much more appropriate to nature that the human race be strictly separated...into nations than that several nations should be fused as has happened in recent times...Each state is an independent individual existing for itself, it is unconditionally its own master, has its peculiar character, and governs by its peculiar laws, habits and customs.”
The nationalist movement that grew out of German Romanticism succeeded in shaping a national awareness that eventually led to liberation from the French occupation in 1813, and the subsequent unification of the nation that created a new hegemony in Europe.  

The Rise of Nationalism in Latin America

From the outset of colonization, the Iberian \textit{peninsulares} treated the Latin American colonists as second-class citizens. At the same time, the Spanish Crown exploited its American colonies’ natural—and later manufactured—resources. The colonies quickly became the principal source of wealth for the empire. The colonists eagerly kept in touch with the news and trends from the European continent, modeling their social and political structures after those of their mother country as they shaped their own societies. Inevitably, the ideas and ideals of the French Enlightenment reached across the Atlantic to Latin

\begin{footnotesize}
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  \item[83] Otto Pflanze, “Bismarck and German Nationalism,” \textit{The American Historical Review} 60, no. 3 (April 1955): 551-6, 563. Over the course of a decade, the \textit{Junker} (Prussian aristocrat) Otto von Bismarck used the ideology of nationalism to lead Prussia and the other German states through a number of campaigns (political and military) to reclaim German provinces under foreign rule; this resulted in the unification of the German states in 1871 as the Second German Empire.
  \item[84] The Europeans viewed the Amerindian cultures they encountered during the conquest as savage and primitive. Throughout the colonial period, this attitude continued, and carried over to the Africans brought to the New World in the slave trade, the \textit{mestizos} (people of mixed European and Amerindian descent), \textit{mulattos} (people of mixed European and African lineage), and even \textit{criollos} (people of European extraction born in the colonies).
  \item[85] John Lynch, “The Origins of Spanish American Independence,” in \textit{The Cambridge History of Latin America, vol. III: From Independence to c. 1870}, ed. Leslie Bethell (Cambridge: Cambridge University Press, 1985), 8-9. At the outset, the colonial government distributed the newly claimed lands to the Catholic Church and to Spanish citizens (of the nobility); a labor force (Indians, and later African slaves) were also distributed with these parcels of land. This \textit{repartimiento} system created an oligarchic political structure in the colonies where the power and influence rested on the Church and this small number of Spanish citizens, some of whom did not even reside in the colonies. The colonial populations consisted mostly of the indigenous and African slave force, the \textit{mestizo} and \textit{mulatto} peasantry, and the smaller \textit{criollo} citizenry. The colonists, of course, were expected to pay taxes to the Crown, who also limited and controlled trade within its colonies and with other European nations.
  \item[86] E. Bradford Burns and Julie A. Charlip, \textit{Latin America: A Concise Interpretive History, 8th ed.}, (Upper Saddle River, NJ: Pearson, 2007), 65. Burns remarks on colonials’ interest in current affairs in Europe, stating, “American elites discussed the new ideas at \textit{tertulias}, social gatherings in their homes, whereas the masses frequented cafes, where newspapers were read aloud and events discussed.”
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America. Lynch notes the accessibility to English, French and German literature in the colonies.87

As the Spanish Empire’s principal source of revenue, the American colonies bore the burden of financing the country’s wars with France and Britain, as well as being expected to protect their own borders from foreign attacks.88 The breaking point came in the form of the Napoleonic Wars. In 1808, Napoleon invaded Spain, naming his brother Joseph Bonaparte King of Spain and the Indies.89 As the Spanish people rose up against the French occupation, across the Atlantic the Latin American people saw an opportunity to assert their own autonomy.

Soon, revolutions began to take shape in the North and South American colonies and in the Caribbean. The success of the American Revolutionary War served as motivation for the Spanish colonies to rise and fight for their independence. The early nineteenth century found the majority of Latin American Colonies in revolutions: Ecuador and Bolivia (1809), Argentina, Mexico, and Chile (1810), Venezuela, Paraguay and Uruguay (1811), Colombia (1815), and Peru (1821). By 1825, most of Latin America had gained independence.90

87 Lynch, “Origins...,” 43. The market, which included members from across classes and disciplines, embraced the works of Newton, Locke, Descartes, Montesquieu, Voltaire, Diderot, Rousseau, Condillac, D’Alembert, and Adam Smith.
88 Hugh Thomas, “Cuba,” in The Cambridge History of Latin America, vol. III: From Independence to c. 1870, ed. Leslie Bethell (Cambridge: Cambridge University Press, 1985), 281; Burns, 67. In the second half of the 18th century, Charles III of Spain created colonial militias to defend against foreign attacks. This came in the wake of incidents like the British occupation of Havana in 1762 (Hugh Thomas, 281). Fully supported by the colonists, these militias strengthened the spirit of patriotism within the individual colonies (Burns, 67).
89 Lynch, 49-50. As Lynch notes, the political instability on the Iberian Peninsula at the hands of the French, “created in America a crisis of political legitimacy and power.”
90 Burns, 82-7.
Interestingly, when the Spanish colonies achieved their independence, they maintained their established oligarchies rather than restructuring their government systems.91 When the Latin American colonies transitioned into republics, the restructuring of their governments was a very slow and—for the common folk—painful process.92 The ensuing decades witnessed civil struggles, all too frequently resulting in violence. This kind of instability continued throughout the nineteenth century in Latin America.

Between the last decade of the nineteenth century and the first decade of the twentieth century, Latin America absorbed waves of immigrants, many from Europe, and others from Asia.93 This influx of immigrants resulted, in some cases, in crises of identity within the young Latin American nations.94 Social change came about gradually, with the growth of the middle and working classes. They formed new political parties, which, when elected, passed social

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91 Victor Alba, *Nationalists Without Nations* (New York: Frederick A. Praeger, 1968), 32-3. This is one of the principal differences between the independence movements in the US and those in Latin America.
92 Ibid., 33-4. As Alba points out, in the early years of independence, “[the people] contented themselves with demanding...a more representative democracy.”
93 Dale A. Olsen, “Music of Immigrant Groups,” in *The Garland Handbook of Latin American Music*, ed. Dale A. Olsen and Daniel E. Sheehy (New York: Garland Publishing, Inc., 2000), 89, 86, 84. Argentina saw an enormous influx of Europeans (the largest in the world in proportion to its population); these were chiefly Italians. Brazil’s immigrants were primarily Japanese, while immigrants to Cuba were mainly Chinese.
94 Deborah Schwartz-Kates, “Alberto Ginastera, Argentine Cultural Construction, and the Gauchesca Tradition,” *The Musical Quarterly* 86, no. 2 (Summer 2002): 251-3. Perhaps the most notable example of this identity crisis occurred in Argentina. During the second half of the 19th century, the Argentine government had run a campaign to do away with the gaucho, the “cowboy of the pampas,” who was considered backwards and degenerate, as compared to the European “civilized” society of the cities (i.e. Buenos Aires). At the same time—and for the same reasons—they “pronounced immigration as the key to [Argentina’s] future.” The government placed no limits on the number of immigrants allowed in the country, so that by 1914, “...over seven out of every ten adults in Buenos Aires were foreign born.” The socio-demographic changes led to an identity crisis among Argentina’s citizens. As Schwartz-Kates notes, the upper classes’ answer was to search for a symbol of distinctive Argentine identity, of Argentinidad (“Argentineness”). “One of the most potent symbols they constructed was the gaucho...[who] embodied Argentine uniqueness and signified separation from Spain.” Moreover, since the gaucho had all but disappeared by this time, they could idealize his image, ignoring his vices.
reforms. In the twentieth century, these led to the populist movements. These state-generated movements attempted to draw power away from the regional oligarchies by appealing to the masses and drawing on them for popular support, centralizing the power of the government. These movements, which sprang up in the years after World War I, tended to be indigenist-centric, meaning that they reached out to the previously disenfranchised sector of the population. For this reason, they coincided with—or rather, resulted in—an awakening of national consciousness. The populist movements used cultural nationalisms to bring their nations’ peoples together. Through the twentieth century, cultural nationalism remained an important ideology in Latin American countries.

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95 Anthony D. Smith, *Theories of Nationalism*, Appendix B, 263. Smith describes populism as “a kind of agrarian primitivism, a desire to restore the virtues and simplicities of a participatory, consensual farmers’ republic, where men will be free of the burden of alienation consequent upon the advent of industrial capitalism.”


97 Alba, 68. An Indigenist movement makes the native Amerindian population its primary focus.

98 Examples include the *Aztec Renaissance* in Mexico, the *Afrocubanismo* movement in Cuba, and the *Gauchesca Tradition* in Argentina, to name a few.
Chapter 3
Cuban Nationalism

Independence and the Quest for a National Identity

The late eighteenth and early nineteenth centuries found Spain in wars with Britain and France, trading alliances repeatedly with the two European powers.99 Then in 1808, Napoleon’s army invaded and occupied Spain for the next five years.100 The consequences of these wars—the financial strain and political instability they created—resonated across the Atlantic and resulted in Spain’s gradual loss of its American colonies.101

By now, the Cuban colony had developed a booming sugar based economy,102 but the exigencies brought on by economic crisis in Spain soon reached the island.103 Cuba spent the majority of the nineteenth century fighting for its independence from Spain.104 In 1868, Carlos Manuel de Céspedes’ Grito de Yara set into motion the first Cuban war of independence, known as the Ten Year

99 Bethell, Leslie, ed. *The Cambridge History of Latin America, vol. III: From Independence to c. 1870* (Cambridge, UK: Cambridge University Press, 1985), 7, 20, 49. During this time, Spain found itself as much an enemy as an ally of its European neighbors France and Britain, depending on the cause. With the unprecedented economic growth brought by the Industrial Revolution (1780-1800), Britain emerged as the most powerful empire. At the same time, Spain faced an ever-worsening economic crisis, forcing its government to rely more and more on its American colonies for its revenue.
100 Ibid., 49-50.
101 Ibid., 57, 118. As early as 1806, revolutionary movements arose in South American Spanish colonies. In 1810, the colonies of Nueva España (present-day Mexico and the Southwestern US) and La Plata (present-day Argentina) launched revolutionary wars (independently of one another).
102 Ibid., 281. The British occupation of Havana in 1762 had been instrumental in developing the island’s economy.
104 Ibid., 88-9. As early as 1809, members of the planter classes and the leaders of the Cuban intellectual society attempted efforts toward independence; however, divisiveness as to the recourse slowed the progress of the movement.
War.\textsuperscript{105} In the summer of 1879, a second attempt (called \textit{La Guerra Chiquita}, or “the Little War”) was quelled within a matter of months.\textsuperscript{106} In 1886, slavery was officially abolished in Cuba.\textsuperscript{107} In 1892, José Martí\textsuperscript{108} organized the Cuban Revolutionary Party and began plans for another uprising.\textsuperscript{109} Three years later, the second War of Independence began.\textsuperscript{110} The US intervened in 1898, sparking the beginning of the Spanish-American War. The Spanish surrender to US forces on July 17, 1898 ended the military conflict, but the peace came at a price: a three-year American occupation of the island ensued.\textsuperscript{111} Finally, on May 20, 1902, Cuba officially gained its independence.\textsuperscript{112} This event marked the beginning of Cuba’s Republican Period.

\textsuperscript{105} Thomas, 245-67. The Cuban lawyer and landowner set his slaves free and called on them to join him in revolt against the Spanish Crown; however, these efforts proved unsuccessful due to inferior weapons and lack of organization. In 1878, the \textit{Pacto de Zanjón} ended the fighting, granting amnesty to all Cubans (black and white) involved in the insurrection, and setting free all slaves who had fought in the war.

\textsuperscript{106} Ibid., 269. This revolutionary effort was quickly crushed because of a lack of coordination in the effort and poor leadership.

\textsuperscript{107} Ibid., 279, 293. During the next few years, significant steps toward racial reintegration were taken, including the banning of racial discrimination as a reason for exclusion from public service (1887), the banning of discrimination in places like theaters (1889), and racial integration in state schools (1893).

\textsuperscript{108} Ibid., 295-309. An eminent literary figure of 19th century Latin America, José Martí (1853-95) is also the most widely remembered and romanticized figure of the Cuban struggle for independence. He was but a teenager at the start of the Ten Year War in 1868. The following year (in 1869), he founded \textit{Patria Libre}, a newspaper supporting the cause of Cuban independence, to which he also contributed writings. That year he was arrested, imprisoned and exiled to Spain, where he studied law. After graduation, he spent several years in Mexico, where he established himself in literary circles. In 1878, he returned to Cuba under the amnesty of the \textit{Pacto de Zanjón}, but soon left again—this time for New York—where he worked as a journalist and continued his pro-revolutionary efforts.

\textsuperscript{109} Ibid., 301
\textsuperscript{110} Ibid., 316.
\textsuperscript{111} Ibid., 400, 436.
\textsuperscript{112} Ibid., 416
During the early years of the republic, Cuban society concerned itself with attaining a level of cultural refinement and civilization equal to that of the great European models, namely Paris.113 This cosmopolitan trend, however, was tempered by a growing interest in finding (or creating) a national identity, a preoccupation that also manifested in the arts. *Indigenismo* (or more specifically *Siboneyismo*)114 and *negrismo*115 theories provided two paths for identifying a Cuban national identity.116

Manifestations of an *Indigenismo* movement—or an interest in indigenist themes—predates the Cuban age of independence by close to a century.117 Half a century later, Francisco Sellén took an episode from Cuban colonial history as inspiration and published his dramatic poem *Hatuey* (1891), about the great Quisqueyan cacique (Arawak tribal chief) who led a rebellion against Captain

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114 Charles Byron Asche, “Cuban Folklore Traditions and Twentieth Century Idioms in the Piano Music of Amadeo Roldan and Alejandro Garcia Caturla,” DMA diss., The University of Texas at Austin, 1983, 8. *Indigenismo* or *Indianismo* theories focus on the indigenous cultures (i.e. the Amerindian people) as a significant source of national identity. In Cuba, the theories focusing on indigenous influences were sometimes called *Siboneyismo*, after the Siboney, one of the indigenous people encountered by the Spanish colonists.

115 *Negrismo* theories examine the influence of African cultures in creating national identities. *Afrocubanismo* is a movement that derives from *negrismo* theories.


117 Marcela W. Salas, “El exilio cubano del siglo XIX: La leyenda negra y la figura del indio,” in *Recovering the U.S. Hispanic Literary Heritage, Volume III*, ed. María Herrera-Sobek and Virginia Sánchez Korrol (Houston, TX: Arte Público Press, 2000), 207-8. According to Salas, *Jicoténcal*, by Padre Félix Varela, was the first historic novel with an indigenist theme written in Spanish. Interestingly, Salas notes that Padre Varela’s novel, although dealing with an episode from the “the conquest,” treats a Mexican subject, and not a Cuban one. In this regard, it is not an example of Cuban nationalism; however, it is noteworthy on two counts: as a testament to anti-imperialist (anti-Spanish) sentiment of the time, and as an example of *indigenismo*, an interest in exploring the indigenous cultures. Salas points to an assassination attempt in response to Padre Varela’s previous novel, *El habanero*, as a reason for his publishing *Jicoténcal* anonymously. Perhaps it was this same reason that led him to his somewhat removed choice of subject matter.
Diego Velasquez and his Spanish colonizing party.\footnote{Francisco Sellén, *Hatuey: Poema dramático en cinco actos* (New York: A. Da Costa Gomez, 1891). After seeing the atrocities performed by the Spaniards, Hatuey journeyed to the island of Cuba to warn the indigenous people. Hatuey led a rebellion against the Spanish forces. He was eventually captured and burned alive.} When Hatuey was finally captured, he was burned at the stake.

The story of Hatuey was handed down in the oral tradition; he was popularly hailed as Cuba’s first national hero. In the midst of Cuba’s fight for independence, Sellén’s idealization of the Taíno cacique became the symbol of *Cubanidad* (“Cubaness”): Hatuey represents the Cuban patriots fighting to free the island from the imperialist oppressors.\footnote{Salas, “El exilio cubano,” 209-10.}

*Indigenismo* found a musical champion in Eduardo Sánchez de Fuentes (1874-1944). For Sánchez de Fuentes, the three essential components that shaped Cuban music included the Indian, Spanish, and environmental.\footnote{Cushman, 171-2.} He insisted that the major influence was Spanish, but that, as Cushman puts it, “The Indian connected Cuban musical tradition to an unsullied ‘virgin land’ and thereby provided ‘original’ and ‘characteristic’ elements to the music of our land.”\footnote{Ibid., 172.} He conducted extensive research on Amerindian music, both in Cuba and in other Latin American countries, and he published several books on the subject.\footnote{Elena Pérez Sanjurjo, *Historia de La Música Cubana* (Miami, FL, La Moderna Poesía, 1986), 534-7. These include *El folk-lor en la música cubana* (1923), *La historia y desenvolvimiento del arte musical en Cuba y fases de nuestra música nacional* (1924), *Folklorismo: artículos, notas y críticas musicales* (1928), *Viejos ritmos cubanos: la letra en nuestras canciones* (1937), and *La música aborigen de América* (1938).} Sánchez de Fuentes’ theories did not find a strong following, and they were later discredited as baseless.\footnote{Alejo Carpentier, *Music in Cuba*, 251. Carpentier called Sánchez de Fuentes’ conceptual premise erroneous, stating that the composer had, “an unjustified admiration of the aboriginal
During the early twentieth century, researchers also set out to examine the role of the African people on Cuban culture. The ethnographer Fernando Ortiz (1881-1969) was the pioneer in this field of study. Ortiz began his research around the turn of the twentieth century and published his first major article in 1905. He spent the rest of his career working to preserve the folkloric attributes of Afro-Cuban culture.

Influenced by Ortiz’s work, a group of young artists, writers and musicians began to explore the roots of *Cubanidad* ("Cubaness"), and the role that West African traditions played in the formation of a post-colonial Cuban identity. These meetings grew into the organization called the *Grupo Minorista* ([Artistic] Minority Group). Guided by Ortiz’s research, the work of the *Minoristas* became a major force behind the *Afrocubanismo* movement. As Mario Rey notes, "Afrocubanismo was an aesthetic trend [in the arts], focusing on the recognition, assimilation, and validation of African cultural features present in the world, the only element of Cuban culture that could not offer him anything in a pure state, not even through archaeological materials."

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124 Ibid., 183. Although Béhague describes Ortiz as “Cuba’s foremost musicologist,” (Béhague, *Music in Latin America*, 147), it bears mention that Ortiz tended to avoid musicological analysis, “…since he had only a rudimentary ability to read music scores.”

125 Cushman, 181. Ironically, Ortiz’s initial interest in this field of research was “…to eradicate Afro-Cuban culture through scientific study of its ‘degenerate’ racial elements.” Through his research, he came to understand and appreciate the role the African cultures played in the development of the Cuban national identity.

126 Cushman, 193-4. Ortiz’s other writings on the subject include his monograph *Hampe afrocubana: Los negros brujos* (1907), *La clave xilofónica de la música afrocubana: Ensayo etnográfico* (1935), *Contrapunteo cubano de azúcar y tabaco* (1940), and *La africanía de la música folklórica de Cuba* (1950).

127 Mario Rey, “The Rhythmic Component of *Afrocubanismo* in the Art Music of Cuba,” *Black Music Research Journal* 26, no.2 (Fall 2006): 184. Founded in 1923, the Minoristas organized lectures, concerts and exhibitions, published magazines and established contacts with intellectuals in Europe and the US. Their aim was intellectual and cultural enlightenment, “…the time of vanguards” (Carpentier, *Music in Cuba*, 268). The group included such notable figures as Alejo Carpentier (writer and musicologist), Amadeo Roldán, Alejandro García Caturla, and Gilberto Valdés (composers).

128 Rey, 185. While Stravinsky’s *Rite of Spring* revolutionized the music scene on an international scale, composers in Cuba noticed similar rhythmic complexities within their own Afro-Cuban traditions. The Minorista composers “established close scholarly or personal links with the Afro-Cuban community…,” recording and distilling these elements and “…incorporating them …more organic[ally]…in rigorous [compositional] procedures.”
in Cuban society.”

Although the early stage of the movement tended to be more superficial in its manifestation, by the 1930s (the second stage of the movement), Afro-Cuban artists and writers played an active role, tapping into African-derived culture as the source for artistic expression and academic study.

Toward Nationalism

In the wake of their independence, the Cuban people searched for ways to “decolonize” and assert themselves as a nation. One strategy was the creation of a “Cuban” cultural identity that embraced all parts of its diverse society. Politically, however, this time witnessed the rise of progressive, leftist movements (i.e. communism) against the conservative interests of the established oligarchic class system. The rampant corruption created an economic crisis. This, compounded by the looming threat of US intervention,

129 Ibid., 181. Similar cultural movements emerged throughout the American continents and Europe around the same time, such as the Harlem Renaissance in New York, the Négritude (also known as “vogue nègre”) in Paris, and the Afroantillano (Afro-Antillean) literary movements in Puerto Rico and Panama.

130 Cushman, 170; Carpentier, 269. Proponents of the movement included the novelist and musicologist Alejo Carpentier, the writer Lydia Cabrera, the poet Nicolás Guillén, and the painter Wilfredo Lam.

131 Darien J. Davies, “Nationalism and Civil Rights in Cuba: A Comparative Perspective, 1930-1960,” The Journal of Negro History 83, no. 1 (Winter, 1998): 35-41. This policy brought together all citizens of the island, whether white, black, or mulatto. The adoption of this nationalism was instrumental in creating a cohesive patriotic national identity. As early as 1910, the Cuban government began to pass laws to “bring all Cubans of all races together in pursuit of sovereignty.” Among these, the Morúa Law prohibited the organization of racially based political parties. The Constitution of 1940 decreed racism and racial discrimination as unpatriotic, outlawing discriminatory practices.

132 The US’s growing economic interests on the island sustained this oligarchic system, which had survived from Colonial times.

133 U.S. National Archives & Records Administration, “Platt Amendment (1903).” http://www.ourdocuments.gov/doc.php?doc=55 (accessed January 15, 2011). During the three-year US occupation of Cuba after the Spanish-American War, the US Congress drafted a set of articles to be added to the Cuban Constitution. Known as the Platt Amendment, the document stipulated conditions under which the US government could intervene to enforce Cuban independence. Invoking the Platt Amendment, the US intervened on several occasions during the following two decades (in 1906, 1912, 1917, and 1920).
led to the rise of the *clases populares*\textsuperscript{134} in social protest, and by 1933, the country found itself in a social revolution.\textsuperscript{135} The following year, a right-wing corporatist coalition with military backing overthrew the provisional government. The military leader in this coup was Fulgencio Batista (1901-1973).

