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Toward A Pedagogical Guide To Argentine Art Song

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A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of Musical Arts

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Abstract

Argentine art song is a branch of the art song genre that is virtually unknown to Canadian academics and performers. Although there are numerous composers who have contributed songs to this genre, these composers and their contributions to the body of art song repertoire remain virtually unknown. The illusion of their non-existence is perpetuated by a cycle of factors. Publishers, not interested in publishing a product for which there is limited interest, print very little Argentine music. The lack of musical scores makes it difficult for performers to program and record this music. Thus, very few people are exposed to it, and most people continue to know very little about this rich body of repertoire that has much to offer performers and voice pedagogues.

The goal of this study of Argentine art song is to introduce this repertoire to pedagogues and performers and inform them of some of the challenges and benefits of incorporating this music into the standard art song repertoire. Many of the songs need “cultural translation” for those unfamiliar with the *gaucho* and other aspects of Argentine music, history, and culture. The *gaucho* and his influence on Argentine art song, both musically and thematically, is examined so that meaningful and informed performances can be prepared. Also, the pedagogical value of the repertoire in the voice studio is discussed so that pedagogues can make informed decisions regarding its best application in the voice studio. An added benefit is that these songs introduce a greater variety of material and expression to the voice studio and recital stage that will make them welcome additions to the standard art song repertoire.

Keywords

Art Song, Vocal Pedagogy, Argentina, Gaucho, Carlos Guastavino, Alberto Ginastera,
Carlos López Buchardo, Alberto Williams

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Preface

My experience growing up in Paraguay as a “third-culture kid” made a significant impact on my life. In addition to instilling in me a love of travel and a fascination with foreign languages and cultures, the opportunity to spend the majority of the first decade of my life in Paraguay inspired in me an interest in all things South American. This interest was distinct from my musical studies for a long time, as there did not seem to be a way to combine the two; the illusion of the non-existence of South-American Western Art Music (as discussed in chapter one) shielded me from exposure to this rich tradition and body of repertoire.

In the first-year of my Masters degree I worked with a vocal coach who suggested that I take advantage of my familiarity with Spanish and do some Spanish-language repertoire. She was familiar with a few of Carlos Guastavino’s songs and encouraged me to include them on my recital program. I thoroughly enjoyed the songs and was disappointed that there did not seem to be more similar repertoire available to explore. This experience piqued my interest in Latin American song, so I began to search for other art music from South America. I slowly began to locate a few scores and resources, and envisioned a study of art songs from all over South America. The eventual discovery of Maya Hoover’s book, *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano* (2010), made me realize just how much Latin-American repertoire there is that is not studied or performed in Canada, simply because it is difficult to locate and obtain copies of the printed scores. This discovery also made it clear that a study of art songs from all South American

countries, no matter how superficial, would be a monumental task. For various practical reasons, I narrowed my study to focus exclusively on Argentine repertoire.

Although there is still much to be done before the profile of Argentine song rivals that of its German, French, Italian, or English counterparts in Canada, I strongly believe that this repertoire will be a great addition to the standard body of art song that is studied and performed. Many of the songs can be used didactically to address specific issues in the voice studio. An additional aspect of these songs that makes them appealing to pedagogues is the potential for increased variety of repertoire in the voice studio, some of them particularly for singers in the early stages of vocal development. The musical style and rhythmic interest of the music also makes them quite fun to sing, so they are equally attractive from the student or performer's perspective.

Discovering and exploring Argentine art songs has provided an opportunity for me to embrace a combination of childhood experiences and my formal music-studies. I am confident that the experience of singing these songs will be gratifying for any and all who take the time learn them. So go ahead, jump in, and enjoy the expressive and pedagogical potential that these songs have to offer!

Chapter One: Introduction – Context and the need for musical scores of Argentine art songs

The field of musicology has illuminated the music and cultural context of a great range of composers from many nations; however, some genres and styles of music remain unfamiliar to the academic and performance communities. One such corner of the musical world that is still dark and mysterious to the greater scholarly community is the realm of Argentine art song. Although there are numerous composers who have contributed songs to this genre, these composers and their contributions to the body of art song repertoire remain virtually unknown beyond the borders of their local music communities.