Batista was elected president of Cuba in 1940.\textsuperscript{136} During this term, he implemented some social reform, such as establishing strong trade unions.\textsuperscript{137} He ran for president again in 1952, but when it became obvious that he would not win, he staged a *coup d’état*, proclaiming himself President.\textsuperscript{138} This action met with general resentment from the country, which hoped to continue on its path toward democracy. The following year saw uprisings in protest of the dictator. That summer, a young lawyer named Fidel Castro Ruz (b. 1926) organized an attack on a large army garrison in Santiago de Cuba.\textsuperscript{139} The attack was unsuccessful; Castro was captured and sentenced to prison. Two years later, he was granted amnesty and left the country.

Castro returned to Cuba with an armed contingent in 1956 and established a guerilla front in the mountains of Eastern Cuba. After two years of fighting,


\textsuperscript{135} Ibid., 436-7. The revolutionaries set up the Provisional Revolutionary Government, which demanded social reforms, including the abrogation of the Platt Amendment, autonomy to the University of Havana, women’s suffrage, and labor reforms.

\textsuperscript{136} Ibid., 452. The 1940 election would be the first election under the new Constitution. In preparation for the elections, Batista formed an alliance with the Communists and legalized the Communist Party (their legalization meant that they would receive the same legal protection as all other legally recognized political groups, and that they could participate in the elections).

\textsuperscript{137} Thomas, *Cuba or the Pursuit of Freedom*, 736, 726-31. During this time, he also strengthened ties with the US (declaring war on Japan after the Pearl Harbor attack), and he created diplomatic relationships with the USSR. He also imposed numerous taxes—such as income, luxury, foreigner registration—as well as a surcharge on all existing taxes, to help fund the cost of the war.


\textsuperscript{139} Ibid., 803.
Batista resigned and fled Cuba during the early morning hours of January 1, 1959.\textsuperscript{140} Castro arrived triumphantly in Havana on January 8, 1959, where cheering crowds awaited him.\textsuperscript{141}

The Advent of the Revolution

After his January 1959 takeover of the government in Cuba, Fidel Castro proceeded to establish the foundations of the regime, which to this day rules upon all things in that country. Executions became common practice. Trials were presided by men (and sometimes women) of no legal or judicial background or training, people often of just elementary education. Men were condemned to death, without appeal, because of what was termed “predominant opinion.” Executions were public events. Every movie house in the country showed newsreels of executions preceding every feature film.\textsuperscript{142} Anybody could accuse anybody of a personal vice, such as “arrogance,” “unwillingness to contribute” or any deed that, when deemed anti-revolutionary, could bring a sentence of 10 or 15 years in prison. In conjunction with that, “Committees for the Defense of the Revolution” were established every few blocks throughout every city. Their job was to report on any activity conducted by any neighbor or citizen within their area of operation. They were also charged with observing and reporting the activities and conduct of the other nearby committees. Gradually, a system in which everyone was responsible and often rewarded for

\textsuperscript{140} Thomas, \textit{Cuba or the Pursuit of Freedom}, 1025-6. According to Thomas, Batista called for a gathering of his government and military commanders “to say good bye to the old year.” During that party, he met with his chiefs of staff to set up a provisional government. He formally resigned at 3:00 AM, and immediately fled the country with his family and friends.

\textsuperscript{141} Ibid., 1033-4. Television cameras were in place to cover the momentous event.

\textsuperscript{142} Miguel Angel Quevedo, ed., “Edición de la Libertad,” special issue, \textit{Bohemia} 1-3 (1959); reprint, ed. Jorge Saralegui, Bohemia, Inc., 1996. The Havana-based weekly magazine \textit{Bohemia} published three consecutive special issues in the weeks following the “dawn of the Revolution.” These issues present vivid images of these events, including public executions by firing squads and photographs of the dead bodies of the “enemies of the Revolution.”
spying and reporting on a neighbor, a friend and even a relative, became the norm.143

At the same time, and over the course of years, a generation of young people—volunteers or inductees—were sent to the Soviet Union and East Germany for training in security and enforcement procedures. A generation of young Cubans was trained and devoted to the institution and preservation of a system of security and terror intended to support the government of which Castro’s word is the law. Their methods have commonly included recordings, both audio and video, to compromise and extort the unwilling collaboration of diplomats and officials, both Cuban and foreign.144

The methods of enforcement and other measures have extended to every facet of Cuban society, including the arts. The work of any artist has to be approved by a panel appointed by the government. That work must advance the principles and ideals of the Revolution. Artists whose work does not conform to those standards are denied the materials necessary to work and are assigned unrelated menial labor. While some exceptions may be cited, Cuban musicians cannot work unless “licensed” by the government. Any evidence of disagreement with the government, or affiliations with undesirable elements would be enough to deny them all rights to work.145 In a 1961 speech at the National Cultural Council, Fidel Castro enunciated the guiding axiom of the Revolution: “Centro de la Revolution, to-do; contra la Revolución, nada.”146

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146 Translated as, “Within the Revolution, everything; outside (or ‘against’) the Revolution, nothing.” Fidel Castro, “Palabras a los intelectuales” [“Words to the Intellectuals”], (speech presented at the National Library, Havana, Cuba, June 16, 23, and 30, 1961). Transcription by the
The Colonial Period

On October 12, 1492, Christopher Columbus landed in San Salvador (present-day Bahamas), claiming the territory for the Spanish Crown. Two weeks later, during the same voyage, Columbus sighted the northeast coasts of Cuba and northern Hispaniola. A second voyage the following year brought close to 1500 men to begin the colonization.147

Sebastian Ocampo first surveyed Cuba in 1508.148 He found the island inhabited by two indigenous tribes: the Siboney and Taíno (of the Arawak family). The Siboney lived only in the westernmost part of the island and were already in decline; the Taíno occupied the majority of the island (they also inhabited the neighboring cays).149 Three years later, Captain Diego Velázquez began to colonize Cuba,150 establishing the townships of Santiago de Cuba (1514) and Havana (1515),151 among others. Initially unable to find wealth in Cuba, the
Spaniards continued their exploration of the neighboring islands, eventually reaching the American continents. Velázquez, however, remained and became the first governor of Cuba.

From the time of their arrival, the Spaniards observed the native inhabitants as they gathered for celebrations called *areítos*. These ceremonies—often lasting days at a time—consisted of dancing and singing in a call-response manner, accompanied by instruments.

During the early days of colonization, the Spaniards adopted and put into effect an *encomienda* or *repartimiento* system. Over the next century, a combination of mass genocide, diseases brought by the Europeans and the hard labor forced upon them by the *encomienda* system virtually wiped out the native population in Cuba. For the colonists, this meant finding a new work force: the African slaves. Although the date of the first slave shipment to Cuba is unknown, records show that by 1513 there were already slaves on the island. The Africans brought to Cuba in the slave trade came from the Western and Central regions of the continent. These included the Yoruba (Lucumi).

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152 Ibid., 29. In 1519, Hernán Cortés led an expedition that landed in present-day Veracruz, Mexico.
153 Ibid. 31.
154 Carpentier, *Music in Cuba*, 71-5. Gonzalo Fernandez de Oviedo described the *areítos* he observed in Hispaniola in his *La general y natural historia de las Indias*, while Bartolomé de las Casas described very similar events in his *Historia de las Indias*, both excerpted in Carpentier’s book.
155 Fletcher Johnson, 65. Under the *encomienda/repartimiento* system, Spaniards received an allotment of land. The system also called for the distribution of Indians as the labor force to work the land. The landowners would go on to make their fortunes from goods produced by their *encomiendas* (commanderies).
156 Perez Sanjurjo, 28.
158 The Yoruba, who came from Nigeria, comprise the largest and culturally most significant of these groups.
Congolese, Abakuá (Carabalí) and Arará. Through the years, the customs of the slaves would intertwine and fuse with those of the Europeans to create a rich and diverse new culture.

In 1517, Pope Leo X issued a decree establishing the first Cuban bishopric in Baracoa, and appointing Juan de Witte Hoos (1475-1540) Bishop of Cuba. Baracoa’s distinction, however, was short-lived; in 1522, the bishopric was transferred to Santiago de Cuba, and was subsequently converted to a cathedral. Henceforth, Santiago de Cuba and Havana would become the two most important civil and musical centers on the island.

The first known Cuban musician was Miguel Velázquez. A relative of the Cuban governor, he belonged to the first generation of *mestizos* on the island. As a youth, Velázquez went to Seville and Alcalá de Henares (in Spain) to study music. After completing his studies, he returned to Santiago de Cuba, where he worked as council member for the municipal government. Then, in 1544, he became canon of the cathedral in Santiago, where, in addition to his church duties, Velázquez also taught organ and grammar. Through his many efforts,

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159 Ibid. The Congolese and Abakuá are from the Calabar region of Southwestern Nigeria, and the Arará are from Benin.
160 Carpentier, *Music in Cuba*, 69. He was also known as Juan Ubite (Fletcher Johnson, *History of Cuba*, 123) and Juan Blanco (Juan “The White”). Ironically, the Belgian bishop never actually set foot on Cuba, administering the bishopric from Valladolid, Spain. According to Carpentier, Bishop Witte designed the bishopric with all the pomp and grandeur of the Flemish models, complete with a *schola cantorum*, and posts for a choirmaster and an organist. With only modest financial resources available, however, Witte’s ambitious plans for the bishopric could not be realized.
161 Perez Sanjurjo, 29. The construction of the cathedral began 1528; it was completed in 1553.
162 A *mestizo* is a person of mixed racial lineage, specifically Spanish and Indian. Miguel Velázquez was the son of an Indian woman and a Castilian father.
163 Perez Sanjurjo, 31. According to Perez Sanjurjo, Miguel Velázquez’s musical mastery encompassed not only organ playing, but also the rules governing “el Canto Llano” (Gregorian chant).
Miguel Velázquez was influential in elevating the level of music making in the city.

By the beginning of the seventeenth century, however, musical life in the Santiago cathedral had begun to deteriorate.¹⁶⁵ Carpentier writes:

In 1622, the canons of the church of Santiago complained that “for many years the solemnity of the organ has been lacking”. By 1655…the choir “had been left without books for singing”, and it was necessary to send urgent appeal for these to Mexico.¹⁶⁶

On the other side of the island, Havana was moved to its current location on the Bay of Havana in 1519. That same year, the first mass officiated in the town was held outdoors; then in 1524, the town’s first church was built.¹⁶⁷ The city’s relocation to the northern coast made it a natural hub for ships travelling across the Atlantic and within the American colonies. It also made the city an attractive target for attacks by privateers.¹⁶⁸ At the same time, the growing sugar industry attracted businesses to Havana. Sugar plantations sprang up in the city’s surrounding areas.¹⁶⁹ By mid-century, Havana emerged as the economic capital of Cuba, and “…from 1553 on, was the official residence of the colonial

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¹⁶⁷ Perez Sanjurjo, 36. According to Pérez Sanjurjo, the first church, which was nothing more than a hut, cost a total of $32 (pesos) to build.
¹⁶⁸ Perez Sanjurjo, 36. Havana endured repeated assaults by pirates; one of the most serious came in 1538, when the city fell under attack by the French, who set it ablaze and virtually destroyed it. Governor Juan de Rojas built a fort (La Fuerza) at the entrance to the port for protection from future invasions.
¹⁶⁹ Carpentier, Music in Cuba, 89. The first sugar mill on the island was built in 1576.
governors on the island.” In 1607, Havana supplanted Santiago de Cuba as the capital city.

The church of Havana also grew, attracting the attention of Church officials and drawing in clergy looking for employment opportunities. By the beginning of the seventeenth century, church music in Havana rivaled—if not surpassed—that of the cathedral in Santiago de Cuba. Carpentier points out, “In 1605, Havana could already boast of an instructor in organ playing and singing, Gonzalo da Silva.” In 1612, the city’s principal church received an organ, and soon after, work began on a music chapel. All these improvements were part of a campaign to persuade the Church to transfer the cathedral from Santiago de Cuba to Havana. The new capital, however, would not get a cathedral until more than a century later.

During the eighteenth century, Havana continued to grow and prosper, both economically and culturally; tobacco and coffee plantations supplemented the already booming sugar industry. In 1728, the University of Havana was

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170 Ibid., 83. Carpentier continues, “The security offered by its port, the creation of shipping routes to Veracruz, Trujillo, and Cartagena…transform[ed] it into “the key of the New World.”
172 Ibid.
173 Carpentier, Music in Cuba, 134. It warrants mention that this music chapel “…was not constituted nor was it an obligation.” As Carpentier explains, the music chapel functioned on a “provisional” basis and was available for contract by other town parishes for performances during religious festivities. At the time of the organization of the cathedral music chapel in 1797, the positions (which were part-time) included the maestro de capilla, two sopranos, two altos, two tenors, two basses and a violin.
174 Carpentier, Music in Cuba, 94-5. He also mentions the building of a music school, “the school of Señor San Ambrosio…for the education and teaching of twelve-year-olds who…would learn…the rites and ceremonies of the divine offices, and…would be more prepared…for executing the ministries of the church…” (Arrate as quoted in Carpentier).
175 Carpentier, “Music in Cuba,” 369. Havana was granted a cathedral of its own by royal decree in 1793. In 1797, it formed a music chapel (capilla de música) under the direction of Francisco Maria Lazo de la Vega.
176 Carpentier, Music in Cuba, 119. In addition to these, “…cattle raising, forestry, beekeeping, and copper mining…constituted…the basis of the Cuban economy.”
In 1787, the Episcopate of Havana was created. Father Francisco María Lazo de la Vega, who had served as the choirmaster in the provisional chapel, became the first maestro de capilla at Havana Cathedral.

During the eighteenth century, Havana society began to develop a taste for secular musical drama. Since the beginning of Colonial times, priests and missionaries used autos (allegorical musical plays) to indoctrinate the natives and teach them about religious rituals. In the eighteenth century, however, the tonadilla escénica reached the Cuban capital. Initially these musical comedies were performed at people’s homes, but as their popularity grew, demand also grew for a public venue to present dramatic entertainment. In 1776, The Teatro Principal opened its doors to the public. In the coming years the residents of Havana enjoyed “…good comedies, tragedies, dancers, small [chamber] operas, zarzuelas [light opera], tightrope walkers, acrobats, shadow plays, automatons, and other types of recreation…” at the Teatro Principal. Other theaters soon appeared, including the Teatro Tacón and the Artistic and Literary Lyceum of Havana. By the beginning of the nineteenth century, Un gaditano en La Habana (A Man from Cádiz in Havana), a tonadilla using local color premiered.

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177 Perez Sanjurjo, 57. Founded by monks of the Dominican Order, it was called “La Real y Pontificial Universidad de San Jerónimo de la Habana.”
178 Carpentier, Music in Cuba, 134.
179 Ibid.
180 According to the Harvard Dictionary of Music, the tonadilla escénica is a short, one-act popular or comic Spanish opera. The genre reached its height of popularity in Spain in the second half of the 18th century. In Cuba, it remained popular well into the 19th century.
181 Carpentier, Music in Cuba, 122. According to Carpentier, the inaugural performance was Didone Abandonata on the libretto by Pietro Metastasio, composer unknown. There is no record of the composer of the particular version of the work performed, and the libretto was scored numerous times since its inception in 1724.
182 Ibid.
183 Ibid., 175.
184 Ibid., 126.
Esteban Salas y Castro (1725-1803) became one of the most important musicians of the New World during the eighteenth century. As Carpentier notes, “Salas was the starting point for the practice of serious music in Cuba.”

Born in Havana, Salas studied organ, plainsong and composition, and later philosophy, theology and canon law at the University of Havana. Salas enrolled in seminary in hopes of becoming a priest, but he had to withdraw in order to support his mother and siblings after his father’s unexpected death.

When Salas arrived in Santiago de Cuba as maestro de capilla (director of the music chapel) of the Cathedral of Santiago, the music chapel consisted of two choirmasters and temporary organists. Throughout his tenure, he worked tirelessly to elevate the level of performance and expand the number of music positions in the chapel; upon his arrival, he created fourteen positions. By the time of his retirement (in 1801), the cathedral could boast of a small Classical orchestra “…capable of performing symphonies by Haydn, Pleyel, Gossec, as well as religious music by Paisiello, Porpora, and Righini.”

In 1805, Father Juan París (1759-1845) succeeded Salas as maestro de capilla, continuing his predecessor’s work in building a “Cuban School” in the cathedral’s music chapel. It was during París’ tenure that the Santiago Cathedral

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185 Ibid., 108. Carpentier continues, “…he initiate[d] a distinction between popular music and cultured music with an evolving coexistence between the two…Under the leadership of Salas…the cathedral of Santiago [became] a true conservatory, to which many musicians remained linked during the [19th] century.”

186 Ibid.


188 Carpentier, Music in Cuba, 109.

189 Ibid. These included vocal positions: three trebles, two altos, two tenors; and instrumental positions: two violins, a bass viol, two bassoons, a harp and organ.

190 Ibid., 109-10.
became “…an academy, a concert hall, a rehearsal space, a library, encouraging continuous and diverse musical events.”191

In 1791, a slave revolt in Saint Domingue (present-day Haiti), caused a mass-scale emigration by the French colonists. Many journeyed to New Orleans, but those unable to afford the long trip to the continent’s mainland found refuge in the proximity of Cuba’s eastern coast. Many of these French refugees brought with them their slaves, and as they acclimated to their new surroundings, began to integrate themselves—and their imported French customs—into Cuban society. Thus, the *contradanza* arrived in Cuba.192 During the nineteenth century, the contradanza became the most important popular dance genre in Cuba, giving rise to a host of new dance genres, such as the *guajira*, the *habanera*, the *clave*, the *criolla*, the *danza* and the *danzón*.193

By the early nineteenth century, Havana and Santiago de Cuba, the two urban and musical centers on the island, could each boast of an active musical life, which by the middle of the century would rival that of any of the other colonial capitals in the Americas. Music schools began to spring up, including the Academia de Música (founded in 1814) and the Academia de Santa Cecilia (founded in 1816).194 Music publishing began in Havana in 1803.195 Members of the upper class became patrons of the arts, “…organizing philharmonic soirées” that featured soloists as well as chamber music ensembles in their homes.196

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192 Ibid., 144-5. The *contradanza* was derived from the English country-dance. The dance was imported to France in the 17th century, where it gained tremendous popularity with the bourgeois class; they called it *contredanse*. Subsequently, the French colonists brought the dance across the Atlantic and finally to Cuba in the late 18th century.
193 Ibid., 147.
195 Ibid., 102. According to Béhague, the first published piece was the *contradanza* “San Pascual Bailón.”
like in the other colonies (and in Europe), salon music became immensely popular, and “...soon dominated sheet-music publishing.” ¹⁹⁷

By the middle of the nineteenth century, Italian grand opera was the most popular form of entertainment on the stage. Rossini, Bellini, Donizetti, Mercadante, Meyerbeer—and later Verdi—were the favorite composers. Carpentier notes:

This love for Italian opera shaped a regression in Creole musical culture. Mozart, Haydn, Beethoven, Schubert...became “difficult musicians,” composers for those in the know, authors of sonatas not attractive to vulgar listeners. When a musician wanted to shine...at a given concert, the best way...was by executing a “brilliant fantasy” based on motifs from an opera. ²⁰⁸

Still, in 1866, the Society for Classical Music was founded; its mission was to offer a venue where the works of the great masters could be heard in Havana. ²⁰⁹ Out of this environment came Antonio Raffelin (1796-1882). Raffelin’s compositions reflect the composer’s classical ideals with only occasional subtle hints of Romanticism. His output includes several symphonies (of the Classic type) and chamber music, including a string quartet. During the later part of his life, he devoted himself to writing religious music exclusively, including hymns, motets, Masses and Passion songbooks. ²⁰⁰

Also from Havana, Nicolás Ruiz Espadero (1832-1890) “...lived in a long romantic dream, filled with distant images, without any rapport...with the reality at the foot of his window.” ²⁰¹ The son of a Spanish pianist, he began his

¹⁹⁷ Béhague, Music in Latin America, 102.
¹⁹⁸ Carpentier, Music in Cuba, 176.
¹⁹⁹ Ibid., 241.
²⁰⁰ Ibid., 180.
²⁰¹ Carpentier, Music in Cuba, 194.
own piano studies at a young age. Espadero was an extremely introverted youth who preferred passing the time playing the piano, composing, reading or drawing, to socializing with friends. In 1854, he met the young virtuoso pianist Louis Moreau Gottschalk (1829-1869), who had recently arrived in Havana, and the two began a life-long friendship. This friendship resulted in several of Espadero’s works being performed and published outside of Cuba. His music, which includes many piano works, chamber music, symphonies and songs, is in a romantic style with nationalist tendencies. Espadero became a highly reputed teacher; his students included Gaspar Villate and Ignacio Cervantes.

While Havana’s society feasted on Italian Opera, Santiago de Cuba continued the legacy of Salas and París. According to Carpentier, performances of classical music occurred more frequently in Santiago de Cuba than in Havana in the mid nineteenth century.

Born into a musical family, Laureano Fuentes Matons (1825-1898) made important contributions to the musical scene in Santiago de Cuba. While still a child, Fuentes learned solmization. He also studied harmony, composition and the violin, becoming principal violinist in the music chapel of the Santiago

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202 Ibid., 195-9. During his travels, Gottschalk became fascinated with elements of Latin American folklore, namely Cuban, Puerto Rican and African-American rhythms. He was the first composer to use Afro-Cuban percussion in a symphonic score.
203 Ibid. Espadero’s works were published in Spain and France. Gottschalk’s influence on the young Cuban composer is evident in his works so frequently laced with the superficial and unnecessary “embellishments” that had become the trademark of the “salon virtuoso.”
204 Ibid., 201. These include titles like Tarantela furiosa, El lamento del poeta (The Poet’s Lament), Barcarola, Vals satánico, and Canto del esclavo (Song of the Slave). Of his nationalist works, Canto del guajiro: “grande scène caractéristique cubaine,” Op. 61, which was published in Paris, makes use of rhythmic elements of Cuban popular music.
205 Perez Sanjurjo, 141.
206 Carpentier, Music in Cuba, 235.
Laureano Fuentes has the distinction of being the first Cuban composer to write an opera or a symphonic poem. He composed in all genres, including various symphonies, overtures and marches; he also wrote chamber music for varied instrument combinations, zarzuelas, numerous songs, piano works, and popular music. His sacred works include masses, hymns, *Salve Regina*, antiphons, and music to accompany Scripture. Fuentes’ style reflects the time of transition during which he lived and worked; his religious music remains faithful to the classical tradition upheld in the cathedral for generations beforehand, while his secular works display the influence of the popular trends on the island.