Enrique Arias addresses this issue in “Contemporary Argentinian Vocal Literature,”¹ a 1985 article written for *The NATS Bulletin*. He attributed the lack of knowledge of Argentine art song in the United States to the fact that Argentine music was rarely, if ever, performed. Arias stated that this was the result of “the unavailability of scores or from unawareness rather than conscious neglect.”²

The same can be said of Argentine art song in Canada, even thirty years after Arias’s article was published. It is a rare occasion that songs by composers such as Carlos Guastavino (1912-2000), Carlos López Buchardo (1881-1948), or even Alberto Ginastera (1916-1983; likely the best-known Argentine composer of the twentieth century) are

¹ Enrique Alberto Arias, “Contemporary Argentinian Vocal Literature,” *The NATS Bulletin* 41, no. 3 (January/February 1985): 8 – 12.

² *Ibid.*, 8.

included in recital programs or used as pedagogical repertoire in the voice studio. Unfortunately, the scarcity of musical scores and the resulting general unawareness regarding Argentine art song remain the biggest challenges faced by Canadian musicians interested in performing Argentine music. However, despite the genuine reality of these challenges, they hardly justify the exclusion of this music from the standard body of art song repertoire. They simply contribute to the misrepresentation of the art song genre as a whole and deprive Canadian musicians, and especially singers, of a thorough music education. It is time that this gap in the body of standard art song repertoire be addressed in Canada and that the genre of Argentine art song be given its due attention so that it can emerge from the nebulous corners of the realm of unknown repertoire, be given a place on recital programs among other commonly performed art songs, and be embraced for its pedagogical potential in the voice studio.

1.1 The illusion of Argentine art song's non-existence

The first obstacle that musicians encounter when they attempt to enter the world of Argentine art song is the illusion of its non-existence. Argentine music has a very low profile because the musical scores are difficult to locate. Patricia Caicedo, a Colombian-born soprano and Latin American art song specialist, published an article in the January-February 2012 issue of *VoicePrints*, in which she discusses the low profile of Latin American music, in general. She attributes part of the problem to the current focus of music education.

A classical singer's focus in Colombia...at the conservatory or university level, is centered on three main areas in terms of repertoire: opera, song, and oratorio. Most works studied come from Italian, German, and French repertoire. Songs from the

Spanish repertoire are less intensively studied, as are, only rarely, Latin American songs. This curriculum occurs with little variation in all Latin American conservatories and is echoed in American and European conservatories as well, where few Latin American composers' works are known...The system is designed to teach what is considered to be the "central repertoire" of art music, basically comprised of European repertoire from the above-mentioned countries and reflecting European-centered musical values.³

While there is some attention given to British and Canadian repertoire, as well as music from the United States, Caicedo's comments are also true of the Canadian music education system. Unfortunately, this is only one of a few related factors that contribute to the suppression of the profile of Argentine art song.

One of the results of this Euro-centric focus is that Argentine composers do not receive the recognition that they deserve, even in their home country. Consequently, their music is assumed to be of a lower quality, and is therefore not valued. It appears that publishers, not interested in publishing a product for which there is limited interest, print very little Argentine music, or none at all. In 2005, prior to the publication of Patricia Caicedo's anthology entitled *The Latin American Art Song: A Critical Anthology and Interpretive Guide for Singers*, there was only one book of Latin American songs in print in North America:⁴ an anthology, edited by Kathleen Wilson and entitled *The Art Song in Latin America: Selected Works by Twentieth-Century Composers*.⁵ Consequently, only a

³ Patricia Caicedo, "Discovering the Latin American Soul through Song and Poetry: The Latin American Art Song Repertoire," VOICEPrints (January – February 2012): 4-6, accessed February 12, 2015, http://www.nyst.org/files/VoicePrints/VP_Vol_9_Jan_Feb_2012.pdf.

⁴ Patricia Caicedo, *The Latin American Art Song: A Critical Anthology and Interpretive Guide for Singers* (Barcelona: Tritó, 2005), p. XXVI. Since 2005, Caicedo has published a few more resources that contain Latin American art songs.