The Rise of Musical Nationalism

Manuel Saumell Robredo’s (1817-1870) musical contributions represent one of the first decisive steps toward musical nationalism in Cuba. A competent—but not brilliant—pianist from a poor Havana family, Saumell spent his life running from job to job trying to scrape together a modest living for himself. In 1839, Saumell began work on an opera incorporating nationalist

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207 Ibid., 235-6.
208 Ibid., 236. The schools were the Santa Cecilia Music Academy and later the Apollo Academy.
209 Ibid., 238. Written in 1875, his opera *La hija de Jefé* was later revised, lengthened and premiered under the title *Seila*. Written in 1892, his prize-winning symphonic poem *America* depicts Columbus’ journey to discover the New World.
210 Ibid.
211 Ibid. The European influences are evident in his symphonic poem *America*, as well as his zarzuelas and piano works.
212 Carpentier, *Music in Cuba*, 186. Saumell worked indiscriminately to earn a living: playing concerts and dances as a pianist, subbing on other instruments when necessary (e.g. organ and cello), and even joining an opera company. He also worked as arranger and orchestrator, and still found time to study piano, harmony, counterpoint, and orchestration.
themes (to be based on the novel *Antonelli* by José Antonio de Echeverría).\(^{213}\) Unfortunately, after some discouragement from the critic and writer Domingo del Monte, Saumell abandoned the idea altogether.\(^{214}\) Dejected, the young composer returned to the Cuban popular idiom, namely the contradanza.

Saumell’s contradanzas, numbering over fifty, range from the very basic formulaic pieces (obviously written for performance at dance halls) to artfully crafted works for the concert stage. As Carpentier points out, no two of Saumell’s contradanzas are alike; in these works, he shows rhythmic and melodic inventiveness, exploring the possibilities of the genre in both \(\frac{3}{4}\) and \(\frac{6}{8}\) meters. The form features a binary structure, with the second section incorporating a “pure folkloric flavor.”\(^{215}\) Saumell’s contradanzas lay the foundation for subsequent genres, including the habanera, the danza, and the “national dance of Cuba:” the danzón.\(^{216}\) As Carpentier notes, “[Saumell’s] work was that of a minor master, but it has great meaning for the history of musical nationalisms on our continent.”\(^{217}\)

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\(^{213}\) Ibid., 188. The work sets a tragic love story against the backdrop of Havana in 1590, complete with scenes at La Fuerza castle, a neighborhood ball game, an evening street serenade, and the final tragic scene on an upper terrace of El Morro castle.

\(^{214}\) Ibid., 187-9. This episode is significant in the context of the ensuing Cuban nationalist movement. As Carpentier points out, Saumell’s nationalist opera idea came just three years after the premier of Glinka’s *A Life for the Czar*, the event that launched the Russian musical nationalist movement.

\(^{215}\) Ibid., 191. Carpentier notes Saumell’s use of the “tango” (i.e. habanera) rhythm (\(\frac{3}{4}\)) as well as an occasional use of the *cincuillo* figure (\(\frac{5}{4}\)), already popular in the eastern province of Oriente, but unknown in Havana at that time. The *segunda* (second) sections of his contradanzas make persistent use of the *tresillo* rhythm (\(\frac{2}{4}\)), which serves as the building block for a number of genres, including the *clave*, the *guajira* and the *criolla*.

\(^{216}\) Ibid. See the opening of Saumell’s contradanza “La Tedesco.”

\(^{217}\) Ibid., 192-3. He continues, “He remained loyal—like Raffelin, like París— to types of classical writing, and never saw them as incompatible with national expression...[His] work...allowed elements of popular culture to nourish a conscientious musical speculation...a passage from mere rhythmic instinct to the consciousness of a style. The idea of nationalism had been born.”
Ignacio Cervantes Kawanagh (1847-1905) represents the culmination of the early stage of nationalism in Cuba. Hailed as Cuba’s most important musician of the nineteenth century, Cervantes followed the path carved by Saumell. Born into a well-to-do Havana family,\textsuperscript{218} Cervantes became a student of Nicolás Ruiz Espadero. He later attended the Paris Conservatoire, where he studied with Antoine Marmontel and Napoléon Alkan, winning the grand prize for piano in 1866. Two years later, he won the prize for harmony (he aspired to the coveted Prix de Rome, but as a foreigner was ineligible). During his time in Europe, Cervantes met Liszt (who regarded him highly as a pianist), and became friends with the elderly Rossini.\textsuperscript{219} After his studies and a brief stay in Madrid, the young Cervantes returned to Havana and began a successful career as a concert pianist in Cuba, Mexico, the US, and across Europe.\textsuperscript{220} He was compared to Von Bulow, praised by Paderewski, and even his estranged former teacher Espadero described him, “…como pianista, una bestia” (“…as a pianist, a beast”).\textsuperscript{221}

Cervantes produced a varied output that includes dramatic works (operas and a zarzuela), orchestral works (including a symphony and various smaller works), piano, vocal, and chamber works.\textsuperscript{222} Of his piano music, his forty or so extant \textit{Danzas cubanas} represent his best contributions to the Cuban nationalist trend.\textsuperscript{223} Much like Saumell’s contradanzas, Cervantes’ danzas—which display a

\begin{itemize}
    \item \textsuperscript{218} Ibid., 204. His father was a distinguished dilettante with a great respect for music.
    \item \textsuperscript{219} Ibid., 205.
    \item \textsuperscript{220} Béhague, \textit{Music in Latin America}, 103.
    \item \textsuperscript{221} Ibid. This very Cuban remark’s meaning is somewhat lost in the translation. A less literal—but more accurate—translation of “a beast” would be “tremendous” or “formidable.”
    \item \textsuperscript{222} Perez Sanjurjo, 393-4.
\end{itemize}
wider range of characters—also adhere to the binary structure and incorporate the aforementioned Afro-Cuban rhythms typical of the contradanza (i.e. habanera/tango, cinquillo and tresillo) juxtaposed with European—and guajiro—inspired melodies.\textsuperscript{224}
Chapter 5
Twentieth-Century Art music in Cuba: Nationalism and Beyond

Musical Indigenismo

Cultural nationalism relies on the identification, examination, and veneration of the ethnic elements comprising the Cuban nation. The quest to find the identity of Cuban culture followed two paths in music (and indeed, all arts): Indigenismo and Afrocubanismo.

Eduardo Sánchez de Fuentes (1874-1944), who won great acclaim in Spain and Latin America for his habanera “Tú,” looked to the indigenous people of the island as the key to Cuban identity. Sánchez de Fuentes wrote several music articles for Cuba contemporánea; the Cuba Contemporánea press also published his El folklore en la música cubana (1923). Other writings include Folklorismo: artículos, notas y críticas musicales (1928), and Viejos ritmos cubanos (1937), which further elaborate his theories on the origins of Cuban music. Sánchez de Fuentes wrote the first Cuban nationalist opera, Yumurí (1898). Musically, the work is in the verismo style, which was in fashion in Europe. His subsequent operas, El náufrago (1901), La dolorosa (1910) and Doreya (1918)—which gained wide acclaim—are also examples of verismo. By contrast, his last opera, Kabela (1942), shows some impressionist influence. His cantata Anacaona (1929) is considered his most important non-stage work. In it, he made one more

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225 Cushman, 171. Sánchez de Fuentes wrote “Tu” when he was 19 years old; the work, written in the popular style, is not typical of his later output.
226 Ibid., 171-2. Sánchez de Fuentes became the principal advocate of a musical indigenismo movement in Cuba. He used the historical accounts by the early colonial chroniclers (e.g. Bartolomé de las Casas and Gonzalo Fernández de Oviedo) to reconstruct the indigenous musical traditions of the island. Gregory T. Cushman explains Sánchez de Fuentes’ contention that Cuban music was shaped by three essential factors: Indian, Spanish and environmental.
227 Ibid.
228 Carpentier, Music in Cuba, 250-1. The opera pits the tale of impossible love between an Indian princess (Yumuri) and a Spanish conquistador against the backdrop of a cataclysmic event: an earthquake that “sculpts into the ground the fissure made by the Yumuri River.”
229 Ibid., 252-3. Doreya marked the composer’s return to a nationalist (indigenist) theme.
attempt to express “...[how] aboriginal culture had left its imprint on Cuban music.”

Sánchez de Fuentes used his influence to promote Cuban music: he organized the first Festivals of Cuban Song in 1922, and from 1940 until his death, he served as president of the Academia de Artes y Letras.

Musical Afrocubanismo

Musical Afrocubanismo flourished in the early stages of the cultural movement (supported by a Cuban popular music craze). Initial works tended to rely on clichés, but the movements soon found an erudite voice in the works of Cuba’s two most important twentieth-century composers: Amadeo Roldán (1900-1939) and Alejandro García Caturla (1906-1940).

Amadeo Roldán y Gardes (1900-1939) was born in Paris into a Cuban family. He began violin studies at the Madrid Conservatory at age five, and graduated at age sixteen, winning the coveted Sarasate prize for violin; around this time, he also began composition studies with Conrado del Campo and Pedro Sanjuán. In 1919, Roldán moved to Cuba; he settled in Havana, where he became principal violist in the Havana Symphony Orchestra upon its founding in 1922.

230 Ibid., 73-4, 253. Sánchez de Fuentes used the Areito de Anacaona, a musical excerpt of dubious origin first reproduced in Antonio Bachiller y Morales’ Cuba primitiva (1883).
231 Cushman, 171.
232 Ibid., 170.
233 Asche, “Cuban Folklore Traditions,” 7-9. Roldán conducted extensive ehtnomusicological studies of Afro-Cuban music; García Caturla had a common-law marriage with a black woman, an act that went against the “acceptable” practice in his social class. The two young composers met through their activities as part of the Grupo Minorista, and were both founding members of the Society for Afro-Cuban Studies.
234 Ibid., 1. His father was a Spaniard, and his mother was a Cuban mulatta pianist. Upon reaching legal age, Roldán adopted Cuban citizenship.
235 Ibid., 2, 5.
236 Ibid. Founded by Gonzalo Roig, the Havana Symphony was the principal performing organization in the capital.
Roldán’s composition teacher Pedro Sanjuán moved to Cuba in 1923. The following year, he founded the Philharmonic Orchestra of Havana, assuming the role of conductor and appointing Roldán to the concertmaster position. After Sanjuán’s death, Roldán succeeded him as conductor of the Philharmonic, a post he held until 1938. In this new role, Roldán raised the level of performance of the music organization; he also worked to enhance the audiences’ experience, enriching the musical life of the Cuban capital by introducing contemporary works never before performed in that city.

In 1931, Roldán became professor of composition and harmony at the Havana Municipal Conservatory. Four years later, he was appointed director of the institution. In 1938, Roldán was diagnosed with a disfiguring facial cancer and died the following year, at a mere thirty-nine years of age.

Roldán’s early compositions reflect the influence of the French impressionist and symbolist movements. His *Fiestas galantes* for voice and piano (1923)—set to poems by Paul Verlaine—along with his unfinished “Gaelic opera” *Deirdre* (1923), belong to this period. Around this same time—guided by an interest and curiosity about his own heritage—the young composer joined the Grupo Minorista. He acquainted himself with the research of Fernando Ortiz and

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237 Carpentier, *Music in Cuba*, 269-70. Sanjuán remained conductor of the orchestra until his death in 1932. Although one of the Havana Philharmonic Orchestra’s primary missions was to present repertoire by contemporary composers, a bitter rivalry grew between the new ensemble and the previously established Havana Symphony Orchestra. According to Carpentier, this contentiousness occasionally escalated into violent episodes.

238 Asche, “Cuban Folklore Traditions…,” 5-6.


240 Asche, “Cuban Folklore Traditions…,” 9. In this new role, Roldán worked tirelessly to restructure the curriculum to improve the quality of music education, but his efforts met with resistance. His frustration over this general lack of support, coupled with the instability of the political climate, caused Roldán to resign the director position in 1936.

241 Ibid.

242 Carpentier, 269-70. According Carpentier, the score of *Deirdre*, though imbued with the essence of Debussy and Dukas, already shows signs of the rhythmic intensity, “…a primitive violence…,” that would become one of Roldán’s compositional traits.
became a scholar of Afro-Cuban customs and practices: he collected and recorded transcriptions of melodies and rhythms, attended *Santería* ceremonies, and even studied with an Abakuá drummer. In 1925, Roldán took his first decisive step toward Cuban nationalism when he composed his *Obertura sobre temas cubanos* (Overture on Cuban Themes). This work features an extended percussion passage that incorporates various Afro-Cuban instruments.

The *Obertura* was followed by *Tres pequeños poemas*; shortly after its premiere, this work was chosen for performance by the Cleveland Orchestra. In the *Tres pequeños poemas*, Roldán takes another decisive step toward a fully realized nationalist aesthetic by assimilating the Afro-Cuban elements into his own compositional style. The first movement, “Oriental” revisits the *Cocoyé* from his *Obertura*, while the second movement, “Pregón” is inspired by the ubiquitous Latin American street-vendors’ calls. Carpentier describes the third movement, “Fiesta negra” as “…the first fully accomplished work by Roldán.”

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243 Asche, 12-13. *Santería* (translated as “Saint Worship”) is an Afro-Cuban religion that evolved from the syncretizing of Roman Catholic beliefs and practices with those of the African religions brought to the colonies through the slave trade. During *Santería* ceremonies, santeros (priests) use chants and elaborate drumming to invoke particular African deities (each god has specific rhythms and chants associated with it). During Colonial times—and through the influence of the Church—these gods came to be associated with Catholic saints.

244 Carpentier, *Music in Cuba*, 259. Originating in Africa, the Abakuá are men’s secret societies; their members are called *ñáñigos*. Although originally formed as African fraternities, during the 19th century, these societies began to open their doors to all men, regardless of race or social class, as long as they followed the orders’ established rules. Carpentier likens these associations to a form of Masonic order.

245 Rey, 185.

246 Carpentier, *Music in Cuba*, 271. Carpentier cites the premier as “[having] constituted the most important event in Cuban musical history of the twentieth century...in terms of influence and implications.” These implications have to do with Roldán’s reaching back and “…harvest[ing] a tradition that directly linked him to the first efforts...to incorporate black themes into a serious score, i.e. Juan Casamitjana’s *Cocoyé*.” The *cocoyé* is an Afro-Cuban dance from the Eastern province of Oriente.

247 Ibid., 272.

248 Ibid.

249 Ibid.
movement, the composer begins to show his penchant for rhythmic exploration.  

Perhaps Roldán’s most celebrated work, *La rebambaramba* (1928) is a two-scene ballet depicting the Three Kings’ Day celebration, set in 1830s Havana.  

From the outset, the music quotes popular themes, namely the theme of the *segunda* section of “San Pascual bailón,” the first published Cuban contradanza.  

“…things turn gradually more African until we get to the black world of the Three Kings Day celebration. Three episodes almost totally infuse the second scene: a rhythmically unique Lucumí *comparsa*, apportioned to the strings playing heavy chords: the *Comparsa* or *Juego de culebra* [the snake game], with the intervention of voices in the orchestra pit, singing the true verses; and a *Comparsa ñáñiga* as a kind of raucous coda.”  

Roldán’s fascination with rhythm and its manipulation emerges again in subsequent works, such as his *Preludio cubano* for piano, and most notably his set of six *Rítmicas* (“Rhythms,” 1930).  

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251 Carpentier, *Music in Cuba*, 272-3. Based on a text by Alejo Carpentier, *La rebambaramba* presents a “slice of life” of Afro-Cuban tradition. The two-scene ballet recreates the atmosphere and depicts typical events of the Three Kings’ Day Festival, the Catholic holiday celebrated on January 6. The characters include mulatta women, carpenters, calash drivers, black cooks, and a Spanish soldier. The first scene takes place on the evening before the holiday, and the second scene presents the *comparsa* (Afro-Cuban festive procession) down the city plaza the following morning.  
252 Ibid.  
253 Ibid.  
254 Rey, 200-1. Here, again, Roldán uses the Afro-Cuban rhythmic cells (motives), and subjects them to developmental treatment, such as contrapuntal procedures, creating a polyrhythmic texture akin to that of the West African percussion ensembles.
the principal theme. This theme serves as the source for all motivic materials.\textsuperscript{255} \textit{Rítmicas} 5 and 6 are written for percussion ensemble. In addition to being one of the earliest works for percussion ensemble, \textit{Rítmica} 5 stands as the first piece written entirely for Afro-Cuban percussion.\textsuperscript{256}

In 1932, Roldán began work on \textit{Motivos de son}, a set of eight songs for soprano and eleven instruments, based on a collection of poems of the same title by Nicolás Guillén.\textsuperscript{257} Beyond the mere incorporation of Mixolydian melodies and popular rhythmic patterns,\textsuperscript{258} Roldán employs “…the polyrhythmical stratification [typical] of traditional West and Central African percussion and vocal music.”\textsuperscript{259} Carpentier regards \textit{Motivos de son} as the composer’s most personal score, “…an in-depth exploration of the lyrical expressions of black song.”\textsuperscript{260}

According to Charles Asche, Roldán’s \textit{Piezas infantiles} (1937) for piano “…represent a return to a less complex and more consonant style of writing.”\textsuperscript{261} However, these pieces also rely on pentatonic melodies, Afro-Cuban rhythms and quartal and quintal harmonic devices.\textsuperscript{262} Throughout his short life, Roldán produced music that stood as a benchmark of the highest quality of art music to

\begin{itemize}
\item \textsuperscript{255} Asche, 37.
\item \textsuperscript{256} Rey, 200.
\item \textsuperscript{257} Asche, 50. Published in 1930, Guillén’s poems are steeped in Afro-Cuban lore, with a structure that imitates the call-response style typical of the black poetry and song. The poems also make frequent use Afro-Cuban slang and onomatopoeic syllables.
\item \textsuperscript{258} Ibid., 51.
\item \textsuperscript{259} Rey, 200-1. He also points out that “…the use of devices such as hemiola, metric displacement, cross-rhythms, shifting accents, metric modulation, periodicity, and off beats …provide further complexity…producing conflict and tension through time shifts and aural dislocations.”
\item \textsuperscript{260} Carpentier, \textit{Music in Cuba}, 275.
\item \textsuperscript{261} Asche, 54. He attributes this to the fact that these pieces were intended for children.
\item \textsuperscript{262} Ibid., 54-5.
\end{itemize}
emerge from the island, matched (and according to some surpassed) only by that of his friend Alejandro García Caturla.263

Alejandro García Caturla (1906-1940) was born in the town of Remedios to a socially influential family of Spanish descent.264 He studied piano, violin, and music theory from the age of eight; he also began singing in his church choir around this time.265 His early childhood experiences with his Afro-Cuban nannies nurtured a special affinity for the African-derived traditions.266 As a teenager, García Caturla began an intimate relationship with an Afro-Cuban girl named Manuela Rodríguez; when she became pregnant, a scandal erupted in the town of Remedios.267 Alejandro’s choices initially put a strain on his relationship with his family, but his parents continued to support him financially.

In 1924, García Caturla moved to the Cuban capital to study law at the University of Havana; while there, he also played violin in the Havana

263 Béhague, Music in Latin America, 149; Charles W. White, Introduction to Alejandro García Caturla: A Cuban Composer in the Twentieth Century (Lanham, MD: The Scarecrow Press, 2003), xiii. Gerard Béhague remarks that García Caturla’s work “…represents perhaps the most significant achievement in Cuban musical nationalism.” Caturla biographer Charles White refers to him as “…the most innovative Cuban composer of the first half of the twentieth century and one of the pioneers of Latin American music during his time…” (Emphasis his).

264 White, xiv. This highly distinguished family included judges, lawyers, doctors and politicians. As White points out, the family’s status in the town created a peculiar dynamic in young Alejandro’s home environment. He enjoyed his privileged social position; in turn, he was expected to continue the traditions dealing with civic responsibility.

265 Carpentier, Music in Cuba, 276. Carpentier describes García Caturla as a prodigious talent, who “…learned languages without a teacher, and completed a law degree in three years without abandoning his musical studies.”

266 White, 3, 5. In an interview, Bárbara Sánchez (one of Caturela’s nannies) described the boy’s fascination with the music he heard at the parrandas (annual Christmas Eve carnival-style celebrations of Remedios). The music of the parrandas, the música pobre (music of the lower class) of Remedios—as White described it—usually involved the performance of popular genres (such as rumbas, polkas, danzones and guajiras) with unusual instrument combinations. This popular music would become an inherent part of García Caturla’s musical aesthetic.

267 Ibid., xiv-xv, 7. Manuela’s mother confronted García Caturla’s father. Siding with the Rodriguez family, Alejandro moved out of his family’s home and began a common-law marriage with Manuela. She gave García Caturla eight children. After her death in 1938, Manuela’s sister Catalina took her place as García Caturla’s common-law wife, giving him three more children.
Philharmonic, studied composition with Pedro Sanjuán, and became involved with the *Grupo Minorista.* In 1927, the Machado government arrested and jailed a number of the Minoristas, including Carpentier, on political charges. Upon his release, Carpentier planned a trip to Paris on “...a self-imposed exile,” leaving Cuba in March 1928. When García Caturla joined him in Paris that June, Carpentier arranged for the young composer to study with Nadia Boulanger.

Upon returning to Cuba in October of 1928, García Caturla settled down in his hometown of Remedios, where he worked as a district court judge. His career in the judicial system, however, did not limit his musical activities; he continued to compose and publish his music. He also organized music ensembles to perform his compositions (notable among these was the Orquesta de Conciertos de Caibarién, which he also conducted). García Caturla died in 1940, assassinated by a criminal who was to be sentenced by his court.

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268 Ibid., 12, 19. It was through the *Minoristas* that he met Amadeo Roldán and Alejo Carpentier. Carpentier, who would become his collaborator and life-long friend, exposed him to the music of the European modernists, including Stravinsky, Debussy, Ravel, Satie, Milhaud, Honegger and Schoenberg. Also around this time, García Caturla became acquainted with the research of Fernando Ortiz, which fueled the emergence of the *Afrocubanismo* movement.

269 Thomas, 574. The legacy of Machado’s presidency was one of a worsening economy, labor troubles, corruption and violence. It was during Machado’s fascist administration that the Cuban Communist party was founded in Havana.

270 White, 40.

271 Ibid., 47-8. The lessons were a source of great frustration to both García Caturla and Boulanger. In a letter to his father, García Caturla remarked, “...Nadia says I make her pull her hair out...” Meanwhile, Boulanger wrote to Carpentier, “...Seldom have I had to deal with such a gifted student. Because of this, I do not want to change him...he’s a natural force.”