⁵ Kathleen Wilson and Arden Hopkin, *Art Song in Latin America: Selected Works by Twentieth-Century Composers* (Stuyvesant: Pendragon Press, 1998).

small number of musicians perform or record Latin American music since it is difficult to locate and acquire the few musical scores that do exist. Thus, the circle of factors that contributes to the low profile of Latin American music, shown below in Figure 1.1, remains intact and the lack of knowledge surrounding this wonderful music continues to shield the world from its existence.

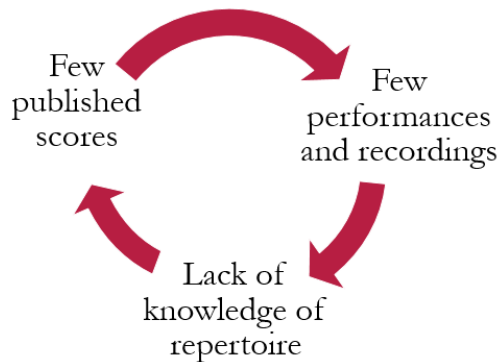


Figure 1.1 – Causes of Latin American music’s low profile

1.2 Advocates of Argentine art song

A few artists and organizations are making efforts to increase the knowledge of this music in the academic and performance communities. As mentioned above, one such musician who is attempting to raise the profile of Latin American art song is Patricia Caicedo. She is a Colombian-born soprano who has dedicated herself to the performance and promotion of Latin American art song. Thus far, her efforts have produced a few important publications and recordings that have made this repertoire slightly more accessible. *The Latin American Art Song: A Critical Anthology and Interpretive Guide for Singers* contains forty-eight songs from ten Latin American countries. Also included in the book is an introductory chapter on the genre of the art song and its development in

Latin America, biographical information about the composers represented in the book, translations, IPA transcriptions of the song texts, and a pronunciation guide for Latin American Spanish and Brazilian Portuguese.

Mundo Arts is another of Caicedo's initiatives, a company whose primary goal is to raise the profile of music from Latin America. Since its inception in 2001, Mundo Arts has supported composers and performers by publishing musical scores, producing commercial recordings through its recording label, and by making these resources available to the public through the Mundo Arts E-store.⁶ Mundo Arts and Caicedo have also released a few of her own recordings that exhibit some of the songs from the vast body of Latin American art song repertoire.⁷

The Latin American Music Center⁸ (LAMC) is another organization that is working to make Argentine art song more accessible for musicians. Like Caicedo and Mundo Arts, the mandate of the LAMC is to promote not only the music of Argentine composers, but composers of Latin American music in general. Located at the Jacobs School of Music (Indiana University) in Bloomington, Indiana, and founded in 1961, its goal is to foster the academic study, research, and performance of Latin American music.

⁶ The Mundo Arts E-store can be found on-line at www.mundoarts.com. There is a fairly wide variety of musical scores available for purchase. However, there are limited copies available for most of the selections.

⁷ Caicedo and Mundo Arts have released five CDs to date that feature art songs by Latin American composers: *Lied-Art songs of Latin America / Canciones del Arte de Latinoamérica* (2001), *A Mi Ciudad Nativa / To My Native City: Art Songs of Latin America Vol. 2* (2005), *Estrela é Lua Nova: A Journey Through Latin-America & Spain* (2011), *Aves Y Ensueños: Canciones Artísticas Colombianas de Jaime León, Vol. 1* (2011), *Miraba la Noche el Alma: Art songs by Latin American & Iberian Women Composers* (2016).

⁸ For more information regarding the Latin American Music Center, please visit <http://www.music.indiana.edu/lamc/>.

It organizes musical ensembles, offers several courses on Latin American music at the Jacobs School of Music, and maintains one of the most comprehensive collections of Latin American music in the world. Unfortunately, Argentine art song is not well-represented in the LAMC collection.

A third organization that is attempting to raise the profile of Latin American music is the Latin American Art Song Alliance⁹ (LAASA). LAASA is an agency that provides a network for musicologists, composers, and performers who are interested in promoting Latin American repertoire. It seeks to publish the music of living composers and encourage music publishers to reprint scores that they own the rights to, but no longer print. LAASA also supports individuals who want to perform, record, and promote Latin American art song.

There are also some performers who are working to increase the awareness of the existence of Latin American music. Singers, such as Marta Blanco, José Cura, Bernarda and Marcos Fink, Raúl Giménez, Desirée Halac, Agathe Martel, and Victor Torres, have made recordings that are either dedicated to, or feature some Argentine art songs.¹⁰ Though not well-known, these recordings are valuable resources for musicians who are interested in learning more about Argentine song.

The efforts of these organizations, Patricia Caicedo, and those who have made recordings of Argentine song are beginning to dismantle the obstacles that stand in the way of the inclusion of Argentine repertoire in the standard body of art song repertoire.

⁹ For more information regarding the Latin American Art Song Alliance, please visit <https://laasa.org/>.

¹⁰ For more information on these, and other recordings, refer to the discography in Appendix A.

However, until there is a significant increase in the number of readily accessible musical scores, musicians will continue to find it difficult to access and perform Argentine art song. Thus, the circle of factors that suppress the knowledge of the existence of this music continues to remain intact (see Figure 1.1).

1.3 Limited scholarly resources

The second obstacle that creates challenges for Canadian musicians who want to know more about Argentine art song is the general lack of scholarly resources that focus on the topic. Musicians who search for information on composers from Argentina and their compositions quickly discover that there are limited resources to which they can turn. Some of these resources contain useful information; however, many of them are quite dated.

Maya Hoover's *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth Century Art Songs for Voice and Piano*¹¹ is an indispensable resource for anyone interested in Latin American art song. Unfortunately, it is also the only one of its kind. It is divided into twenty-two chapters, each one dedicated to a different country. The chapter dedicated to Argentina contains a short introduction to the development of Argentine song and some of its important composers, followed by an annotated list of repertoire. Each chapter in the book contains similar information: a short introduction to the development of each nation's art song tradition (at times including details of cultural, political, and musical history), followed by an annotated list of

¹¹ Maya Hoover, ed., *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano* (Bloomington: Indiana University Press, 2010).

repertoire. The information provided for the repertoire in the list includes basic information about the composer, titles of songs, song cycles and sets of songs, the date of composition, the author of the song text, and the pitch range and tessitura. Although *A Guide to Latin American Art Song Repertoire* does not contain much background information for the songs listed and the composers who wrote them, this catalog is an invaluable source as it lists the publisher for each song and the location where it can be found (e.g., private collection, public library, etc.). Also, in the introduction to the book, Hoover includes some information on other publications that discuss Argentine and Latin American music.

Song: A Guide to Art Song Style and Literature,¹² written by Carol Kimball, is well-known to singers and pianists as a good source of information on art song. Kimball is another of the few authors who explicitly acknowledges the existence of Argentine art songs. Towards the end of the book there is a short section on Alberto Ginastera and Carlos Guastavino, where Kimball briefly discusses seven songs written by each of these composers. In this section she provides some important information for singers and pianists about some of the key elements of each of the songs, but the amount of detail on Argentine composers and their songs is minimal. She does, however, note that although songs from Argentina are largely unknown and unexplored because the musical scores are difficult to locate, they are well worth the effort it takes to obtain them.¹³

Enrique Alberto Arias provides a short glimpse into the world of Argentine art song in the January/February 1985 issue of *The NATS Bulletin*. His brief article, entitled

¹² Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (Redmond: Pst...Inc., 2000).

¹³ *Ibid.*, 427.

“Contemporary Argentine Vocal Literature,”¹⁴ discusses some of the stylistic trends in Argentine art song and offers some brief analytical commentary on twelve songs by seven composers.

Unfortunately, published sources that examine Argentine art song in particular, such as the article by Arias, are few. Additional resources, although not easily available to the general public, include doctoral dissertations and masters theses. These are often the best sources for the most current and specific information on the subject. Jonathan Kulp’s dissertation, “Carlos Guastavino: A Study of His Songs and Musical Aesthetics,”¹⁵ and Allison Weiss’s thesis, “A Guide to the Songs of Carlos López Buchardo (1881-1948),”¹⁶ provide detailed information about specific Argentine composers and their songs, as well as some information about the context in which they were written. Although it does not focus solely on art song, Deborah Schwartz-Kates’s mammoth 974-page dissertation, “The *Gauchosco* Tradition as a Source of National Identity in Argentine Art Music (ca. 1890 -1955),”¹⁷ helps to paint a more comprehensive picture of the nationalistic movements that influenced compositional styles of Argentine art song composers. These are all excellent sources of information about Argentine music.