272 Deane L. Root, “The Pan American Association of Composers (1928-1934),” *Anuario interamericano de investigación musical* 8 (1972): 50, 60. The ensemble performed García Caturla’s own works, as well as those of other members of the Pan-American Association of Composers (PAAC). Founded in 1928 by Edgar Varèse (and active only until 1934), the organization’s membership included Henry Cowell, William Grant Still, Charles Ives, Nicolas Slonimsky, Carlos Chávez, Silvestre Revueltas, Heitor Villa-Lobos, Amadeo Roldán, Alejandro García Caturla, and Pedro Sanjuán, among others.

273 Carpentier, 276.
From the outset, García Caturla’s compositions reflected his interest in Cuban popular music; his earliest works include danzones, boleros and a song. His Escenas infantiles (1924) and Preludio corto no.1 (1927) reveal his acquaintance with European modernists during his time as a student in Havana.

While in Paris, García Caturla worked with Boulanger on the orchestration of his Tres danzas cubanas. Published by Maurice Senart in Paris, the work would bring great acclaim to the composer; soon after his return to Cuba, two of the dances were performed by Pedro Sanjuán and the Havana Philharmonic (December 1928). The work also earned García Caturla an all-expense-paid trip to Barcelona, Spain, as a delegate to the Festivales Sinfónicos Ibero-Americanos (“Iberian-American Symphonic Festival” — part of the 1929 Barcelona Exposition). On returning to Remedios, García Caturla was greeted with even more pomp and celebration than on his previous trip.

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274 Pérez Sanjurjo, 430. These early works already manifest the intricate Afro-Cuban rhythms that would become a hallmark of his style.
275 White, 19. Escenas infantiles is a set of ten miniatures in the style of Debussy’s Children’s Corner piano suite. As White points out, García Caturla begins to experiment with “…elements like tone clusters, bitonality, freely invented scales, parallel chord progressions and frequent changes in meter.”
276 White, xxvi. Preludio Corto No. 1 is dedicated “To the sublime memory of Erik Satie.” Alejandro García Caturla, Preludio corto y sonata corta (Havana: EGREM, 1975), 1. Devoid of a key signature or bar lines, the work is wrought with parallelism (in fifths) punctuated by harmonies (sometimes quintal structures, other times seventh or ninth chords). White describes it as reflecting “…the banal aesthetic of Satie, whose music…had much to do with Caturla’s changing identity.”
277 Ibid., 59, 65-6, 70. While in Spain, García Caturla went to Madrid, where he was enthusiastically met by the leading musical figures of the city; these included Joaquín Turina and Ernesto Halffter; Halffter, who was co-director of the Bética Chamber Orchestra of Seville, invited García Caturla to Seville to conduct his Tres danzas. Although circumstances caused García Caturla to cancel his appearance in Seville, the work was nonetheless performed with Halffter conducting.
278 Ibid., 85. The Banda Municipal was on hand at the train station to welcome him home; friends and family arranged parties in his honor; and on Christmas Eve, he was given a citation officially naming him “Eminent and Distinguished Son of the City of Remedios.”
The outer movements of the *Tres danzas cubanas* were orchestrations of his “Danza del Tambor” and “Danza Lucumí.” To these he added the second movement, “Motivos de Danza.” In addition to its connection to Roldán’s *Obertura sobre temas cubanos*, the work clearly reflects the composer’s emerging aesthetic: the confluence of Afro-Cuban culture within a modernist musical context.279

On December 21, 1929, García Caturla’s *Bembé* premiered with popular acclaim in Paris, but the work’s radical juxtaposition of modernist devices and Afro-Cuban sources left the critics somewhat perplexed.280 The work opens with a pentatonic melody on the trumpet, supported by dissonant harmonies in the piano. White describes the work as follows:

Filled with a shrill dissonance, complex syncopation, surprising and frequent changes in timbre... *Bembé* is built upon a series of short uninterrupted episodes. Each... develops its own rhythmic matrix that... generates a “motor rhythm,” which drives the accumulating dissonant textures to an extremely abrasive climax... Short variations of the main theme bring about a filigree of [stylistically inconsistent] passages... [including] the dry counterpoint of the woodwinds, clashes of tonality in the reed and brass sections, and an extraordinary moment of “jazzy” syncopation against sounds of the clarinet... reflecting the music...

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279 Rey, 190-210. This modernist context concerns itself with questions of elemental language. With regard to harmony, García Caturla avoids tertian harmonic structures in favor of quartal/quintal structures and altered chords; his superimposition of harmonic structures often yields passages of polytonality. Melodically speaking, he makes regular use of pentatonic scales (which are also present in African music). Rhythmic concerns present the greatest complexity (ironically, this most intricate element is also the most literal of all folk influences). In his article, Rey examines these rhythmic devices in detail.

280 White, 76-7, 83. Ortiz defined *bembé* as “…an African dance…,” but in García Caturla’s time it was the term used for a public music ceremony. The work is scored for flute, oboe, clarinet, bass clarinet, bassoon, two horns, trumpet, trombone, percussion and piano.
of Stravinsky, Ives, and Gershwin...[This work] reflect[s]
Caturla’s most radical transformation of musical thought.281

In 1939, García Caturla composed his last work, a set of two piano pieces,
Son en Fa menor and Berceuse campesina.282 Both of these pieces make use of the
rhythmic pattern of the Cuban son,283 albeit in contrasting style and form.284
These two pieces (and especially the Berceuse) are of particular interest because of
their decided departure from García Caturla’s increasingly complex
compositional style; instead, they are written, in Carpentier’s words, “…with
frightening simplicity, as if meant to be played by children.”285 Perhaps of
greater significance still, in this work Caturla is able to combine (with impeccable
grace and balance) elements of the Afro-Cuban and guajiro286 traditions. The
Berceuse campesina is discussed in detail in Chapter 7.

Roldán and García Caturla represent the culmination of the
Afrocubanismo movement. With their deaths, the movement lost its two chief
musical advocates. The next generation, led by Roldán’s friend and colleague
José Ardévol, sought to transcend Afrocubanismo to create Cuban art music of a

281 Ibid., 77-8. In this work, White sees the transition of García Caturla’s style to the surrealist
aesthetic later explored by the paintings of Wilfredo Lam.
282 Ibid., 208, 213. Carl Fischer, Inc. of New York commissioned García Caturla to write these
works for inclusion in their Masters of Our Day series for young students. He dedicated the
Berceuse campesina to his recently deceased mate Manuela Rodriguez. The two pieces were
published posthumously in 1941.
Olsen and Daniel E. Sheehy (New York: Garland Publishing, Inc., 1998), 123. The son is one of
the five basic musical genres or complexes from which a variety of songs and dances have
emerged (the other complexes are the rumba, canción, danzón, and punto guajiro). Originating on
the eastern part of the island, the son complex became the most important musical genre in 20th
century Cuba.
284 White, 208-9. Son en Fa menor is a set of variations based on the son pattern (♩♩♩♩; Berceuse
campesina uses the son pattern as an ostinato over which the melody soars.
285 Carpentier, Music in Cuba, 280. Carpentier continues, “…Caturla had finally been able to tame
his temperament, putting the reigns of an angel on the devil that dwelled within him.”
286 Guajiro refers to the white country peasant and his European-derived traditions.
universal meaning and relevance. Thus, the next two decades saw the European modernist trends flourish in Cuba.

## Toward a New Universality

José Ardévol (1911-1981) was born in Barcelona, Spain, and moved to Havana in 1930, where he befriended Roldán and García Caturla. Ardévol founded the Orquesta de Cámara de La Habana, which he conducted from 1934-1952; he also conducted the Ballet de la Sociedad Pro-Arte Musical, which gave the Cuban premiers of works such as Stravinsky’s *Petrushka* and *Apollon Musagetes*, as well as the world premiers of works by Cuban composers.

In 1936, Ardévol became professor of music history and aesthetics at the Conservatorio Municipal de la Habana, where he also succeeded Roldán as professor of harmony and composition. In 1942, he founded the Grupo de Renovación Musical in an effort to create a Cuban school of composition, “which could reach the same degree of universality obtained by other countries.”

The group, which was active for most of the decade, consisted of Ardévol’s best composition students, including Harold Gramatges (1918-2008), Edgardo Martín (1915-2004), Hilario González (1920-1996), Argeliers León (1918-1991), Serafín Pro (1906-1978), Gisela Hernández (1912-1971), and Julián Orbón (1925-1991). An accomplished pianist, Julián Orbón was the youngest and most independent of the group. Hilario González and Argeliers León, as highly regarded

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288 Ibid.
289 Pérez Sanjurjo, 375-6.
290 Béhague, 257. The Grupo functioned like a composition workshop. Its philosophy emphasized the understanding of and competence in compositional procedures, rather than embracing any one particular trend; therefore, they identified most closely with the neo-Classic movement.
291 Ibid., 256.
292 Ibid., 260-1. He was also the first to leave the Grupo.
for their work in musicology as they were for their compositions, wrote music that reflected a strong nationalist sentiment.

As noted by Béhague, Julián Orbón and Aurelio de la Vega (b. 1925) became the two most important composers of their generation.295 Orbón was born in Spain and moved to Havana as a teenager. He studied composition with Ardévol and joined the Grupo de Renovación Musical.296 Later he studied at the Berkshire Music Center at Tanglewood with Aaron Copland, who described him as “Cuba’s most gifted composer of the new generation.”297 An accomplished pianist, Orbón appeared frequently as recitalist (often presenting programs of contemporary Cuban music), and he wrote music criticism.298 Disenchanted with Cuban politics, Orbón moved to Mexico City in 1960, where he taught composition at the National Conservatory.299 Orbón’s music shows the influence of the Spanish neo-Classicism of Manuel de Falla and the brothers Rodolfo and Ernesto Halffter.300

Born in Havana, Aurelio de la Vega studied law at the University of Havana and composition at the Instituto Musical Ada Iglesias with Harold Gramatges and privately with Fritz Kramer. He worked in Los Angeles as

293 Pérez Sanjurjo, 435-36. González incorporated his nationalist interests into highly original works written in a modern harmonic language, like his Tres preludios de conga, for piano and his two Suites de canciones cubanas.
294 Ibid., 469-70. León was greatly influenced by the nationalist music of Roldán and García Caturla. Even his experimentalist works of the 1960s—serialist compositions—reflect his nationalist tendency.
295 Béhague, Music in Latin America, 260.
296 Ibid.
298 Ibid.
300 Béhague, 260
cultural attaché to the Cuban Consulate; concurrently, he studied composition with Ernst Toch. In 1957, he moved to California, but two years later, as Ronald Erin states, “...the Castro revolution found him.” After spending the following six months in Cuba, he returned to California in 1959 and joined the faculty of the San Fernando Valley State College (present-day California State University, Northridge). According to Béhague, de la Vega’s music combines an extremely virtuosic compositional style with a highly chromatic language and a strong reliance on structural principles. His earlier works make use of serial techniques, and those of the 1960s incorporate aleatoric procedures. Ronald Erin notes de la Vega’s sharp criticism of his Cuban contemporaries (i.e. Ardévol’s Grupo de Renovation Musical) during the 1950s for writing compositions, “...[whose] overt nationalism was a cover for a lack of technique and awareness, [which prevented] Cuban music from participating in the evolution of modernist musical thought.” Ironically, Erin’s article proceeds to reveal the inevitability of his (i.e. de la Vega’s) own music embracing elements of his own heritage.

301 Ibid., 301.
303 Ibid.
305 Béhague, 302.
306 Erin, 3-4.
307 Ibid., 2. Béhague, 256-8. This criticism is odd, in light of Ardévol’s and the Grupo de Renovación’s aim, “[to] reach the same degree of universality obtained by other countries.” They accomplished this by embracing the neo-Classicism trend of the 1930s and 1940s. However, the political climate of the 1950s ushered a wave of social and political nationalism that manifest in the arts. This was what the movement that de la Vega attacked in his writings in 1956.
308 Ibid., 2-5. Among these nationalist elements, Erin discusses rhythmic patterns, allusions to the “call-and-response” construction, the notion of rhythmic stratification (to which he refers as “rhythmic counterpoint”), and percussive instrumental color.
The Revolution

The Revolution brought a renewed interest in folklore, specifically for its role in emphasizing nationalism. Since 1959, the Castro government has created a number of organizations, including the Cuban Institute of Music (est. 1989), the National Center for Concert Music (CIDMUC, est. 1978), the Center for Research and Development of Cuban Music (est. 1978), the National Museum of Cuban Music (est. 1971). The Musical Publications and Recording Studios (EGREM), and the Ignacio Cervantes Professional Music Upgrading Center (est. 1964). Founded in 1949, the Musical Institute for Folk Music Research was operating long before the Revolution; in 1989, however, it became the Odilio Urfé Center for Promotion and Information on Cuban Music.  Until 1976, the Ministry of Education continued to oversee musical activity in the country.

One of the most highly regarded guitarists and guitar composers worldwide, Leo Brouwer (b. 1939) was born in Havana. He began guitar studies with the notable Cuban guitarist Isaac Nicola in 1953, and two years later, he began to compose. With support from a grant, he attended the Hartt School of Music and the Juilliard School, where his teachers included Vincent Persichetti and Stefan Wolpe.

When Castro took power in 1959 after the Cuban Revolution, Brouwer remained loyal to “the Marxist political structure.” He has held a number of prestigious and important posts in Cuba, including teaching at the “Amadeo

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310 Ibid. In 1976, these obligations were transferred to the newly created Ministry of Culture.
Roldán” National Conservatory, serving as head of the Cuban Film Institute (ICAIC), and as Cuban representative on the International Music Council of UNESCO. Currently he serves as musical advisor to the Cuban minister of culture and as artistic director of the Havana Symphony. Brouwer has travelled extensively around the world concertizing and recording; during his time in Europe in the 1960s, he made connections him with Avant-Garde figures like Krzysztof Penderecki, Karlheinz Stockhausen, Witold Lutoslawski, and Luigi Nono, who became great influences in his composition, along with John Cage and Iannis Xenakis. Brouwer’s compositional style falls into three phases: the first is nationalist, the second is avant-garde, and the third marks a return to more traditional elements, to which the composer refers as “hyper-romantic.”

The Revolution divided Cuba against herself. While the masses rose in support of Castro and his regime, those who did not share the new government’s political views had to choose between self-imposed exile and remaining in Cuba at the risk of imprisonment (or worse). That very decision confronted many, like Mario Abril and his family.

Mario Abril

Born in Havana, Mario Abril (b. 1942) grew up some distance east of that city in the small town of Sagua la Grande. The eldest of four brothers, he was born into a musical family. His mother trained as a concert pianist; his father, who was an operatic baritone, worked as professor and principal of the town’s

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313 Ibid.
314 Behague, 304.
315 Constance McKenna, “An Interview with Leo Brouwer,” Guitar Review 75 (Fall 1988), http://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html (accessed January 2, 2011). Brouwer describes his music of this period as “hyper-romantic” because, in his words, “…what I’m using is an obvious cliché. It doesn’t have the feeling of a late Romantic like Barrios, Mangoré, or a pure Romantic like Mahler.”
high school. His earliest memories include music in every imaginable familial environment.\textsuperscript{316} His formal music training began at home, at the hands of his parents, in the traditional manner: piano was the primary instrument of study, coupled with lessons in music theory, history and literature, and later violin and guitar lessons. Music study and music making was done entirely for personal enjoyment.

In 1959, the political and social climate in Cuba changed dramatically. Fidel Castro’s rise to power created difficult conditions for citizens of differing political affiliations and ideologies. That year, Mario and his father left Cuba for the United States, requesting political asylum. As the situation worsened, his mother and brothers soon followed. The circumstances of their exile and ensuing years were pivotal for the whole family.

As the family settled in a small apartment in Miami, Florida, life took a turn for everyone. Mario joined a group of Cuban dissidents who took part in a military operation to overthrow the Castro regime.\textsuperscript{317} They landed in Cuba, engaged in armed conflict and were defeated. Most of the survivors, including Abril, became political prisoners. Their prison was \textit{El Castillo Principe}, one of the fortresses built by the Spanish to defend Havana during Colonial times. In those centuries-old dungeons, Mario was reminded of the power that music held for him, the sustenance and refuge that music provided when all else seemed lost. Twenty-two months later, their release was negotiated. Back in the US, he

\textsuperscript{316} The biographical information was taken from an interview with the composer, July 17, 2009. Recalling memories from his infancy, Abril described himself tucked in bed in the evening, hearing his mother perform the piano works of Bach, Mozart, Beethoven, Chopin, Schumann, Brahms and many others. As he and his brothers grew older, they would call out requests for personal favorites from their respective bedrooms, which were gladly granted from the piano parlor.

\textsuperscript{317} This operation is commonly known as the Bay of Pigs Invasion. For more information on the Bay of Pigs Invasion, see Grayston Lynch, \textit{Decision for Disaster: Betrayal at the Bay of Pigs} (Dulles, VA: Potomac Books, Inc., 2000).
pursued a degree in guitar performance at the University of Albuquerque, in New Mexico, where he studied under Héctor García. He also took summer classes with the English virtuoso Julian Bream. He earned a PhD in music theory at The Florida State University, School of Music, where he taught theory classes and developed a guitar program.

In 1973, Abril accepted a position on the faculty of the University of Tennessee at Chattanooga, Department of Music. The faculty position allowed him to pursue his ambitions as a performing artist: he has presented numerous recitals and guitar concertos in the US and abroad.

Abril’s compositions for guitar were published by Hansen House, and later by Columbia Pictures Publications, Belwin Mills and Warner Brothers. Since the mid 1980s, he has spent less time writing for solo guitar, gradually devoting more attention to composing for symphonic ensembles. Working with the orchestral palette presented him with new and exciting challenges and possibilities. Abril has described writing for orchestra as a thrilling experience,

Aside from the purely artistic catharsis which composition fosters, both the process and the conception in terms of orchestral

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318 Abril first met García while imprisoned in Cuba (he had also taken part in the Bay of Pigs invasion).
319 Abril remains on UTC faculty at present. There, he directs the guitar studio and teaches graduate courses in music theory, musical styles and orchestration.
320 Abril established an impressive performing career; of his playing, the Cleveland Daily Banner declared, “The performance cast a spell over the audience…remarkable shadings of dynamics, precision and musicianship.” The London Free Press commented, “…the unmistakable air of the professional musician public performer. “The Toronto Globe and Mail raved, “Sheer technical virtuosity,” and the Santo Domingo (Dominican Republic) El Listín Diario stated, “He shared with the audience a lofty, rich tone…secure and sustained musicality…a marvelous program.”
colors and the exercise of writing it out are effective ways for a musician to maintain and enhance important skills.321

Abril’s compositions have been performed by American orchestras such as the Florida Philharmonic, the Atlanta Symphony, the Gulf Coast Symphony, the Chattanooga Symphony & Opera Orchestra, and the Louisville Symphony. Internationally, his music has been performed in the Dominican Republic, Argentina, Brazil, Great Britain, Spain, Germany and South Korea, among others. His works have been featured on nationally syndicated programs like NPR’s Performance Today, and his ballet Amethyst was used as the subject of a nationally broadcast, award-winning documentary.

As an artist-composer, Abril has been singled out with several distinctions: the Tennessee Arts Commission awarded him its Individual Artist Fellowship (2002-2003); the following year, the Tennessee Music Teachers Association chapter of MTNA named him Composer of the Year (2003-2004). In addition, he was invited to serve as Composer-in-Residence for the Vakhtang Jordania International Conducting Competition (2006) and by the Chattanooga Symphony & Opera (2001-2005). He continues to receive commissions for works of diverse instrumentation.

Best described as post-modernist, Abril’s music consists of an interesting combination of early twentieth-century styles (i.e. Impressionism, nationalism and Neo-classicism), within a language that is — harmonically speaking — often tonal, polytonal or modal, and rhythmically of the complexity typical of his native Cuba’s Afro-Cuban popular music. His approach to form is wide-ranging and flexible, embracing the established European art tradition (e.g., rondos,

321 He continued, “For a guitarist, though, writing for guitar is a more personal effort. The instrument is always at an arm’s reach, and as soon as the writing is finished, the piece can be realized.”
binary, ternary, and sonata-allegro forms), as well as the non-discursive process more closely associated with Latin American composers. These characteristics are clearly present in Abril’s *Fantasía* for clarinet and piano.

Abril’s nationalist inclinations extend beyond the mere thematic quotations or clichés. The significance of his culture manifests in his music in compositional as well as extra-musical (i.e. programmatic) elements. His ballet *Amethyst* recounts a love story set “[in] a park of a provincial town in a Caribbean country—circa 1913.” He scored the one-act work for a mixed chamber ensemble of nine players that includes Afro-Cuban percussion instruments. Abril exploits timbral elements to reconstruct his Caribbean environment: he uses the sounds of the church bells (which are ubiquitous in Latin towns) to imply the passage of time, as well as to frame the scenes, and uses a rain stick to evoke another tropical element: rainstorms. The music employs rhythmic elements derived from popular genres, albeit in an abstracted manner. These include the *habanera*, *danzón* and *son*.

Abril’s essay for orchestra and narrator *Migrations* depicts—as much through the music as the narrative—the physical, emotional and psychological

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322 Coriún Aharonián, “An Approach to Contemporary Trends in Latin America,” translated by Graciela Paraskevaidis, *Leonardo Music Journal* 10 (2000), 4-5. After extensive study of works by Latin American composers, the Uruguayan composer and musicologist Coriún Aharonián noted certain trends in Latin American art music. These characteristics include, “[a tendency to] apply a…non-discursive syntax, within which the chaining of sound cells in a permanent process of development—a typical feature of the European tradition—is replaced with a structure of expressive blocks. Within these expressive blocks micro-processes occur.” He also mentions other tendencies, including the use of reiterative elements, the tendency to break down borders between “popular” and “art” music, the Latin American sense of time (which is shorter and more concentrated than European music), and the tendency toward expression of violence and tenderness or delicacy, among others.

323 Abril related that the setting was inspired by the park in his hometown of Sagua la Grande. Interview with the composer, July 17, 2009.

324 Mario Abril, *Amethyst: A Ballet in One Act*, score , 1993. The ensemble consists of flute, oboe, clarinet, horn, violin, violoncello, piano, and two percussionists, playing a variety of Afro-Cuban instruments, including bongos, *cencerro* (cowbell), rain stick, woodblocks, roto toms (in place of timbales), and the *quijada* (the jawbone of an ass).
challenges that confront a person exiled from his/her homeland, and the journey toward assimilation into a new society. Although the account describes a universal condition (this is the story of so many people around the world), it derives from his personal experience. Again, in this piece he exploits the rhythmic elements so prevalent in his native culture, but in general, this work uses tonal language of the nineteenth century to express the nostalgia and sentimentality of times past.