Other sources that serve as supplementary resources and provide some broader information about the music of Argentina include books dedicated to the music of Latin

¹⁴ Arias, “Contemporary Argentinian Vocal Literature.”

¹⁵ Jonathan Kulp, “Carlos Guastavino: A Study of His Songs and Musical Aesthetics” (PhD diss., The University of Texas at Austin, 2001).

¹⁶ Allison L. Weiss “A Guide to the Songs of Carlos López Buchardo (1881 - 1948)” (master's thesis, University of Portland, 2005).

¹⁷ Deborah Schwartz-Kates, “The *Gauchosco* Tradition as a Source of National Identity in Argentine Art Music” (PhD diss., The University of Texas at Austin, 1997).

America. Nicolas Slonimsky's book, *Music of Latin America*,¹⁸ explores Latin American music and its stylistic elements. Slonimsky dedicates a number of chapters to different geographical regions. The section in which he addresses Argentina and its music provides descriptions of common forms and characteristics of Argentine music, as well as significant composers and influences on their compositional styles. It was originally published in 1945, following Slonimsky's journey through Latin America, and reprinted in 1972 with a few minor changes.

Although not as comprehensive as Slonimsky's book, *Music in Latin America: An Introduction*¹⁹ by Gerard Béhague is also a good resource. Béhague chose to forego a comprehensive approach to the study of Latin American music in favor of a more detailed examination of fewer countries and regions. He discusses the development of musical styles and trends in Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru, Puerto Rico, Uruguay, and the Andean and Caribbean areas. Béhague's thorough description of the development of Argentine musical style is particularly helpful. The bibliographic information that he provides at the end of each chapter is useful for those interested in further study of the subject. Unfortunately for Canadian scholars, many of the sources listed are written in Spanish and are difficult to locate.

Ethnomusicological publications provide useful background information and commentary on a nation's musical culture. The second edition of *The Garland Handbook*

¹⁸ Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Y. Crowell Company, 1945; reprint, New York: Da Capo Press, 1972).

¹⁹ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs: Prentice-Hall, Inc., 1979).

of *Latin American Music*²⁰ edited by Dale Olsen and Daniel Sheehy explores the musical traditions of specific regions and nations. It also presents a thorough examination of the musical instruments of the regions, the different religions and their musics, the role that music plays in the many cultures, and the influences on and development of musical styles. The chapter on Argentina provides helpful descriptions of the Indigenous, European, and African heritages of the Argentine people, as well as different sacred and secular musical contexts, and a number of different genres.

Music in Latin American Culture: Regional Traditions,²¹ edited by John M. Schechter, is another helpful ethnomusicological source. Although the authors that contributed to the book adopt a more general approach and focus on regions instead of countries, they do provide some insight into some common themes in Latin American music. The chapter entitled “Music in the Southern Cone: Chile, Argentina, and Uruguay,” is of particular to anyone interested in the musical culture of Argentina. Topics discussed in this chapter include the urbanization of rural music traditions, the improvisatory musical form of the *payada*,²² and the guitar and some of the ways in which it is used in the southern cone of South America.

Music in Latin America and the Caribbean: An Encyclopedic History,²³ edited by Malena Kuss, presents a broad, ethnographic perspective on Latin American music. The

²⁰ Dale A. Olsen and Daniel E. Sheehy, eds., *The Garland Handbook of Latin American Music*, 2nd ed. (New York: Routledge, 2008).

²¹ John M. Schechter, ed., *Music in Latin American Culture: Regional Traditions* (Australia: Schirmer, 1999).

²² A *payada* is an improvisatory musical duel. For a more detailed explanation, see the description found on p. 21.

²³ Malena Kuss, ed., *Music in Latin America and the Caribbean: An Encyclopedic History* (Austin: University of Texas Press, 2004).

essays offer information about the indigenous roots of Latin American music, its place in contemporary society, and some urban musical trends. Although there are over 900 pages in this two volume set, only 18 pages are devoted to the music of Argentina.

It is important to take note of the second edition of *Latin American Classical Composers: A Biographical Dictionary*.²⁴ Compiled and edited by Miguel Ficher, Martha Furman Schleifer, and John Furman, this dictionary is a good resource for anyone who is interested in Latin American music. Entries for each composer contain the dates of birth and death, a list of selected works, personal information about where and with whom they studied, as well as other details about their background. Each entry also refers to additional sources for further study. Unfortunately, most of these resources are only published in Spanish, complicating the research process for Canadians interested in Latin American music. Another feature of this publication is an index that organizes the composers by country.

1.4 Linguistic, cultural, and musical considerations for performance

Apart from the challenges of accessing repertoire and availability of scholarly resources, Canadian performers face further obstacles of language, culture, and musical style. Many singers in Canada remain unfamiliar with the Spanish language and its lyric diction largely because it is not one of the four most commonly studied and performed languages (which are Italian, German, French, and English). Despite this unfamiliarity, Spanish does not pose any notable linguistic challenges for singers. In fact, Spanish

²⁴ Miguel Ficher, Martha Furman Schleifer, and John M. Furman, eds., *Latin American Classical Composers: A Biographical Dictionary*, 2nd ed. (Lanham: The Scarecrow Press, Inc., 2002).

shares a number of linguistic similarities with Italian—generally the first language in which Canadian singers learn to sing other than their native tongue—making Argentine song an ideal addition to the standard repertoire. The differences between Italian and its sister Romance language can easily be learned with a little intentional study of the pronunciation of the Spanish language.²⁵ The facility of incorporating Spanish diction into vocal technique, paired with certain melodic aspects of Argentine songs that make them accessible to singers of varying levels of ability and experience, will be discussed in chapter four.

A facility with Spanish diction is essential for proficient performance of Argentine art song; however, meaningful expression of the text also depends on informed interpretation of the poetry. This is perhaps the most challenging aspect of learning and performing Argentine songs for people who are not familiar with Argentine culture. Many of the texts set by composers focus on distinctly Argentine subjects—the people, their relationships, the flora and fauna, and their physical surroundings—and often incorporate elements of *gaucho*²⁶ culture, including the use of words and expressions that are taken from the *gaucho* dialect. The culture of Argentina and common themes found in Argentine art songs will be discussed in chapter two.

A final interpretive layer that enhances the performance of Argentine songs is an understanding of the musical style. Although the musical language employed by most Argentine song composers remains within the realms of tonality, some knowledge of the

²⁵ For a description of Argentine Spanish lyric diction, see Nico Castel, *A Singer's Manual of Spanish Lyric Diction* (New York: Leyerle Publications, 1994).

²⁶ The *gaucho* is the Argentine equivalent of the American cowboy. His place in Argentine culture, and influence on Argentine art song, will be discussed in chapter two.

style is helpful for those who are not familiar with Argentine music. Many art songs from Argentina contain elements of the national style that developed in the late nineteenth and early twentieth centuries. Familiarity with the folk-dance rhythms and other typical Argentine musical gestures enables performers to present the music in a more idiomatically correct fashion. The stylistic elements of this repertoire will be discussed in chapter three.

1.5 Summary

Despite the fact that the art songs of Argentina are not well-known, a wealth of literature is waiting for discovery; Canadian performers are simply not aware of its existence. In order for this to change, the cycle of factors that perpetuates the low profile of Argentine art song needs to be broken. The first step to breaking this cycle is making the appropriate musical scores available so that musicians can learn and perform the repertoire. When audiences are given the chance to hear and become interested in this music, then publishers will see that there is a prospective market for published copies of the scores. This pedagogical guide is meant to improve accessibility of Argentine art song for Canadian musicians who would like to explore this repertoire, and to equip them to overcome the obstacles blocking the path that leads to the discovery of this music.