Abril returns to a sentimental manner in his song for soprano and orchestra *A Mademoiselle Marie*. In this work, he sets to music a poem by one of Cuba’s (and Latin America’s) greatest literary figures, José Martí. Of the work, the composer writes:

The song *A Mademoiselle Marie* takes its title from the dedication of Martí’s poem. Marie was a young girl whom the poet tutored in French and to whom he referred as his adopted daughter. The poem takes the point of view of a little girl on an afternoon outing with her mother. Issues of human compassion and social justice, primary to the life and orientation of the poet, are mixed in masterful language with the candor and warmth between the child and her mother. The piece makes use of a cadential melodic staple of the music of Cuban peasants. It also introduces a short recurring rhythmic motive of distinctly Afro-Caribbean design. Both those elements are used mainly as structural support. The principal materials of the piece are designed to express the interaction of the characters in the poem.

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325 The work sets to music Martí’s poem “Los zapaticos de rosa” (“The Little Pink Shoes”), from his collection of children’s poems *La edad de oro* (*The Golden Age*).

Cuban popular music may be organized into five general categories called complexes; these are the son complex, the rumba complex, the canción complex, the danzón complex, and the punto complex. The criteria used to define these complexes include the instrumentation and type of ensemble traditionally used to perform the music, the style and form, and the dominant rhythmic/metric elements involved. The following section will focus on three of these: the son, the danzón, and the punto guajiro.

Once considered the oldest of the complexes, the son originated in the Eastern part of the island, in the rural parts of Oriente province. The genres belonging to this complex include the son montuno (from the mountains) and the changüí (from Guantánamo area).

With regard to instrumentation, the son (especially in its early development) was most closely associated with the use of the tres, bongos, and...

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328 Ibid.
330 Robbins, 185; Pérez Sanjurjo, 559. According to Robbins, quoting Odilio Urfé, director of the Museo de Música Folklórica Cubana (Museum of Cuban Folkloric Music), the son arrived in Havana in 1909, “brought…by the soldiers of the Permanent Army.”
331 Alén Rodríguez, 124.
332 Ibid., 101, 124; Pérez Sanjurjo, 364. The tres is a guitar-like instrument, but unlike the guitar, its six strings are arranged into three doubled courses (E-G-C), with each course tuned in octaves; its function is also distinct, taking a melodic and rhythmic role, where the guitar also carries a rhythmic and harmonic function.
333 Pérez Sanjurjo, 368. The bongos consist of a pair of small hand-drums traditionally played while held between the knees.
and singers. This type of ensemble was known as *bunga oriental*. Subsequently, the performing ensemble grew into the *sexteto típico*, consisting of a singer, guitar, tres, bongó, minor percussion (maracas, claves, quijada, cencerro)—and a bass instrument (*botija*, *marimbula*, or string bass), also associated with *trova tradicional*. When a trumpet was added to the sextet, the resulting septet came to be known as *conjunto sonero* (son ensemble).

Structurally, the son is binary; the first of its two sections is strophic with a short repeated refrain (sometimes referred to as "largo," "tema," or "son"), and the second is a "short-cycle," open-ended repeating section (initially called "montuno," but as Robbins notes, has several other descriptors). The montuno section is typically characterized by a "call-and-response" interaction between the *cantante primero* (the principal singer), and either the *segundo*, (secondary/accompanying singer) or *coro* (chorus, made up of the other instrumentalists of the ensemble). It bears mention that the son as a genre hybridized with other genres, resulting in, for example, the bolero-son, habanera-son, son-guaguancó, etc.

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334 Alén Rodríguez, 124, 128. The singer typically also played the claves. The guitar—and less frequently the *laúd* and *bandurria*—sometimes substituted for the tres in son ensembles.

335 Robbins, 182-3, 197. Ensembles of this type were also called *parrandas* (the word *bunga* had pejorative implications); *oriental* classified these ensembles as hailing from Oriente province. Originating as "black" popular music (performed by blacks for blacks), sones were considered lower-class music.

336 *Quijada* is a rattle made from the jaw of an old donkey (when the jaw is struck, the teeth rattle); *cencerro* is a cowbell; *botija* is a clay jug; and *marimbula* is a wooden box with metal strips fastened on one side for plucking.

337 Robbins, 188. Robbins emphasizes the inclusion of the tres and bongó as a defining characteristic of son ensemble instrumentation.

338 Ibid., 190. Robbins notes the following: "*guía*, *guajeo* (improvised text and...melody sung by the *primero*), *coro* [or *estribillo*] (a refrain sung by the chorus), *mambo* (an arranged instrumental section...), *descargas* (improvised solos by instrumentalists).

339 Ibid., 188.

340 Ibid., 187, 190.
The following rhythmic patterns are characteristic of son complex genres: the *tresillo*, which underlines most Afro-Cuban genres (\[\frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8}\]), the *cinquillo* (\[\frac{1}{2} \cdot \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{4}\]), and the son clave (\[\frac{1}{2} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8}\]).\(^{341}\) According to Pérez Sanjurjo, the two components of the son montuno have their own characteristic rhythms: the *largo* (\[\frac{3}{4} \cdot \frac{3}{4} \cdot \frac{3}{4}\]) and the *montuno* (\[\frac{3}{4} \cdot \frac{3}{4} \cdot \frac{3}{4}\]).\(^{342}\)

The danzón complex encompasses a series of dances that evolved from the *contradanza*. Historically, the contradanza arrived in Cuba in the 1790s, when a number of French colonists fled Saint Domingue (present-day Haiti) following the slave rebellion of 1791.\(^{343}\) Because of its proximity, Santiago de Cuba (on the island’s Eastern province of Oriente) was one of the destinations. Subjected to Afro-Cuban influences, the Cuban contradanza emerged. During the nineteenth century, the genre evolved into the *danza*, and finally the *danzón*. Subsequently, it developed into the *danzonette*, the *mambo* and the *cha-cha-chá*.\(^{344}\)

Instrumentation of danzón-complex genres varied, as did their purpose.\(^{345}\) Contradanzas and danzas, as salon (and concert hall) genres, were frequently written for piano solo, but those intended for dancing (*música de baile*) were performed by *orquestas típicas*.\(^{346}\) Danzones could be performed by piano solo (again, in a salon or concert setting); for public dances, however, *órganos*

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\(^{341}\) As noted by Mario Rey. Mario Rey, “The Rhythmic Component of Afrocubanismo…,” 192-3.

\(^{342}\) Pérez Sanjurjo, 359, 355.

\(^{343}\) Ibid., 338-9. The contradanza originated as a country-dance in England. It travelled to France, where the French court embraced it, calling it *contredanse*. When it arrived in Cuba, its name was Spanishized, becoming *contradanza*.

\(^{344}\) Alén Rodríguez, 126.

\(^{345}\) Carpentier, *Music in Cuba*, 190. Manuel Saumell’s more than fifty contradanzas provide ample examples of the difference in purpose. Some of his contradanzas, which were obviously conceived as dance music, adhere to the above described formulas, while others, as Carpentier notes, “[reach a] zone of more profound concerns, filled with tender pages, emotional, refined, or, on the contrary, dramatic, agitated, nervous, where the presence of a good composer prevails.”

\(^{346}\) Alén Rodríguez, 129. Orquestas típicas consisted of two clarinets, two violins, string bass, cornet or trumpet, valve or slide trombone, *bombardino* (ophicleide), *pailas* (cylindrical metal drums played with two wooden sticks), and *güiro*. 
orientales were commonly used. In the urban centers on the western part of the island, charangas típicas, orquestas típicas, and various other smaller ensembles performed danzones.

The genres of the danzón complex employ a number of somewhat related rhythmic patterns, detailed below:

Example 1: Rhythmic patterns of danzón-complex genres. Although Olavo Alén Rodríguez rightly places the habanera in the canción (song) complex—no doubt because of the genre’s instrumentation, formal stylistic and performance concerns, its prototypical rhythmic pattern (related to—if not derived from that of the contradanza) relates closely to concurrent danzón-complex genres (such as the simple meter danza) and its influence on subsequent genres, like the cha-cha-chá.

With regard to meter, two versions of the contradanza and danza exist: simple duple meter (i.e. $\frac{2}{4}$) and compound duple meter (i.e. $\frac{3}{2}$). Danzones, however, are in simple duple meter (i.e. $\frac{2}{4}$), and both the mambo and cha-cha-chá occur in quadruple meters (i.e. $\frac{4}{4}$).

The form of the contradanza is simple binary (AB), with each section eight measures in length. As the genre evolved into the danza, the form remained the

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347 Ibid. The órgano oriental is a large cranked organ (initially imported from Europe, and later manufactured on the island), common in Eastern Cuba.

348 Ibid. Charangas típicas are ensembles consisting of a five-key transverse flute, piano, string bass, pailas, two violins, and a güiro.

349 Ibid.

350 Pérez Sanjurjo, 347, 354, 342.
same, but its sections grew in size. In addition, the segunda (B section) of the new genre became thematically and stylistically more contrasting to the primera (A section).\textsuperscript{351} The real structural transformation came in the development of the danza into the danzón. The primera assumed the role of principal theme (of what would become a rondo), serving as introduction, interlude, and closing section; the segunda, along with a newly added section, became the episodes of a five-part rondo (i.e. $A - B - A - C - A$).\textsuperscript{352} Finally, the danzón was one of the genres hybridized with the son, in this case by the insertion of a montuno as a coda, characterized by an intensification of the rhythm or tempo. The new ballroom dance’s popularity was immense, and for the rest of the century (as well as the first two decades of the next), the danzón came to be known as the official dance of Cuba.\textsuperscript{353}

**Danzón structure**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Principal theme</td>
<td>Episode 1</td>
<td>Principal theme</td>
<td>Episode 2</td>
<td>Principal theme</td>
<td>Coda</td>
</tr>
<tr>
<td></td>
<td>Prima/Paseo</td>
<td>Clarinete</td>
<td>Paseo</td>
<td>Violín</td>
<td>Paseo</td>
<td>Montuno</td>
</tr>
</tbody>
</table>

**Example 2: Danzón formal structure.** The typical danzón has a rondo structure. The upper part of the chart describes each section according to its role within the rondo structure. The lower portion contains the names as given in the popular circles of performance.\textsuperscript{354}

The *punto guajiro* complex, also known as the *punto cubano*\textsuperscript{355} complex, encompasses song and dance genres that developed in rural areas of the Central

\textsuperscript{351} Carpentier, 191.
\textsuperscript{352} Carpentier, *Music in Cuba*, 222-3. In 1877, the Matanzas native Miguel Failde (1851-1922) composed four danzones, entitled “El delirio,” “La ingratitud,” “Las quejas,” and “Las Alturas de Simpson.” As Carpentier points out, these were not the first pieces called “danzón,” but the previous examples were structurally like the contradanza (binary forms).
\textsuperscript{353} Ibid., 223.
\textsuperscript{354} Pérez Sanjurjo, 347-8.
\textsuperscript{355} Meaning rustic, *guajiro* also translates as “peasant” (like the English “folk”) or “belonging to the countryside.” Historically, the *guajiros* were the white descendants from Spanish colonial times; therefore, the word refers specifically to the *white* country folk of the island.
and Western parts of the island. These genres (which represent the traditional manner of singing learned or improvised poetry) retain a greater European (i.e. Spanish) influence than those already discussed.\textsuperscript{356} The \textit{punto} song genres include the \textit{tonada},\textsuperscript{357} \textit{punto fijo}, \textit{punto libre}, and \textit{seguidilla}.	extsuperscript{358} In these genres, the lyric/ poetic aspect of the songs and dances receive the greatest importance. Poetic improvisation is highly valued, and the musical elements play a subordinate role to the poetry. The genres use chiefly homophonic textures, with a sung melody accompanied by a guitar and tres.\textsuperscript{359} The dance genre in the \textit{punto guajiro} complex is called \textit{zapateo}; this foot-tapping dance accompanies the versification; however, the footwork is executed in alternation with the singing—as opposed to simultaneously—so that the words are always audible.\textsuperscript{360}


\textsuperscript{357} Ibid. 40-1. Tonadas are melodies used in the recitation of poetic forms, such as \textit{coplas} (constructed of octosyllabic quatrains), and \textit{romancillos} (hexasyllabic quatrains). Sáenz and Vinueza describe how these songs are a part of the day-to-day life, including playing roles as diverse as lullabies and work songs; in this context, one commonly encounters interjections in these songs, such as exclamations and melismas, whose function is tied to the chores being performed (e.g. directing cows during ox herders’ songs).

\textsuperscript{358} Alén Rodríguez, 127. In the punto fijo and punto libre (somewhat like recitatives), the accompaniment either continues with the singing of the poetry (punto fijo), or stops when the singer enters (punto libre). Both the punto fijo and punto libre genres make use of the décima (poetry constructed of ten octosyllabic verses with the rhyme scheme \textit{abba ac cdcd}). In the seguidilla (from \textit{seguir}, which means, “to follow”), the versification appears to be one long continuous strophe.

\textsuperscript{359} As is the tradition in Spanish and Latin American music, the melody may be doubled either at the third or sixth (in parallel motion).

\textsuperscript{360} Alén Rodríguez, 127.
Introduction

Written in 2004, Abril’s Fantasía (Introduction and Pachanga) was the result of a commission by the Tennessee Music Teachers Association. Of the work, the composer writes:

This piece is inspired by the whimsy and abandon of Caribbean music. It centers upon characteristic elements of traditional Cuban music, including cadential approaches, melodic turns and syncopated rhythms. There is also a direct quote from the work of Alejandro García Caturla, a distinguished Cuban composer of the early twentieth century.

Before proceeding with the analysis of Abril’s Fantasía, the reader will benefit from an acquaintance with the Alejandro García Caturla work quoted therein.

Alejandro García Caturla’s Berceuse campesina

As previously noted, Berceuse campesina was Alejandro García Caturla’s last work. The piece is a departure from the composer’s increasingly complex compositional style, and yet, in its quiet and unassuming forty-six measures, it achieves a balance of Guajiro and Afro-Cuban elements not previously attained so elegantly in Afro-Cuban art music. Commissioned by Carl Fischer for inclusion in their Masters of Our Day series, Berceuse campesina is the second of a

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361 The word pachanga translates as “party.” The term also refers to one of a multitude of dance genres that have emerged from Latin America. Originating in Colombia, the pachanga was one of the progenitors of salsa, a hybridized Latin music and dance genre and style.


363 Abril’s fascination with this aspect of the work inspired him to incorporate it into his Fantasía.
set of two piano pieces written in the salon style. The set was published posthumously by the New York-based publishing house in 1941.

The *Berceuse* is structured as a bar form (AAB) with an open-ended Section B (the piece ends on a half cadence). Its texture is homophonic, comprised of a melody and accompaniment. The right hand plays the melody; it presents the guajiro element in the music, a country air reminiscent of *tonadas* (tunes to which *décimas* are sung). As previously stated, the tonada belongs to the *punto guajiro* complex, a song/dance complex that developed in rural areas of Central and Western Cuba.\(^{364}\)

The melody contains a number of guajiro elements. The melodic structure is in the Mixolydian mode.\(^{365}\) Other melodic gestures include a scalar anacrusis (m. 5) that moves to a sustained downbeat (in this case, ornamented by a trill).\(^{366}\)

Example 3: García Caturla, *Berceuse campesina*, principal theme: mm. 5-7: The ascending scalar passage in m. 5 is typical of the melismatic gestures heard in this type of country music; the trill gesture in m. 6 simulates a vocal vibrato.

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364 Of the various popular music complexes, the *punto guajiro* complex remains stylistically the closest to its European roots.
365 The *Berceuse* is in the key of F Major, but the melody is constructed around C (note the C Mixolydian scale that begins the melody). In addition to major and minor scales, Latin American popular music often employs modality, favoring the Phrygian and Mixolydian modes.
366 The trill is the only way to imply a vocal vibrato on an instrument such as the piano. In a typical *punto*, the singer might execute the ascending scale on a single syllable (i.e. a melisma) and begin the versification on the held note.
The ensuing melody (mm. 14-17) expresses another type of scale encountered in much folk and popular Latin American music: the hexatonic scale.\textsuperscript{367} Interestingly, the rhythm of this melody mimics that of the accompaniment, which, as already mentioned, is that of the son.

Example 4: García Caturla, \textit{Berceuse campesina} theme: mm. 14-7: The pitch collection (C, D, E, F, G, A) comprises a hexatonic scale; the melodic rhythm mimics that of the \textit{son} ostinato accompaniment.

Also present is a yodel-type gesture that ornaments the melody. This figure appears in the last section of the piece (i.e. the second beat of mm. 32, 34, 36 and 38, in the right hand):

\textsuperscript{367} The use of the term \textit{hexatonic scale} requires some clarification: in this case, it refers to a diatonic major scale omitting the leading tone, rather than the symmetrical scale constructed of alternating minor seconds and minor thirds.
Example 5: García Caturla, *Berceuse campesina* theme: mm. 32-40: The yodeling figures occur on the second beat of m. 32, 34, 36, and 38 (the thirty-second note arpeggiation).

The left hand plays the accompaniment in the texture; it presents the Afro-Cuban element in the music, an ostinato using the son rhythmic pattern (♩♩♩♩). The harmonic movement is simple, alternating between the tonic triad and the dominant seventh chord, i.e. I| V7 |; it can also be interpreted as I-(ii)-| V7 |.

**Mario Abril’s Fantasía (Introduction and Pachanga)**

Before proceeding with the analysis, the reader will benefit from familiarization with the composer’s approach to harmonic and metric notation. Although Abril’s music often roots itself in tonality, his penchant for modality and bitonality has led him to write his music without the use of key signatures; instead, he adds accidentals as necessary (accidentals in his compositions are valid for the duration of each measure in which they appear). Similarly, Abril has found that meter signatures can sometimes create limitations in
interpretation, especially by performers not familiar with the rhythmic complexities that abound in his culture’s music. This realization has led him to favor the use of complex time signatures (e.g., $\frac{5}{8}$, $\frac{7}{8}$, $\frac{8}{8}$, etc.) in his compositions. Occasionally, however, he omits the meter signatures altogether (the *Fantasía* is such an example). If one were to assign a meter signature to the work, the best choice would be $\frac{8}{8}$, because of its adaptability to the intricate rhythmic patterns found in the work; the *Berceuse* section could be easily interpreted in $\frac{4}{4}$. When asked about the exclusion of the time signature in this work, the composer spoke of the freedom of rhythmic inflection that comes with the move away from conventional metric cues. Lastly, the reader should keep in mind that the solo instrument is clarinet pitched in $B^\flat$, and the clarinet parts in the excerpts are not in concert pitch but transposed as the instrument reads them.

**Formal/structural organization**

Abril’s *Fantasía* is an interesting example of the trends that characterize much of the music from Latin America today. The work is in two movements to be performed *attacca*. The Introduction, marked *Sostenuto e libero* (“sustained and free”), progresses with the flexibility of a recitative; the subsequent *Pachanga*, which is more clearly structured, is a loose version of the arch form

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369 *Attacca* means “Without interruption.” Note that the measure numbers run continuously between the two movements.

370 Although the instruments’ ranges are much more extensive than one would expect from a recitative, the 13-measure movement calls for a freedom of pacing, and an interactive, “conversational” relationship between the instruments.
Thematically, the Pachanga’s sections, rather than naturally developing from one another, appear in a non-discursive manner, a trait common to much Latin American music. The diagram below provides a synopsis of the structure of the Fantasía:

**Abril, Fantasía formal structure**

**Introduction: Recitative (mm. 1-15)**

**Pachanga: Arch form (mm. 16-209)**

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section B¹</th>
<th>Section A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 16-28</td>
<td>mm. 29-100</td>
<td>mm. 101-152</td>
<td>mm. 153-194</td>
<td>mm. 194-209</td>
</tr>
<tr>
<td>Presto</td>
<td>Street scene/Lyric theme</td>
<td><em>Berceuse campesina</em></td>
<td>Danzón/Street scene</td>
<td>Presto</td>
</tr>
</tbody>
</table>

Example 6: Abril, Fantasia (Introduction and Pachanga) formal structure. As the above diagram shows, the Pachanga is constructed as an arch form.

The sections of the Pachanga’s arch are connected by brief interludes, transitions between sectional episodes; these interludes, lasting but a few measures each, are typical cadential formulas found in Latin American music. The first section (Section A) is marked *Presto impaziente*. Interestingly, the second section (Section B) is itself a rounded binary structure (*a-ba¹*) comprised of two themes, distinct not just in character, but also in tempo; even more interestingly, theme *b* is developed from the first motive in part *a*. The central section in this arch (Section C) presents the quotation of García Caturla’s *Berceuse campesina*. When Section B returns toward the end of the movement (at this point labeled B¹), it appears as a simple binary structure (*a-b*), rather than restating the

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371 Stefan Kostka, *Materials in Twentieth-Century Music*, 3rd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2006), 146-7. Arch form is a symmetrical musical form whose structure is designed around a central section; the sections preceding this middle section will recur afterward in reverse order, e.g. A—B—C—B—A. Although the outer sections are not necessarily repeated verbatim, they tend to be thematically linked.

372 Interview with the composer, December 16, 2009.

373 This indication loosely translates as “Very fast and impatiently.”
previous rounded binary \((a-ba^1)\). Also worth note is the section’s introduction of a new theme \((c)\) to serve as Section B\(^1\)’s first part, along with use of the abovementioned part \(a\) to serve as the second part of the binary structure (i.e. \(c-a\)). Section A returns in a slightly varied manner, this time functioning as a coda to the piece.\(^{374}\)

**Harmonic construction**

The harmonic language in the *Fantasía* is diverse and varies from section to section. The quotation of García Caturla’s *Berceuse campesina* is one of only two clearly tonal fragments in the entire work. As mentioned previously, the *Berceuse* is written in F Major; the other tonal portion is Section B of the Pachanga. Other parts of the work employ modality and at times polytonality, often incorporating synthetic scales, like the beginning of the Introduction:

![Example 7: Abril, Fantasia: Introduction, mm. 1-4](image)

*Example 7: Abril, Fantasia: Introduction, mm. 1-4.* The opening of the Introduction presents synthetic scales that randomly combine fragments of tonal construction with intervallic patterns used in the construction of non-functional chords (i.e. augmented triads).

The disjunct nature of the sweeping intervallic patterns in the opening recitative establishes an exotic and mysterious atmosphere, perhaps a musical

\(^{374}\) The last section is marked *Presto come prima*, meaning, “Very fast, like at first.”
manifestation—whether conscious or otherwise—of magical realism. Abril emphasizes the mood through the introduction of the first strong rhythmic gesture (Introduction, m. 4); the rhythmic significance of this motive will be addressed later.