Chapter Two: The significance of *gauchesco* culture in Argentine art song

The roots of Argentine art song can be traced back to the late nineteenth and early twentieth centuries. This was a time when young Argentine composers traveled to Europe to study their craft. The most popular destination for aspiring composers was Paris. Alberto Williams (1862-1952), José André (1881-1944), Carlos López Buchardo (1881-1948), Felipe Boero (1884-1958), and Floro Manuel Ugarte (1884-1975) were among the many that crossed the Atlantic to study in the French capital with composers such as Vincent D'Indy (1851-1931), Albert Roussel (1869-1937), and Gabriel Fauré (1845-1924).²⁷ Other composers, such as Julián Aguirre (1868-1924) and Andrés Gaos (1874-1979), Constantino Gaito (1878-1945), and Ernesto Drangosh (1882-1925), spent time in Madrid, Naples, and Berlin, respectively.²⁸ While studying, the Argentine composers encountered European song traditions such as the French *mélodies* and German *Lieder*, which displayed an intimate pairing of poetry and music.²⁹ They became inspired to try their own hands at such intricate interplay, emulating the compositional style of the European master-composers, and setting texts by French, Spanish, Italian, and German poets.

²⁷ Ficher, Miguel, Martha Furman Schleifer, and John M. Furman, eds. *Latin American Classical Composers: A Biographical Dictionary*. 2nd ed. Lanham: The Scarecrow Press, Inc., 2002.

²⁸ Ibid.

²⁹ For more on the close relationship of music and poetry in an art song setting see James Husst Hall, "Problems of the Art Song," in *The Art Song* (Norman: University of Oklahoma Press, 1969), 3-9, and Carol Kimball, *Song: A Guide to the Style and Literature* (Redmond: Pst...Inc., 2000), 1.

A further experience of the Argentine composers studying in Europe was that they encountered and were influenced by musical nationalism, which was widespread throughout Europe in the late nineteenth century.³⁰ This caused the aspiring Argentine composers to reflect on the musical culture of their own nation and pursue the development of a national style when they returned to their homeland. In order to accomplish this they carefully crafted songs by combining the harmonic and contrapuntal framework of the Western Art Music tradition with melodic elements and rhythmic figures that characterized specific songs and dances from the folk-music tradition of Argentina. They also looked for inspiration among the symbols that comprised their identity as a nation—particularly the symbol of the *gaucho*. This combination of Argentine folk content with elements of the European art music created a distinctively Argentine style.

2.1 The *gaucho*

By the turn of the twentieth century Argentine political leaders had intentionally developed an easily recognizable national symbol—the *gaucho*—which composers infused into their music to create a distinctive Argentine spirit. The nation had undergone an identity crisis in the second-half of the nineteenth century as it welcomed a large influx of immigrants.³¹ Deborah Schwartz-Kates explains that “one of the principal

³⁰ Schwartz-Kates, “The *Gauchosco* Tradition as a Source of National Identity in Argentine Art Music” (PhD diss., The University of Texas at Austin, 1997), 314.

³¹ For more information about the development of Argentina as a nation between 1852 and 1890, see David Rock, “The Formation of the Nation-State, 1852-1890,” in *Argentina, 1516-1987: From Spanish Colonization to Alfonsín* (Berkeley: University of California Press, 1987), 118-61.

means through which native citizens responded to the immigration crisis involved invoking a central symbolic legacy—that of the *gaucho*—which was richly represented in the arts and literature.”³² In fact, surrounding this national symbol was a distinct way of life known as the *gauchesco* culture that was complete with its own customs and traditions.

Traditionally defined, the *gaucho* is the Argentine equivalent of the American cowboy (see Figure 2.1). He lived on the prairies of Argentina, the vast expanse of grass and sky, dappled with the odd shrub or tree, known as the *pampa*.³³ The open prairie provided its inhabitants with great freedom, but it also required these inhabitants to acquire astute survival skills in an environment that was home to wild animals such as pumas and leopards. *Gauchos* used a *facón* (a long, sword-like knife) and *boleadoras* or *bolas* (three small weighted objects connected with approximately meter-long sections of rope) for hunting and self-defense. The *pampa* was home to other wildlife and sources of food, such as armadillos, rodents like nutrias and *vizcachas*, as well as ostriches and other game birds.³⁴ The most abundant, and the *gaucho*'s preferred source of food was the seemingly endless herds of cattle that roamed the prairies. These herds, as well as the wild horses, had multiplied from the few animals that had strayed into the *pampa* from the livestock of Spanish settlers in the sixteenth century.³⁵

³² Schwartz-Kates, 7.