Section A of the Pachanga makes use of augmented triads executed in ensemble unison (actually in octaves). This is also a clear example of the composer’s creative approach to orchestration, where he treats the piano not as accompaniment or harmonic filler, but instead exploits its percussive qualities when voiced in its extreme registers. This scoring evokes the sound of the xylophones and other pitched idiophones used in African-derived music.

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375 Lindsay Moore, “Magical Realism,” Postcolonial Studies at Emory Website, http://www.english.emory.edu/Bahri/MagicalRealism.html (accessed June 12, 2010). Magical realism is a 20th century literary style largely explored in Latin America. It is characterized by the juxtaposition of elements of the fantastic within the context of stark realism in such a way that the reader accepts it as natural. Magical realism embraces the mysticism inherent to Latin American culture. In an online overview on the subject, Lindsay Moore describes magical realism as “A literary mode rather than a distinguishable genre...to seize the paradox of the union of opposites. [It] is characterized by two conflicting perspectives, one based on a rational view of reality and the other on acceptance of the supernatural as prosaic reality.”
Example 8: Abril, Fantasia: Pachanga, mm. 16-28. The disjunct melody is built primarily from augmented triads. The brackets indicate the step progressions in mm. 19-21 and 22-3.

In addition to the exotic sound created by the disjunct contour of the augmented triadic melody, this excerpt features a step progression resulting from the treatment of these augmented triads in sequence (mm. 19-21; 22-3).\(^{376}\)

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\(^{376}\) Real (i.e. modulating) sequences have long been used as modulatory devices (signaling to the ear a shift to a different tonal center). Extended modulating sequential passages cloud the sense of tonal center. This tonal ambiguity, compounded with the tonal instability of the symmetrical augmented triadic structure, results in the creation of an unfamiliar, “exotic” sound.
The danzón section has an interesting harmonic construction. The opening vamp on the piano highlights a French +6th chord (D-F♯-A♭-C), albeit with an added dissonance created by the inclusion of the F5. As the clarinet joins in, its flourishes provide the remaining tones of a whole-tone scale, i.e. Whole-Tone-0: C – D – E – F♯ – A♭ – B♭ (subsequently labeled WT-0): 377

Example 9: Abril, Fantasía: Pachanga, mm. 153-7. The piano vamp introduces a French +6th chord (D-F♯-A♭-C) with an added dissonance (F5 in the piano’s left hand, m. 153). As the clarinet joins in, it completes the WT-0 scale: C – D – E – F♯ – A♭ – B♭. The F5 dissonance also appears at the top of the clarinet flourishes (mm. 157, 159). The tritonic movement in the outer voices of the vamp bears mention; this, combined with the persistent +1 dissonance creates a percussive effect.

The dissonance created by the half-step interval (between F5 and F♯5 between the piano’s left and right hands) produces a percussive effect, an example of the composer’s creative orchestration techniques to evoke instruments not represented in the ensemble. With regard to the clashes, the composer spoke about the specific section of the danzón referenced here. The montuno (coda) of the danzón is the most daring part of the dance; 378 here, the musicians are often

377 Stefan Kostka, Materials and Techniques of Twentieth-Century Music, 3rd ed., 24. Since the whole-tone scale is fully symmetrical (it consists entirely of whole steps: 2-2-2-2-2-2), there are only two possible manifestations of this scale. Whole-Tone-0 (WT-0) is a common designation for the whole tone scale that contains C. The whole-tone scale without C is called Whole-Tone 1 (WT-1).

378 For further discussion of this section as a montuno, see p. 93.
carried away, increasing the energy through rhythm and tempo, even breaking into improvisations called *descargas*.\(^{379}\)

As the passage progresses, the clarinet continues to emphasize the whole-tone scale (e.g., m. 168), which is doubled at the interval of the minor sixth by the piano. However, the piano’s scale moves away from WT-0, arriving at an E\(^b\) (rather than the expected E). The appearance of the F3 in the piano’s left hand on the fourth eighth note of the same measure begins a pseudo-sequential modulating passage that connects to the return of the Section B theme (m. 173) in D minor.

Example 10: Abril, *Fantasía*: Pachanga, mm. 162-9. The clarinet’s WT0 scale (m. 162) is doubled a minor sixth below by the piano, until its last note, which is a M6 below. The ensuing scalar ascent transforms itself into a D melodic minor scale ending on its leading tone; this is doubled a M6 below by the piano (m.164). The last scalar ascent combines two incompatible whole-tone scale fragments: C-D-E-F\(^\#\) (from WT-0) and G-A-B-C\(^\#\) (from WT-1). When combined, these resemble a synthesis of the D minor scale beginning on its subtonic C and the ascending D melodic minor scale in the next register.

\(^{379}\) Interview with the composer, January 22, 2011.
Rhythmic aspects

Since most of the Cuban popular dance genres are accompanied by lyrics, one should keep in mind the influence of language in the construction of melodies, and indeed, motives. A familiarity with the tonal and rhythmic inflection of the Spanish language (and specifically that of Cuban speech and Afro-Cuban colloquialisms) provides significant insight into the origin of the rhythmic intricacies of this piece.

The rhythmic motive in the opening of the Pachanga (Section A) is an elaboration of the son rhythm (the son rhythm itself derives from the cinquillo pattern, which is itself an elaboration of the tresillo pattern). As shown below, the rhythmic pattern in m. 16 closely resembles the abstracted son rhythm, but the reference really begins with the anacrusis in m. 16 (and the son’s anacrusis in its corresponding metric place). The underlying tresillo pattern—again beginning with the anacrusis and highlighted by the accents—is also of interest:

Example 11: Abril, Fantasía: Pachanga, mm. 16-9. The opening of Section A is derived from the son rhythm; the gesture begins with the anacrusis of the son rhythmic pattern. Notice the similarities between the son, tresillo and cinquillo rhythms (the son rhythm is derived from the tresillo and cinquillo rhythms highlighted by the pattern of accents (\(\.\.\)).
With regard to rhythm, Afro-Cuban references permeate the entire work, beginning with the first clearly metric statement, which is presented by the clarinet over a sustained chord structure on the piano (Introduction, m. 4). In subsequent discussion, this recurring figure will be called Motive X (see Example 12):

Example 12: Abril, Fantasia — Motive X: (a) First occurrence of Motive X in the Introduction, m.4 (b) abstracted Motive X rhythm shares commonalities with (c) the habanera-tango rhythm, which is derived from the habanera rhythm (♩♩♩)

The Motive X rhythm, which is derived from that of the habanera-tango (as well as the danza), recurs in the opening motives of both parts of Section B in the Pachanga; as previously stated, Section B is a rounded binary structure, and it bears reiteration that both themes in the section are based on this same rhythmic motive.\(^{380}\) Also of interest is the tresillo rhythmic pattern that appears again in the accompaniment. This time it is emphasized with chordal punctuations in the piano’s right hand, in addition to the accented ostinato pattern in the left hand.

\(^{380}\) As Example 6 shows (p. 79), Section B is a rounded-binary structure where a common motive is presented in two stylistically contrasting versions. The unabashed “streetwise” (in the composer’s own words) character of part a led to the label “Street Scene,” while part b became “Lyrical” because of its cantabile quality.
Example 13: Abril, Fantasia: Pachanga, mm. 29-32: First presentation of Motive X in the Pachanga occurs in the opening of Section B (m. 31) in the clarinet part. The piano marks the tresillo rhythm in its accompaniment.

Motive X appears again in the second part of Section B, but in stylistic contrast. Rhythmically, Motive X remains intact here; the manner of its stylistic transformation will be discussed in the following section (Melodic aspects of Motive X):

Example 14: Abril, Fantasia: Pachanga, mm. 59-63: Second presentation of Motive X in the Pachanga occurs in the second part of Section B (m. 59 and 61) in the clarinet part.
Finally, Motive X is also used in the cadential formula connecting the structural elements within Section B (mm. 54-6 and mm. 87-90), as well as bridging the restatement of Section B to that of Section A (mm. 191-4). In both presentations, it is treated in a homophonic texture, with the melody in the piano’s right hand doubling the clarinet melody mostly in 6ths:

Example 15: Abril, Fantasia: Pachanga, mm. 54-8: The cadential formula provides the transitions between the structural components (a-ba₁) of Section B, namely mm. 54-6 and mm. 87-9.

Example 16: Abril, Fantasia: Pachanga cadential formula, mm. 191-4. The recurring cadential formula acts as a bridge between the restatement of Section B (specifically its second part) and the final appearance of Section A (m. 194).
Melodic aspects of Motive X

It would be misleading to present the significance of Motive X solely in terms of rhythmic concerns; it quickly becomes evident that the various presentations of the motive in the Pachanga (Section B) are also melodically the same: D-C-D (a descending M2 that returns to the original note).

Example 17: Abril, Fantasia: Pachanga, mm. 27-30. The theme consists of D5-C5-D5 (in concert pitch) in the aforementioned short-long syncopated rhythm (m.29).

In the following example (Section B, part b), the mood transforms from the “streetwise” strutting character at the beginning of Section B. The introduction of this passage (mm. 57-58)—another occurrence of Motive X—prepares the ear to hear B♭ as the new tonic through the harmonic movement ii-V7 (with an Authentic cadence in B♭ in m. 59). When the clarinet enters, it presents Motive X again, but this time it is developed and transformed into a melody of lyrical expression and tenderness. The newly expanded melody is supported by a delicate (and rhythmically regular) accompaniment in B♭ Major. However, the
melody sounds as if it is built from the Lydian-Mixolydian mode, with its raised fourth scale degree and its lowered seventh scale degree.\textsuperscript{381}

\begin{example}
Example 18: Abril, Fantasia: Pachanga, mm. 57-66. The introduction of this section (mm. 57-8) – another occurrence of Motive X – is supported by the harmonic progression ii-V\textsuperscript{\textbullet}-I (over a tonic pedal) in B\textsuperscript{\textbullet} Major. The clarinet melody (again, notated in transposition) uses the Lydian-Mixolydian mode, with its raised fourth and lowered seventh scale degrees (E and A\textsuperscript{b}, respectively).

The segment is restated, but in a grander fashion; the piano takes the leading role, presenting the melody (doubled in octaves) on the right hand and extending the left hand accompaniment’s range beyond three octaves. Into this almost symphonic piano passage, the clarinet weaves a countermelody that ornaments the piano’s melody and embellishes its harmony.

\textsuperscript{381} The chromaticism introduced by the alterations of the raised fourth and lowered seventh are not all that unusual, and they seem to add to the expressive quality of the section.
Example 19: Abril, Fantasia: Pachanga, mm. 67-74. In the restatement of Section B, the piano takes the principal role in the texture, while the clarinet’s obbligato provides textural and harmonic embellishment. The extension of the tessitura in the restatement introduces a symphonic style evocative of the orchestral tutti in concertante works.

One last gesture worth mentioning occurs at the end of this section, immediately before the cadential formula that transitions into the Berceuse section. It is a parting gesture (somewhat like the closing themes found in sonata form movements). In this instance, Motive X occurs in imitation between the piano’s right hand and the clarinet. The melancholic “farewell” mood is created through the progression of the tonic chord to the dominant of the Neapolitan, occurring over a tonic pedal, and back to the tonic (I–V₉/₆ II–I).
Example 20: Abril, *Fantasía*: Pachanga, mm. 83-6. The closing of Section B presents Motive X once more, this time as a “parting” gesture. The harmonic progression I—V/♭II—I (over a B♭ pedal) creates the melancholic “farewell” character of the parting gesture.

Other points of interest

Abril’s quotation of the *Berceuse* in his *Fantasía* is somewhat faithful to the original (i.e. it occurs in its original key of F Major), but he alters the rhythmic and metric notation, changing the meter from $\frac{2}{4}$ to $\frac{4}{4}$ (or $\frac{3}{2}$) and treating the notation in rhythmic augmentation (see Example 21, below). When asked about the reason for this decision, he spoke about on the psychology of performance. “I wanted to emphasize the easy and graceful character essential to the interpretation of the work,” Abril noted, “After all, it is a lullaby.”  

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382 Interview with the composer.
Example 21: Comparison of notation between: (a) García Caturla’s original Berceuse campesina and (b) the quotation in Abril’s Fantasía; (c) presents an abstraction of the son rhythm in its original notation and in rhythmic augmentation.

The half cadence that ends the Berceuse, coupled with the ritardando e diminuendo al fine indication creates a sense of the music drifting out of earshot (or consciousness), rather than actually ending.

The ensuing section begins with a danzón reference (Tempo di danzón), specifically, the coda section typically called montuno, which brings back the energy and drive previously diffused by the Berceuse. In addition, this section references the comparsa, an Afro-Cuban processional street dance much like a parade. Composers of comparsas have made use of an interesting phenomenon: the use of dynamics to convey spatial movement. The opening section (of a

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383 The section is commonly called montuno because it behaves similarly to the montuno of the son montuno.

384 Pérez Sanjurjo, 335-7. The comparsa is an Afro-Cuban popular genre that brings together music and dance elements within the context of a street procession. Historically, black slaves were allowed out to celebrate Catholic Church holidays, e.g. the Three Kings Day on January 6. In keeping with their African traditions, the slaves gathered in town and formed groups, dressed in colorful costumes, and paraded through the streets, celebrating with music and dance. These processional celebrations continue today throughout Latin America, and they have different names in different regions, as well as for different holidays. Carnaval is the most popular of these celebrations today.
typically binary structure) usually begins quietly and employs a continuous crescendo that culminates in the beginning of second section, simulating the arrival and passing of the procession; the rest of the piece is a diminuendo, suggesting the movement of the parade into the distance. The beginning of the danzón section indicates for the pianist to play the rhythmic ostinato\textsuperscript{385} \textit{lontano}, meaning “distant;” however, as it progresses, it intensifies, at first through the clarinet riffs, and later by employing crescendos. This intensification creates a natural momentum toward the return of the “strutting scene” music of Section B.

\textsuperscript{385} Ibid., 337-8. The ostinato presented here is related to the \textit{conga}, a processional dance derived from the \textit{comparsa}. \textit{Congas} are recognizable by their anticipatory syncopations, i.e. 
\begin{music}
\begin{align*}
M1: & ||
\end{align*}
\end{music}
Example 22: Abril, *Fantasia: Pachanga*, mm. 153-66. The danzón section serves as a bridge to the return of the principal Section B theme (the strutting “street scene” music). Structured like a comparsa, the music evokes a sense of forward movement by the use of crescendo—initially implied—and subsequently with explicit dynamic markings.
Over the course of five centuries, the island of Cuba evolved from a colony mirroring the customs of Spanish society into a nation that embraced its diverse social and cultural elements that had comingled for generations. Nurtured by the interaction of these cultures, religious influences, geographic location, tropical climate, and political struggles, a unique and distinctly Cuban national identity emerged. The country’s wealth from its tobacco and sugar industries made it attractive for investors from powerful nations like the United States. This created a complex dilemma for the Cuban government administrations, who struggled to find a balance between serving popular or corporate interests.

The first half of the twentieth century found Cuba a newly formed independent republic searching for a political and cultural national identity. The struggle between the masses and the upper class continued even after its independence. Populist movements arose in opposition to these political conditions, which seemed to favor the upper class. These found their primary cultural expression in the *Indigenismo* and *Afrocubanismo* movements of the 1920s and 30s. After a six-decade struggle toward a democratic system of government, with repeated coups d’états and dictatorships, Fidel Castro came to power, turning the country into a Communist state that has remained for over fifty years. A new nationalism arose, but unlike the previous, this one was in service of “the Revolution.”

In the subsequent decades, thousands of Cubans have fled the island seeking political asylum in other countries, chief among them the US. These people are not just far from their homeland; for them their Cuba is nothing more
than a distant memory. Cuban exiles across the world have nonetheless come together to form communities in an effort to recreate the essence of a nation that they know no longer exists. Artists use their work to bridge a gap formed by time, space and political upheaval. Composer Mario Abril is one such artist. His works are steeped in the essence of his homeland, reflecting a cultural nationalism, whether subtle or overt.

Abril’s *Fantasía: Introduction and Pachanga* is of particular interest for this author not only because of its instrumentation for clarinet and piano, but because it embraces several distinctively “Cuban” elements (both musical and extra-musical). The study of the work reveals an intricate weaving of Cuban popular elements with modernist techniques that create a work both unique in its sonic scope and universal in its appeal. The title of the work (i.e. *Pachanga*), for one, alludes to the Caribbean celebrations that are an inherent part of the Latin lifestyle.

Rhythm and meter play the most significant role in conveying cultural cues in popular (and hence, in nationalist) music. The work incorporates rhythmic elements of Afro-Cuban popular music, such as the son and contradanza. It also employs what is perhaps Cuba’s most recognizable dance genre: the danzón. The use of non-diatonic harmonic and scalar elements (e.g., modality and polytonality, the Lydian-Mixolydian mode, whole-tone scales, etc.) emphasizes the exotic nature of the work: its evocation of the colorful and distinctive environment that is the tropics. By contrast, the composer betrays another Latin American characteristic in the work’s tonal Section B, which is the only explicitly sentimental portion of the piece. He juxtaposes this delicacy and tenderness with the exotic, disjunct opening section and the bitingly dissonant danzón (a treatment frequently encountered in the music of Latin American
composers). The non-discursive approach to the work is yet another peculiar characteristic of this work and of the Latin American compositional style.

Finally, the quotation of Alejandro García Caturla’s *Berceuse campesina*, which serves as the architectonic capstone of the arch structure of the *Pachanga* does more than merely pay homage to one of Cuba’s greatest composers. For the composer, it is a way of reconnecting with his roots, of reaching back to a culture of another time and place, the culture that formed his cultural and personal identity.

For the performer interpreting this work, an awareness of these issues can help create an informed interpretation. This, coupled with an accurate sense of rhythmic and metric stability is indispensible, especially since the pace of the music carries considerable influence from the inflection and cadence of the Spanish (and occasionally the Afro-Cuban) language. Although the work at times betrays a sentimentality and nostalgia, the composer balances this with an acidity achieved through dissonance, as well as ornamentation and orchestration techniques. Overt exploitation of the lyrical passages, therefore, would detract from the delicacy attained through this balance. Finally, embracing the streetwise, carefree character allows the moments of nostalgia to naturally yield to the festive dance, which leaves the strongest impression on the listener.
Hailed as the “Dean of American Music,” Aaron Copland (1900-1990) was born in Brooklyn, New York, into a Jewish family of Lithuanian extraction. His sister Laurine provided his first exposure to the piano as a young child, and he began formal piano lessons at age thirteen. Theory and composition classes with Rubin Goldmark followed, as well as piano lessons with Victor Wittgenstein and Clarence Adler. In 1921, he moved to Paris to study at the newly established American Conservatory of Music, where he spent the next three years. There he studied piano with Ricardo Viñes, and more significantly, composition with Nadia Boulanger. Copland immersed himself in the cultural life of Paris and travelled to other European countries, visiting museums and attending lectures, concerts and other performances as often as he could. Before Copland returned to the US, Boulanger commissioned him to write a work for organ and orchestra for performance in Boston and New York, with herself as soloist. The project connected Copland with Serge Koussevitzky, who would become instrumental in promoting the young composer’s career.

In addition to composing, Copland performed as a pianist and conducted his own as well as other people’s music. He also wrote musical criticism and worked as lecturer, first at the New School for Social Research, and later at the Berkshire Music Center at Tanglewood and Harvard University, where he
became the first American composer featured in their Norton Lecture Series. He was also active with composers’ organizations, such as the New York League of Composers, the American Composers’ Alliance and the American Music Center. An advocate of new music, he helped establish the Cos Cob Press (whose focus was publishing new American works), the Copland-Sessions Concerts, and the Yaddo Festivals of Contemporary Music. His friendship with Carlos Chávez, along with a series of tours to South America, was instrumental in promoting American music in Latin America (and bringing works by Latin composers to American audiences).

Copland’s compositional output is sizeable and varied; his orchestral works include various symphonies, symphonic poems, orchestral suites, and two concertos. His stage works include two operas and several ballets, the most popular of which are *Billy the Kid*, *Rodeo*, and *Appalachian Spring* (for which he received the Pulitzer Prize). He produced eight film scores; four of these received Academy Award nominations, and the score for *The Heiress* earned him an Oscar. He also wrote a variety of chamber works, as well as choral settings and songs.

Some scholars have attempted to classify Copland’s works into four chronologically based stylistic periods: a “jazz” period, an “abstract” period, the “Americana” period and his “twelve-tone” period. These categorizations aptly describe stylistic features of the composer’s music; however, they imply a lack of overlap of these stylistic elements that exists in his body of work.

Early in 1947, the great clarinetist and bandleader Benny Goodman commissioned Copland to write a work for clarinet and orchestra; the resulting work was the *Concerto for Clarinet and String Orchestra (with Harp and Piano)*. In the fall of the same year, sponsored by the US State Department,
Copland took his second tour of South America (the first was in 1941). It was during this four-month trip that the composer began work on the clarinet concerto, which he finished in the fall of 1948. Concerned about the work’s technical demands, Goodman requested a few modifications to the solo part. Copland deferred to Goodman and quickly produced a revised version. In spite of this, two years passed before the concerto was ever performed. Goodman premiered the clarinet concerto with Fritz Reiner and the NBC Symphony Orchestra on November 6, 1950. Subsequently, Goodman and Copland came together to perform the work on two occasions. Since then, the work has assumed its rightful place among the masterworks of the clarinet literature.

The Concerto for Clarinet and String Orchestra (with Harp and Piano) does not follow the prototypical concerto structure. In the composer’s words:

The Clarinet Concerto is cast in a two-movement form, played without pause, connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A – B – A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary material in F major.) The over-all form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major.

In addition to the Brazilian popular elements mentioned by the composer, the concerto is full of jazz references, as much a tribute to Goodman as a natural consequence of the composer’s own stylistic proclivities. This is also evident in his treatment of the orchestra in the opening of the work. From the beginning,
the first movement uses open voicing to render an ethereal mood. The pizzicato double basses and harp (soon joined by the upper strings) create the waltz-like vamp over which the clarinet’s melody soars. The B section of the first movement infuses energy and forward motion, while continuing to spin out long melodic lines. Interestingly, Copland takes what is a rather simple melody and suspends its tones across registers through octave-displacements, resulting not disjuncture, but expansiveness.

The first movement leads seamlessly into the cadenza, which begins with a restatement of the opening motive soon abstracted and developed. Before long, the motive transforms itself into a series of riffs, or, in the words of clarinetist Richard Stoltzman, “…from classic chalumeau to licorice stick.” The cadenza introduces motives from the second movement before working itself into a seemingly improvised frenzy. One last scalar flourish by the clarinet leads into the second movement.

In his award-winning book Aaron Copland: The Life of an Uncommon Man, Howard Pollack expounds upon Copland’s “free rondo” depiction specifically as having an “ABACDBDCA/B” structural design. The movement begins with a fragmented melody by the first violins over a ricky-ticky vamp by the rest of the orchestra. Soon the clarinet enters, leading the ensemble through stylistically contrasting sections, from the incisive principal theme, through the cadenza themes, one metrically abstracted and another now realized over the orchestra’s “biting” vamp. A bluesy melody marked “with humor, relaxed” ensues, accompanied by a “slap style” pizzicato walking bass line. This soon transforms into a Brazilian tune exchanged between the clarinet and strings, soon to be varied. A rhythmically vigorous section leads into the revisiting of a previous theme, now fragmented and transformed in character, driving forward and elaborating with every reiteration. It culminates in the return of the principal
theme, now expansive by comparison to the previous section. An exciting coda ensues, leading to a cadenza-like moment of deconstruction and juxtaposition of thematic elements, crunching tutti chords and a clarinet glissando that ends with an orchestral unison.
This program is in homage to British composers. The music presented is but a small sampling of the rich body of music to come out of Great Britain. Although the pieces on tonight’s program were all composed in the twentieth century, they all succeed in conveying the charm and lyricism that characterizes the English Music Revival.

**Gerald Finzi** (1901-1953) was born in London, the youngest of five children. From childhood, Finzi’s affinity for music set him apart from his siblings; this, coupled with personal loss (first his father, and then his three older brothers) rendered an introspection in Finzi’s personality. As a teenager, Finzi moved to Harrogate with his mother and began to study composition with Ernest Farrar. After Farrar joined the army to fight in World War I, Finzi began studies with Edward Bairstow. Finzi suffered another personal blow when he learned that Farrar had been killed in France. In 1926, Finzi moved to London and began composition studies with Reginald Owen Morris. At this time, he also became acquainted with Ralph Vaughan Williams, Gustav Holst, Arthur Bliss, Howard Ferguson, and Edmund Rubbra. He was appointed to the Royal Academy of Music in 1930, a post that he held for three years. After his marriage in 1933, he moved to the Aldbourne, and later to Ashmansworth, where he divided his time between composition, research of eighteenth century English music, and the cultivation of an apple orchard. The 1930s brought Finzi critical acclaim for his compositions; however, this success was interrupted by the
outbreak of World War II. In 1940, Finzi founded the Newbury String Players, and amateur group that performed regularly. The following year (until 1945), he went to work for the Ministry of War Transport. It was during this time that he wrote the Five Bagatelles, Op. 23. Between 1948-9, he composed one of his best-known works, the Clarinet Concerto, Op. 31, which was written for and dedicated to Frederick Thurston. In 1951, he was diagnosed with Hodgkin’s disease (a type of leukemia). Five years later, Finzi died when his compromised immune system failed after having been exposed chicken pox.

Finzi’s music is imbued with a lyricism especially poignant in his vocal settings; his cantata Dies natalis, his choral setting Intimations of Immortality, and his song cycles A Young Man’s Exhortation, Earth and Air and Rain, and Before and After Summer represent his most important vocal works. His instrumental works also evince a lyrical and often autumnal quality, often depicting a bucolic essence so frequently found in British music. Best-known among his instrumental works are the Five Bagatelles, Op. 23, the Clarinet Concerto, Op. 31, and the Cello Concerto, Op. 40.

Finzi wrote the Five Bagatelles for Clarinet and Piano, Op. 23 between 1938 and 1943. Meaning “trifle,” the term “bagatelle” refers to a short and light musical composition, typically for the piano. The five contrasting movements of this work present a lucid example of the composer’s bucolic compositional voice. The first four movements are song forms, while the fifth is a fughetta (“little fugue”). Entitled “Prelude,” the first movement is a rounded binary form (A—BA¹). It presents a charming and energetic theme in cannon between the clarinet and piano. The second section is a contrasting chorale-like theme, which yields to the return of the energetic theme. Upon close listening, one can hear the piano imitating the church bells at Chosen Hill Church near Gloucester, a place that held special memories of his youth. The second, third and fourth movements are
more unique, but all pastoral and introspective in nature. The second, titled “Romance,” has an elegiac quality about it. The third movement, “Carol” presents a lovely, simple melody that is reiterated in different registers of the clarinet. The fourth, “Forlana,” has the distinction of being the only movement in compound duple meter. Originating in a province of northern Italy, the genre gained popularity in France in the seventeenth and eighteenth centuries, at which point it adopted its lively dotted rhythm character. The genre’s popularity led to its adoption as part of the dance suite. The “Fughetta” is a light-hearted contrapuntal movement that infuses the work with a climactic energy. Although polyphonic in nature, the movement manages to remain light-hearted and accessible throughout. Interestingly, the composer builds, releases, and rebuilds the energy throughout the movement, only to let go of it once more and end quietly, as if with a wink.

Born in Down Ampney into a distinguished family, Ralph Vaughan Williams (1872-1958) spent most of his life in Leith Hill, Dorking, and London. He began music studies as a young boy; his first teacher was an aunt who gave him piano and harmony lessons. He later studied organ, violin and viola. In 1890, he enrolled at the Royal College of Music, where he studied with Sir Hubert Parry. Parry acquainted him with the great English choral tradition. Two years later, Vaughan Williams attended Trinity College in Cambridge to continue his music studies and pursue a degree in history; there he studied composition with Charles Wood. In 1894, he earned his music degree, followed by his degree in history in 1895. Upon graduation, he returned to the Royal College of Music and became a student of Sir Charles Villiers Stanford. It was at this time that he met his lifelong friend Gustav Holst, whom he came to regard as “the greatest influence on my music.” Also around this time, he became organist of St. Barnabas Church. Vaughan Williams travelled to Europe, where he briefly studied with Max Bruch in Berlin in 1897, and a decade later with Maurice Ravel.
in Paris. His time with Ravel was especially rewarding; there he learned “to orchestrate in points of colour rather than in lines.”

In 1903, Vaughan Williams came upon his first English folk song, “Bushes and Briars.” This was one of the most significant events in shaping his musical aesthetic, helping the composer realize that his compositional voice lay in the music of the English people. Vaughan Williams became one of the pioneers of the English nationalist movement, collecting over 800 folksongs. The following year, he began work as musical editor of the *English Hymnal*, for which he also composed several hymns. Thus, the English folksong and choral traditions became two of the composer’s biggest stylistic influences.

In his eighty-five years, Vaughan Williams produced an impressive body of work, including nine symphonies (and numerous other orchestral works), a dozen or so concertante pieces, keyboard compositions, and chamber music. His dramatic works include six operas, ballets (and other stage works), in addition to incidental music for plays, film scores, and music for radio. He also produced a copious body of vocal works that include masses, choral settings, songs, and hundreds of arrangements of songs.

**Three Vocalises** for soprano voice and clarinet was one of Vaughan Williams’ last works. Written in 1958, the work did not receive its first performance until after the composer’s death. Margaret Ritchie, the English soprano for whom the vocalises were written (and dedicated), premiered the work on October 8, 1958.

The work’s three movements (titled “Prelude,” “Scherzo” and “Quasi Menuetto”) all use pentatonic harmonic materials. The first movement, “Prelude,” is a rounded binary (A—BA¹). Marked “Moderato” and senza misura
(unmeasured), the movement opens with a recitative between the two voices in imitative counterpoint. The section also employs a gruppetto-like pentatonic motive. By contrast, the second section is in a regularized triple meter, but it continues the imitative counterpoint. The recitative returns (albeit in an abbreviated manner) that leads into a predominantly homorhythmic cadential progression.

Marked “Allegro moderato,” the “Scherzo” has a decidedly more animated character than the “Prelude.” The movement is through composed, with the melodic material spinning out continuously. The soprano begins the movement with an unaccompanied melody, and the clarinet merely interjects punctuation gestures at cadences. Soon, the clarinet takes the principal role, which the soprano supports with a simple countermelody. As the movement progresses, the rhythmic counterpoint becomes more intricate, with the superimposition of duple and triple rhythmic subdivisions. The energy intensifies further with a transition into a sixteenth-note passage that drives to a cadence point but is interrupted by a brief silence. It finally concludes with a “subito piano” cadential formula that diffuses the built up momentum.

The third movement, “Quasi Menuetto” returns to a moderate and stately tempo with clear rhythmic and metric stability. Structurally, this is another rounded binary (A—BA¹); the rounding of this movement, however, culminates in a coda. The coda briefly references the rhythmically free “Gruppetto-like” gesture of the first movement before resuming the metric stability of the opening in a final cadential approach. The Three Vocalises reflect Vaughan Williams’ lyrical expression and interest in timbral blend in a small-scale chamber work.

Sir Arnold Bax (1883-1953) was born in Streatham, a borough of London, into an affluent family. He studied music as a child and became an
accomplished pianist with exceptional sight-reading skills. He attended the Royal Academy of Music, where he studied composition with Frederic Corder. In 1902, he visited Ireland, an experience that impressed him tremendously—he spent several years there, immersing himself in the language, history and folklore. He even created the alter ego Dermot O’Byrne, and under this pseudonym, he published poetry, short stories and plays. Much of his subsequent work carried the influence by his experiences there. Upon returning to London, he continued to produce new works regularly, and most of them received public performances. In the 1920s, he began composing choral works that won him acclaim. In 1937, he received a knighthood; five years later, he was appointed Master of the King's Music. In 1943, he published his autobiography, *Farewell, My Youth*. Bax died in 1953 while on holiday in Cork, Ireland.

Although Bax was highly regarded as a composer during his lifetime, after his death, his works fell into neglect for a long time. His ultra-Romantic style, heavily influenced by Wagner and Strauss, at times bordered on the Impressionistic; his atmospheric tendencies reveal similarities to Debussy’s treatment of the orchestra. His harmonic language is extremely chromatic, and his melodies, which are lyrical in nature, are evocative of the countryside landscapes that so fascinated him in his youth.

The **Sonata for Clarinet and Piano in D Major** was composed in 1934, by which time Bax had already composed six of his seven symphonies. The two-movement work is cyclical in its design, meaning that themes from the first movement reappear in the subsequent one. The first movement, indicated “Molto moderato,” is a lyrical sonata form. The parts are equally demanding for the clarinet and the piano, and the rhapsodic character of the movement’s melodies presents great interpretive opportunities for both players. The themes incorporate a high degree of chromaticism, rendering an emotionally charged
The second movement, marked “Vivace,” presents two distinct themes in alternation. The first of these is a turbulent D minor theme of swirling melodic design framed by a rhythmically punctuated accompaniment. The second theme, which initially appears in G minor, is mysterious and anxious in character. In its subsequent presentation its character is transformed, now presented in D major, and embracing the first theme in counterpoint. The energy previously amassed subsides at the end of the movement, making way for the return of the first movement’s principal theme in the manner of a cyclic epilogue.

Born in Northampton, Sir Malcolm Arnold (1921-2006) began his music studies with violin lessons as a young boy; later, composition and trumpet lessons followed. At sixteen, he won a trumpet scholarship to attend the Royal College of Music, where he studied trumpet with Ernest Hall and composition with Gordon Jacob and William Lloyd Webber. In 1941, while still a student, he played second trumpet with the London Symphony Orchestra. During World War II, Arnold joined the Army; to his dismay, however, his assignment was playing cornet in a military band. Following two miserable years of service, he received a medical discharge after suffering an injury (he had deliberately shot himself in the foot!).

After the war, Arnold played second trumpet with the BBC Symphony Orchestra for a season; then in 1946, he returned to the London Philharmonic to serve as its principal trumpet. In 1948, he received the Mendelssohn Scholarship, an event that inspired him to devote himself entirely to composition.

A prolific composer, Arnold produced nine symphonies (which scholars have used to trace the evolution of his style) and numerous other orchestral and band works. He also wrote twenty-four concertos, the majority of which were written for some of the best known artists of the twentieth century (the list
includes Julian Bream, Dennis Brain, Yehudi Menuin, Michala Petri, Julian Lloyd Webber, and Benny Goodman, among others). Arnold composed an impressive 132 film scores; notable among these, his score for *Bridge on the River Kwai* earned him an academy award. His output also includes several operas and other dramatic works, songs and choral settings, and numerous instrumental solo and chamber works.

Malcolm Arnold’s compositional style is extremely accessible, with a predominantly tonal harmonic language and a real gift for melody. From an early age, he became fascinated with jazz, and he frequently infused jazz elements and popular tunes into his works. These qualities led some critics to dismiss his work as inconsequential and “not serious enough,” especially during the modernist 1960s. By the 1990s, he had assumed is rightful place as “one of the towering figures of the twentieth century.”

The *Divertimento, Op. 37* for flute, oboe and clarinet was written in 1953, the same year as his second symphony. The work consists of six brief movements; each is unique in character and highlights one instrument at a time. The first movement, labeled “Allegro energico” functions much like a fanfare, opening with a solo arpeggiated figure evocative of a bugle call. The other instruments enter one by one and the work moves into a flashy display of counterpoint interspersed with rhythmic unisons that serve as punctuation. The second movement, marked “Languido,” is a complete contrast; it weaves a lovely and delicate texture consisting of undulating triplet eighth-notes in the flute and oboe, juxtaposed over a “basso ostinato” in the clarinet. The third movement, “Vivace,” features the clarinet, which both begins and ends the movement alone. The melodic lines, consisting of scalar and arpeggiated flourishes, suggest the dancing woodwind figurations of the scherzo from Mendelssohn’s “Incidental Music to Shakespeare’s *A Midsummer Night’s Dream*.” The fourth movement,
“Andantino,” features the oboe, which presents a lyrical and expressive melody, while the flute and clarinet each play accompanimental roles. The fifth movement, “Maestoso,” is in the manner of a French overture introduction, with dotted rhythm (\(\frac{1}{4}\)\(\frac{3}{4}\)) combinations. Its character recalls the first movement, but this time the texture is almost entirely homophonic. The movement concludes with a “prestissimo” section that acts as a bridge to the sixth movement. Labeled “Piacevole” (pleasant), the movement highlights the flute, with the oboe and clarinet providing harmonic support, and occasional “colla voce” (with the voice) gestures. Interestingly, the melodic material is very similar to the opening movement in pitch construction; however, the rhythm, meter and character are different from the original.

**Joseph Horovitz** (b. 1926) was born in Vienna, Austria, where he began piano studies at age five. In 1938, he moved to England with his family. He studied at the New College at Oxford; subsequently he attended the Royal College of Music, where he studies with Gordon Jacob. After receiving the Farrar composition prize, he travelled to Paris to study with Nadia Boulanger. For two years, Horovitz worked as musical director of the Bristol Old Vic theater company, where in addition to conducting, he composed and arranged music for the productions. He also worked as conductor of concerts and ballets at the Festival of Britain in London, and later the Ballet Russes and the Intimate Opera Company and as guest composer at the Tanglewood Festival. In 1961, Horovitz joined the faculty of the Royal College of Music as professor of composition.

His oeuvre is substantial and includes two operas, sixteen ballets, nine concertos, and several works for brass band, wind band and orchestra. His vocal works include cantatas and oratorios, choral settings and songs. In addition, he has produced TV and film scores and various instrumental and chamber works. His compositional style is in many ways conservative, yet innovative in some
regards. His harmonic language, though predominantly tonal, makes frequent use of extended harmony. His music often fuses elements of jazz and other popular music within the context of art music. His body of work reflects a versatility of style that blends melodic invention, eclecticism and sense of humor.

Horovitz wrote his Sonatina for clarinet and piano in 1981 at the request of his long-time friend clarinetist Gervase de Peyer, and his collaborative pianist Gwenneth Pryor. The two premiered the work at Wigmore Hall in London later that year. Of the piece, the composer remarks:

The Sonatina is lighthearted and follows a traditional pattern of the three movement division. The first, in a classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against the rippling piano background. The second movement is an A—B—A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo, which alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like most recent compositions of [mine], the Sonatina is melodically and rhythmically much influenced by Jazz and other popular music. It calls for equal virtuosity from both players.

The Sonatina portrays Horovitz’s hallmark stylistic traits while creating for the audience a natural progression of moods and emotions. The opening of the first movement demonstrates his lyricism and knack for melody. As the movement progresses, he begins to show his skill with motivic development, but the piece never takes itself too seriously. The second movement is an arioso; its sparse clarinet melody, which is supported by delicate block chords on the piano, calls for expressive playing by both instrumentalists. The movement’s second section introduces forward-moving energy that ushers the return of the first section, this time with an ornamented version of the melody that builds intensity.
into a “pleading” coda. The third movement brings a complete change of mood; this rondo is most heavily influenced by jazz and popular idioms, harmonically as well as rhythmically. From the outset, the principal theme introduces syncopations and hemiolas coupled with extended harmonies (seventh and ninth chords) associated with jazz. Also worth mention is the movement’s Latin flair, with the piano accompaniment built on the tresillo rhythmic pattern. The first episode introduces chromatic jazz riffs that reappear in the context of a jazz waltz. The movement culminates in a frenzied coda that builds momentum until the last note.
Ernest Bloch (1880-1959) was born in Geneva, Switzerland, where he began music training on the violin. Subsequent studies took him around Europe, including Brussels (where he took lessons from the great violin master Eugène Ysaÿe), Frankfurt, Munich and Paris. Over the next several years, he composed, conducted and lectured at the Geneva Conservatory; it was also during this time that he began work on his self-described “Jewish-cycle,” several pieces that featured Jewish themes, including his tone poem Israel and his rhapsody for cello and orchestra Schelomo. These works were performed by orchestras in New York, Boston and Philadelphia during a visit to the United States in 1916; soon after, he settled in New York, continuing to write and conduct, and teaching theory and composition at the Mannes College of Music. In 1920, Bloch became director of the newly founded Cleveland Institute of Music, where he remained for the next five years.

In 1924, Bloch was granted US citizenship, and the following year he assumed the directorship of the San Francisco Conservatory of Music. At the end of this appointment, he received a trust fund from the Rosalie and Jacob Stern family of San Francisco, which provided the composer an endowed chair on the faculty of the University of California at Berkeley, enabling him to focus exclusively on his composition. In the 1930s, Bloch returned to Switzerland, where he continued to write, also gaining prominence as composer and conductor. The growing anti-Semitic climate in Europe, however, coupled with desire to retain his citizenship prompted his return to the United States in 1940;
he settled in Agate Beach, Oregon and taught summer courses at UC—Berkeley. He retired in 1952, but continued to write for the rest of his life. After a battle with cancer and an unsuccessful surgery, he died in 1959.

Bloch’s influence as composer, conductor and educator was significant. He received a number of honors and awards during his lifetime, including the Carolyn Beebe Prize of the New York Chamber Music Society, the first Gold Medal in Music from the American Academy of Arts and Sciences, and the Henry Hadley Medal of the National Association for American Composers and Conductors. The city of London paid tribute to him by holding music festivals in his honor, as well as founding an Ernest Bloch Society.

Bloch’s early compositions are steeped in the Germanic post-romantic language of Richard Strauss; subsequent works manifest his interest in Jewish folk music. His mature works display neoclassic tendencies, characterized by formal clarity and contrapuntal devices such as fugues and passacaglias. His harmonic language is varied and adventurous; it is rooted in modality, but frequently embraces pentatonic and other exotic scale materials, and sometimes even atonality, dodecaphony and microtonality. His melodies tend to be tuneful and often chant-like, and his treatment of meter tends to be varied and irregular. His late works tend to be neoclassical in nature, clear in form, and yet they engage the audience at an emotional, even spiritual level.

Composed in 1950, the **Concertino** for flute, viola (or clarinet) and strings (performed here in a piano reduction) reflects the neoclassical traits that characterize Bloch’s later music. Structurally it is comprised of three sections (**Allegro commodo**—**Andante**—**Allegro: Fugue**) played without interruption. The first, a rounded-binary (A-BA\(^1\)), begins with an extended chord on the piano serving as a percussive element over which the clarinet’s modal theme soars; this
theme is reiterated by the flute, accompanied by a countermelody on the clarinet. The second theme area also uses the first theme, but in inversion and coupled with fragments of the original countermelody. The *Andante* section evokes the essence of the Hebraic melodic influences that color so much of Bloch’s music, weaving the three instruments to create effective counterpoint and delicate timbral nuances. In the third section—a four-voice fugue—the clarinet introduces the subject; the flute presents the answer, and the piano supplies the subsequent entries; Bloch’s mastery of contrapuntal procedures is showcased here. The fugue concludes with a rousing coda.

A true American original, **Alec Wilder** (1907-1980) was born in Rochester, New York. His first instrument was the banjo, which he soon gave up in favor of the piano. He began composing as a youth, and studied privately with Herbert Inch and Edward Royce at the Eastman School of Music. Although he was never officially enrolled at the school, his music was performed there on several occasions. In 1932, Wilder moved to New York City, where he worked as songwriter and arranger for the next two decades, collaborating with the likes of Perry Como, Judy Garland, Frank Sinatra, and Benny Goodman. During this period, Wilder wrote a series of four unusual octets (scored for flute, oboe, clarinet, bass clarinet, bassoon, harpsichord, bass and drums); these works, which were commercially recorded, garnered the composer some popular attention. With such outlandish and humorous titles as *Neurotic Goldfish* and *Amorous Poltergeist*, these works reflect the composer’s eccentric personality; stylistically they demonstrate his fascination with fusing jazz elements, popular music and “classical” compositional procedures and techniques.

In the 1950’s, Wilder turned his attention to writing solo, chamber and orchestral music, composing hundreds of works for diverse combinations of instruments; many of these pieces were premiered and recorded by
distinguished soloists and ensembles. During this time, he also composed several film scores and operas, some of them based on children’s stories. For the rest of his life, Wilder continued to write an unusual collection of works, creating pieces for the less popular solo instruments and unconventional instrument combinations. In spite of his important collaborations, Wilder was largely overlooked by both the classical and jazz establishments during his life. He died of lung cancer in Florida, on Christmas Eve of 1980.

Alec Wilder’s style can best be described as eclectic and highly individual. An intuitive songsmith, his melodies blend graceful lyricism with disjunct intervallic gestures and dissonances used for expressive purpose or as punctuations. His approach to metric elements is often irregular, evidenced in his uneven phrase shapes and lengths and his occasional use of polymeter. His treatment of rhythm is creative, often involving several contrasting rhythmic motives within a single thematic idea, and making frequent use of syncopation.

Written in 1980, the Suite for Flute, Clarinet and Piano consists of four contrasting movements reflecting the composer’s temperament at the end of his life in an almost retrospective manner. The first movement is introspective in character, with a meandering theme presented in succession by the instruments. The second celebrates his love of jazz, featuring groovy riffs and syncopated melodies gliding over a funky ostinato bass; it is in this movement that the composer makes use of polymeter, superimposing melodies in 5/8 over an ostinato in 5/4. The lyrical third movement runs the gamut of expression, from the opening theme, which loosely references the Van Huesen song “Moonlight Becomes You,” to the shimmering gestures in the piano, and ultimately the return of the principal theme, this time with an air of resignation. The fourth movement begins with a three-part cannon displaying Wilder’s mastery of contrapuntal procedures; this section yields to a less intense middle section
which is soon interrupted by the return of the opening cannon ending in an exciting coda.

French composer and musicologist Maurice Emmanuel (1862-1938) grew up in Beaune, Burgundy, an experience that instilled in him a love of the countryside. It also fostered an interest in folksong and an appreciation for the Catholic liturgy and Gregorian chant, two elements that would shape his compositional voice. In 1880, he enrolled in the Paris Conservatoire, where the young student’s exploration of modality and unconventional approach to rhythm met with serious disapproval by his composition teacher Leo Delibes (who forbade Emmanuel’s entry in the Prix de Rome); subsequently Emmanuel continued his composition studies with Ernest Giraud, and became acquainted with the young Debussy. Concurrent with his music studies Emmanuel also attended the Sorbonne and the École du Louvre, where he studied poetry, philology, the classics and art history. He later travelled to Brussels to study with the great musicologist François Gevaert. In 1895, he earned a doctorate of letters after defending his thesis on ancient Greek dance.

In 1909, Emmanuel was appointed to succeed Bourgault-Ducoudray as professor of music history at the Paris Conservatoire, where he worked until his retirement in 1936. His students there included Georges Migot, Henri Dutilleux and Olivier Messiaen.

A brilliant scholar, Emmanuel continued to produce writings of great insight. These works include his Ancient Greek Music (1911), History of Musical Language (1911), Harmony According to Aristotle (1913), Treatise of the Accompaniment of Psalms (1913), and his Polymodality (1928). In addition, he wrote several biographies (on Hector Berlioz, César Franck and Anton Reicha),
published many articles on varied topics, and collaborated on the edition of the complete *Works of Jean-Philippe Rameau* (specifically vols. XVII and XVIII).

As a composer, Emmanuel was extremely self-critical, a quality that led him to destroy over half of his works. The music that remains reflects the composer’s lifelong love of Gregorian chant; his melodies freely explore modality, and even polymodality. It also captures the richness of the folk element, both of the Burgundian countryside of his youth and of exotic distant cultures (as in his fourth piano sonatina, based on Hindu modes). Furthermore, Emmanuel’s depth of understanding of ancient Greek music and dance enabled him to raise the rhythmic element to a new level of significance, resulting in an innate naturalness in his compositions.

The *Sonata, Op. 11*, for flute, clarinet and piano was composed in 1907. This neoclassical work follows the standard sonata cycle format, with a fast first movement in sonata form, a slow second movement and a lively rondo finale. The composer’s modal tendencies become evident from the beginning of the work, which opens with a melody built on the Lydian mode. The harmonic material, though predominantly tertian, is treated in a non-functional manner, and extended harmonies are often used for coloristic effect. In the second movement, pedal point is used as a punctuation device, and in the third movement, parallel voice-leading of perfect consonances creates a unique effect. Emmanuel explores timbral possibilities through the use of varied dynamic, tessitura and instrument combinations. The rhythmic organization of the melodies is regular in the first movement, with the only metric changes occurring in conjunction with the introduction of the second theme. In the beginning of the second movement, however, the long and sparse melodic lines promote a nonmetric quality; this feeling returns in the end of the movement. The finale begins with a rhythmic motive that obscures the movement’s basic metric
organization, and it is not until all voices have entered, each in turn, that a sense of metric clarity is finally established. Thematically speaking, this is a cyclic work, with the first movement’s opening theme revisited twice before piece ends.

**Harvey J. Stokes** (b. 1957) attended East Carolina University, earning a Bachelor of Music degree. He continued his studies at the University of Georgia, where he received a Master of Music degree; he went on to earn a PhD from Michigan State University, where he studied with Jere Hutcheson and Charles Ruggiero. He is currently Professor of Music at Hampton University, where he is the founder and serves as director of the Computer Music Laboratory. Dr. Stokes has authored two books on music: *Compositional Language in the Oratorio — The Second Act: The Composer as Analyst*, and *A Selected Annotated Bibliography on Italian Serial Composers*. His compositions have been performed by many ensembles and have earned him numerous prizes. Three of Stokes’ four string quartets, which were written for and premiered by the Oxford String Quartet, have been recorded and released internationally on the Albany Records label.

As a postmodernist, Stokes aims to represent the most recent developments in classical music composition while remaining accessible to his audience. One of the ways he achieves this is by looking for new ways to treat the already established forms of the eighteenth and nineteenth centuries; he takes a similar approach to the use of pitch elements, “…finding a wide variety of note combinations from the twelve-note equal-tempered tuning universe…to bring about the articulation of architectonic sections.” Specifically, he uses pitch-class set transformations in conjunction with rhythmic figures as organizational devices, to delineate sectional boundaries.
Stokes composed the **Trio Expressivo** in the fall of 2008, for the chamber trio *Tresillo* (flutist Julie Hobbs, clarinetist Nikolasa Tejero and pianist Tim Hinck), after meeting Dr. Hobbs at the Southeastern Composers League Forum earlier that year. In the words of the composer:

...In the **Trio Expressivo**, I sought to exploit the specific timbral colors of the flute/clarinet/piano trio—as against violin/violoncello/piano trio timbres. But the term "Expressivo" in this work refers also to the variety of gestural "expressive articulations" throughout—dramatic against pensive, strident against tender, and declamatory against reflective. Additionally, the work represents a snapshot of all of my compositional influences—the great twentieth-Century Russian, Germanic, and English composers.

The piece contains three distinct pitch elements: the diatonic scale, the chromatic scalar passage and the Major seventh interval leap (and its inversion, the minor second). In the opening of the piece, the first of these elements, the diatonic scale is presented in three distinct arrangements: a flourish, a static long-tone pattern and in a tertian arrangement as a thirteenth chord. The composer uses this particular treatment repeatedly to signal the arrival of each new section. The prevalent rhythmic element is the “long-short” pattern, which is used in rhythmic transposition, often found in different voices simultaneously. Other rhythmic gestures include the “short-short” pattern, the rapid, sweeping flourish and the slower, meandering flourish. Timbral nuance is explored through combinations of the different instruments in specific dynamic levels and in distinct tessituras, at times juxtaposing small intervals with extremely open sonorities encompassing more than five octaves.

**Trio Expressivo** differs most radically from any other work on this program in the way it unfolds. It does not use harmonic tension as a driving force to resolution, and it does not rely on thematic development as the vehicle
for creating variation; instead, it concerns itself with creating a “sonic landscape” through the manipulation of pitch, dynamic, timbral and registral elements. No longer “consonances” and “dissonances,” the sounds blend to create a constantly changing sound canopy. In this regard, the piece calls for the listener to approach with a fresh, unbiased ear.

One of the most celebrated composers of the nineteenth century, Camille Saint-Saëns (1835-1921) was born in Paris. His father died while he was still an infant, and Camille was raised by his mother and aunt. He began playing the piano and composing when he was only three years old, and at age ten, he gave his formal debut recital at the Salle Pleyel, with a program that included Beethoven’s Concerto in C Minor, Op. 37, and Mozart’s Concerto in B-flat, K450, along with other works. He also excelled in a broad range of academic subjects, including natural sciences, religion, poetry, philosophy and play writing. In 1848, Saint-Saëns entered the Paris Conservatoire (at age thirteen), studying organ with François Benoist, and winning the premier prix three years later. He also studied composition and orchestration with Fromental Halévy. Although he never won the Prix de Rome, his compositions won him numerous prizes and wide acclaim, bringing him to the attention of Berlioz, Rossini and Liszt. His extraordinary talent as performer was dazzling; after hearing him improvise Liszt singled him out as the greatest organist in the world. In 1857, Saint-Saëns was appointed organist at La Madeleine, a post he held for the next twenty years. From 1861 until 1865, he taught at the École Niedermeyer, where his students included Gabriel Fauré and André Messager; this was his only formal teaching appointment.

In 1871, Saint-Saëns took the first of several trips to England (over the next four decades he would continue to travel extensively, visiting Russia, the Canary Islands, Algeria and Egypt, the United States, and South America). The same
year, the composer founded the Société Nationale de Musique, an organization whose mission was to promote new music by French composers. He served as the Société’s president for fifteen years. In 1875, he married Marie Truffot; the two children from their marriage died tragically causing unbearable strain on the couple’s already difficult relationship. Finally, Saint-Saëns abandoned his wife while on a vacation, but the couple never formally divorced.

Although Saint-Saëns came to be regarded as a traditionalist toward the end of his life, he was an innovator in earlier days. His piano concertos stand as early examples of the genre in France; he was also the first French composer to write tone poems. He championed the works of the great masters like Bach, Mozart and Handel (using Handel’s models for his own oratorios); he also promoted the works of Liszt and Wagner (although he would end up writing articles denouncing German music after the outbreak of World War I). He was also one of the earliest film composers.

Saint-Saëns received many honors during his life: he was elected to the Académie des Beaux-Arts, made an Officier of the Légion d’Honneur, and was awarded the Cross of Merit. He also received honorary doctorates from Cambridge and Oxford universities. Upon his death in Algiers, his body was taken back to Paris where he was given a state funeral.

The compositional output of Saint-Saëns spans over eighty years so there is inevitably a perceptible evolution in his style; however, the majority of his works bear the traits of the neoclassicists: balance, clarity and moderation. His music is not prone to overindulgence; rather, it relies in its exactness of design for its elegance and appeal.
During the nineteenth century, salon music flourished in Vienna and Paris as an alternative to the more serious music of the concert hall; this type of music was usually performed at informal concerts in the drawing rooms of people’s homes. Operatic paraphrases, chamber music and character pieces are the most common types of salon music. Written in 1857, the *Tarantella, Op. 6*, for flute, clarinet and piano is one such light-hearted work, using the southern Italian folk dance from Taranto (on the heel of the boot of Italy) as its inspiration. The dance originated sometime between the fifteenth and seventeenth centuries, when according to folklore, a plague swept across southern Italy. Brought on by the bite of a poisonous spider, the illness called *tarantism* caused the victim to fall into a trance; the only known cure was to spread the poison throughout the body and sweat it out by dancing. Other versions of the legend exist, providing differing accounts to explain the lively nature of the popular dance. Saint-Saëns’ version of the tarantella is an elegant, tuneful rendering of the lively dance with a ternary structure (A—B—A). The piece begins with the piano introducing a basso ostinato in A minor that provides the structural and harmonic support for the two outer sections; soon the flute and clarinet join in with the melody, trading quips back and forth, never taking their roles too seriously. The middle section changes the mood with the introduction of a new, *dolce* theme and a modal shift to A major. Again, each instrument takes a turn playing the principal melody, while the others provide the accompaniment. The return of the A section brings with it a return to the parallel minor key; this is followed by a *piu mosso* episode that intensifies in tempo into a *prestissimo* coda, bringing the piece to an electrifying close.

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INTRODUCTION

In the centuries since the colonization of the New World, the people of Latin America have created a strong musical tradition. Initially their music adopted the European composition canons of structural, melodic and harmonic order. Later, through the interaction and eventual confluence of its distinct cultural elements (the European colonists, the indigenous peoples, the African slaves, and the subsequent immigrants), a variety of new, rich and unique alternatives were forged. The wars for independence that began in the United States and Europe in the eighteenth century created a surge towards political and cultural autonomy that swept across the Latin American colonies in the nineteenth century. That spirit of independence was accompanied by a newfound national pride manifest by an embracing of regional folklore; indigenous and popular traditions became of primary interest to artists. This trend found musical expression during the twentieth century, when composers turned to folklore for their inspiration in creating new art music (works for the concert hall) with an original sound and vitality.

This program will present works for clarinet and piano by composers from four of the most historically significant music centers of Latin America: Argentina, Brazil, Cuba and México. The lecture will explore some of the ways in which these composers have used nationalist elements — folk and popular — from their respective cultures to create art music of a distinct national character. In addition, it will give examples of the cultural cross-pollination, a more subtle
consequence of the geographic and linguistic affinities between different countries of Latin America.

**Cuba**

- The importance of salon dances; the arrival of the *contradanza*
- The *Danzón*: national dance of Cuba
- The *Afrocubanismo* movement
- The significance of Alejandro García Caturla’s *Berceuse campesina*
- Mario Abril: Musical portraits of yesterday’s Cuba
- Musical elements:
  - genre/form: non-discursive structure; use of *danzón* elements (specifically the *montuno*)
  - melody/harmony: use of bitonality to convey exoticism
  - rhythm/meter: prevalence of *tresillo* and *cinquillo* rhythmic figures
  - instrumentation/timbre: evocation through orchestration (piano as percussion: xylophone; clarinet yodels; trills as *quijadas* or other shakers)

*Fantasía (Introduction and Pachanga)*

Mario Abril  
(b. 1942)

**México**

- *Mestizaje* and *Indigenismo*: Two varieties of nationalism
- Import, export and cross-pollination: Historical background of the *zarabanda*, *danzón*, and *tango*
- Arturo Márquez’s influences
- Musical elements:
  - genre/form: sonata form
  - melody/harmony: use of modality and modal scales; chromatic scale; use of altered chords
  - rhythm/meter: use of complex meters; *tresillo* and *cinquillo*: elements of *danzón*, *tango*, and *sarabande*
  - instrumentation/timbre

*Zarabandeo*

Arturo Márquez  
(b. 1950)
Brazil
- A peaceful revolution: The formation of the Federative Republic of Brazil
- Chôro: Brazilian spirit through music
- Elements of chôro: melody, bass, center, and “rhythm” roles
- Osvaldo Lacerda and Brazilian nationalism
- Musical elements:
  • genre/form: waltz in open ternary structure (ABA); elisions
  • melody/harmony: anacrusis; melodic contour; ornamentation (gruppetti, mordents, acciaccaturas, appoggiaturas and trills); chromaticism for expressive effect; use of chromatic Lydian-mixolydian and harmonic minor scales; extended harmonies (seventh chords as basic harmonic building blocks)
  • rhythm/meter: use of hemiola
  • instrumentation/timbre: importance of soprano-bass counterpoint; role exchanges

Valsa-Chôro
Osvaldo Lacerda
(b. 1927)

Argentina
- Sentimentality and nostalgia in Argentine nationalism
- Gauchesca tradition
- Carlos Guastavino: Art music composer and incognito folk hero
- Musical elements:
  • genre/form: use of typical song and dance forms (rounded binary, strophic-verse/refrain); European art music influence (sonata form)
  • melody/harmony: lyricism; tonality; melodies in parallel 3rds, 6ths; use of dominant pedal to establish tonic; influence of Italian grand opera
  • rhythm/meter: typical rhythmic elements to the genres (use of compound duple meters for both movements); use of hemiola
  • instrumentation/timbre: use of articulation to mimic/evoke zapateo; the clarinet as an extension of the human voice

Tonada y Cueca
Carlos Guastavino
(1912-2000)

Sonata
  Allegro deciso
  Andante
  Rondó–Allegro spiritoso

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APPENDIX
LETTER OF PERMISSION

Mario Abril
432 Ault Road
Signal Mountain, Tennessee 37377

December 20, 2009

To Whom It May Concern:

I, Mario Abril, composer of Fantasia (Introduction and Pachanga) for clarinet and piano (2004), hereby assign royalty-free license of Fantasía to Nikolas Tejero.

As part of the terms of this license, I also waive all §106A rights (of attribution and integrity) in Fantasia for uses by the above named party in her research project, including reproductions of excerpts of the work.

Signed,

Mario Abril
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Bodenheimer, Rebecca. “‘La Habana no aguanta más’: Regionalism in Contemporary Cuban Society and Dance Music.” *The Musical Quarterly* 92, no. 3-4 (Fall-Winter 2009), 210-41.


Volpe, Maria Alice. “*Indianismo* and Landscape in the Brazilian Age of Progress: Art Music from Carlos Gomes to Villa-Lobos, 1870s-1930s.” PhD diss., The University of Texas at Austin, 2001.


ELECTRONIC SOURCES


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RECORDINGS


VITA

NIKOLASA KIRSTEN TEJERO
Born November 2, 1972, Mérida, Yucatán, México.

EDUCATION

- Baylor University, Waco, TX
  Master of Music Degree, Clarinet Performance (May 1997).
- University of Tennessee at Chattanooga, Chattanooga, TN
  Bachelor of Music Degree, Clarinet Performance (May 1995).

PROFESSIONAL EXPERIENCE

TEACHING

Classroom
- University of Tennessee at Chattanooga (1999-present).

Studio (college)
- University of Tennessee at Chattanooga, Chattanooga, TN (1998-present).
- Baylor University, Waco, TX (1995-97).

Studio (pre-college)
- Girls’ Preparatory School, Chattanooga, TN (1998-00).
- Dade County Middle School, Trenton, GA (1997-98).
- Baylor School, Chattanooga, TN (1994-95).

PERFORMING

Recital

- UAHuntsville New Music Festival, Huntsville, AL (February 11, 2011).
- UTC Faculty Recital, Chattanooga, TN (September 9, 2010).
- Lindsay Street Hall, Chattanooga, TN (July 9 and 11, 2010).
- Piccolo Spoleto Festival Spotlight Concert, Charleston, SC (June 8, 2010).
- University of Wisconsin—Stevens Point Guest Artist Recital, Stevens Point, WI (May 1, 2010).
- Lawrence University, Appleton, WI (April 27, 2010).
- UTC Guest Artist Concert, Chattanooga, TN (March 25, 2010).
- University of Kentucky, Lexington, KY (February 26, 2010).
- UTC Faculty Concert, Chattanooga, TN (February 7, 2010).
- St. Peter’s Episcopal Church Counterpoint Music Series Recital, Chattanooga, TN (December 15, 2009).
- UTC Faculty Concert, Chattanooga, TN (October 9, 2009).
- St. Peter’s Episcopal Church Counterpoint Music Series Recital, Chattanooga, TN (May 21, 2009).
- University of Kentucky, Lexington, KY (May 5, 2009).
- UTC Faculty Concert, Chattanooga, TN (April 6, 2009).
- UTC Alumni Weekend Concert, Chattanooga, TN (February 20, 2009).
- Skokie Public Library, Skokie, IL (May 18, 2008).
- University of Kentucky, Lexington, KY (March 5, 2008).
- University of Kentucky, Lexington, KY (February 8, 2008).
- UTC Faculty Concert, Chattanooga, TN (February 17, 2007).
- Tivoli Theater-Ballet Tennessee, Chattanooga, TN (March 4, 2006).
- UTC Faculty Concert, Chattanooga, TN (March 2, 2006).
- Vandoren/Buffet Clarinet Choir Festival Recital, Atlanta, GA (October 16, 2005).
- UTC Contemporary Music Symposium, Chattanooga, TN (April 7, 2005).
- Tennessee Music Teachers Association State Conference, Nashville, TN (June 8, 2004).
- UTC Faculty Concert, Chattanooga, TN (January 17, 2004).
- Young Harris College Faculty Recital, Young Harris, GA (August 26, 2003).
UTC Contemporary Music Symposium, Chattanooga, TN (February 15, 2003).
Birmingham-Southern College New Composition Recital, Birmingham, AL (November 6, 2000).
Northwestern University Chamber Music Recital, Chicago, IL (June 10, 2000).
Southern Adventist University Faculty Recital, Collegedale, TN (March 30, 2000).
UTC Faculty Concert, Chattanooga, TN (January 21, 2000).
Pro-Mozart Young Artist Competition—Final Round Recital, Lenbrook Auditorium, Atlanta, GA (April 17, 1999).
Cadek Conservatory Faculty Recital, Chattanooga, TN (May 31, 1998).

Concerto

- *Clarinet Concerto* (Stokes) with UTC Symphony Orchestra, Chattanooga, TN (February 8, 2011).
- *Black Dog* (McAllister) with UTC Wind Ensemble Wind Ensemble, Chattanooga, TN (April 19, 2010).
- *Concerto, Op. 35* (Krommer) with UTC Symphony Orchestra, Chattanooga, TN (October 9, 2008).
- *Clarinet Concerto* (Copland) with SAU Symphony, Collegedale, TN (November 11, 2007).
- *Sinfonia Concertante, Op. 41* (Danzi) with UTC Symphony Orchestra, Chattanooga, TN (October 11, 2006).
- *Concerto, K622* (Mozart) with Cadek Chamber Orchestra, Chattanooga, TN (September 27, 2001).

Orchestra

- SAU Symphony Orchestra (Principal, 1997-00).
- Chattanooga Concert Band (co-Principal, 1992-04).
- Baylor Symphony Orchestra (co-Principal, 1995-97).
- Baylor Wind Ensemble (co-Principal, 1995-97).
- UTC Orchestra (co-Principal, 1991-95).
- International Music Festival Wind Ensemble (Principal, 1991).

**OTHER PROFESSIONAL ACTIVITIES**

- Guest Clinician at University of Wisconsin—Stevens Point, Stevens Point, WI (April 30, 2010).
- Guest Lecturer/Recitalist at the Latin American Studies Symposium, Lexington, KY (February 26, 2010).
- Director of the Chattanooga Area High Schools Clarinet Workshops (2009-10).
- Member of the East Tennessee School Band and Orchestra Association (2009-present).
- Clinician for the All-State Training Day (2008-present).
- Co-founder and past president of the Chattanooga Clarinet Society (2001-7).
- Artistic Director of the Chattanooga Clarinet Choir (2004-7).
- Founding member of Tresillo chamber music ensemble (2001-present).
- Founding member of New Dischord new music ensemble (2009-present).
SCHOLASTIC/PROFESSIONAL HONORS

- Kentucky Graduate Scholarship (University of Kentucky), 2007-11.
- College of Arts and Sciences Outstanding Adjunct Teaching Award (UTC), 2003.
- Pro-Mozart Young Artist Competition Finalist (2nd place winner), 1998.
- Cotton Ball Association Fellowship Award and Scholarship (UTC), 1994.
- Outstanding Performer Award and Scholarship (International Music Festival, Sydney, Australia), 1991.
- Sally Brewer Scholarship (Chattanooga Symphony & Opera Youth Orchestra), 1990.

LANGUAGE PROFICIENCY

- Complete fluency in English and Spanish.
- Reading proficiency in French, Italian and Portuguese.