³³ The word “pampa” comes from the Quichua language, in which it means “space.” The Quichua people used this word to describe the open plains, and it was adopted by the Spanish settlers who came to the region. See Walter Owen, “Notes on the Poem,” in *The Gaucho Martín Fierro* (Buenos Aires: Distal S.R.L., 2010), 271.

³⁴ Richard W. Slatta, *Gauchos and the Vanishing Frontier* (University of Nebraska Press: Lincoln, 1992), 23.

³⁵ *Ibid.*



Figure 2.1 – *Apartando* by Angel Della Valle³⁶

Perhaps the most important aspect of the *gaucho*'s identity was his relationship with his horse. He and his *pingo* were inseparable. Great equestrian skills were the crowning jewel of his *résumé*. The *gaucho* spent as much time as possible seated atop his horse, remaining on horseback not only for herding cattle, but also for hunting, fishing,

³⁶ Angel Della Valle, *Apartando*, 1901, as printed in José Hernández, *Martín Fierro*, ed. Oscar del Carmen Quevedo (Buenos Aires: Distribuidora Quevedo de Ediciones, 2009), 418.

drawing water from a well, and sometimes even bathing.³⁷ He detested any activity that required him to dismount.

The *gaucho* was also known for his bravery and independence. He was selected as the beacon of Argentine culture

because he constituted the prototype that best represented the nation, particularly the rich heartland of the pampas, on which the Argentine economy was based. The *gaucho* was also known for his unique character, capable of distinguishing Argentina from other Latin American nations, as well as signifying separation from Spain. Specifically, the *gaucho* possessed noble attributes, such as courage, independence, individualism, and machismo, that the elite could extol as national virtues.³⁸

The image of the native horseman and the qualities he personified were used to create a definitive sense of what it meant to be Argentine and inspire patriotism and national pride.

2.2 The musical abilities of the *gaucho*

In addition to the impressive survival and equestrian skills that the *gaucho* developed, he was also admired for his musical abilities as a guitarist and singer (see Figure 2.2). Such abilities likely made him even more attractive as a subject matter for Argentine songs.

Every gaucho could play the guitar and every gaucho was a singer. And here was no town-bred poet, writing verses full of unfamiliar scenes, literary conceits and long-necked words, but one singing as themselves, but better of the things they knew and saw and felt, in words full-flavoured of the Pampa soil, the rank, gusty, vivid life of plain and ranch and outpost, of round-up and cattlebrand.³⁹

³⁷ Slatta, 25–27.

³⁸ Schwartz-Kates, 84.

³⁹ Walter Owen, “The Introduction,” in *The Gaucho Martín Fierro* (Buenos Aires: Distal S.R.L., 2010), 18.



Figure 2.2 – *El payador* by Angel Della Valle⁴⁰

Although Walter Owen presents a romanticized view of the musical abilities of the *gauchos* as a group—it is unlikely that all *gauchos* could play the guitar and sing—music was an important part of *gaucho* life. They would often spend the evenings seated around

⁴⁰ Angel Della Valle, *El payador*, 1899, as printed in José Hernández, *Martín Fierro*, ed. Oscar del Carmen Quevedo (Buenos Aires: Distribuidora Quevedo de Ediciones, 2009), 417.

a fire on the open prairie, singing and playing well into the night, or providing accompaniment for dancing. As Owen notes, the *gauchos* sang songs about familiar subject matter—life on the *pampa*. Common themes in these songs were love and nostalgia, and they were articulated by imagery that related to the wilderness in which the *gauchos* lived. Some songs also provided commentary on social or political events. These trends would eventually be adopted in the art song tradition as composers often set texts about love, nature, and even some that pertained to historical events.

Richard Slatta confirms the *gaucho*'s love of music but offers a more tempered characterization of his musicianship. Rather than claiming that all *gauchos* were skilled musicians who could play the guitar and sing, he states that “many *gauchos* could strum a few chords and sing folksongs,” and acknowledges varying degrees of ability among these Argentine men.⁴¹ Slatta continues by describing the most skilled of *gaucho* musicians, the *payador*, whose talent was displayed in competition. The *payador*

excelled at improvisational, poetic, musical duels (*payadas*) that offered consummate entertainment and allowed participants to exhibit their full intellectual and musical talents. Quick wit, double entendre, and clever repartee were highly prized in the singing duels.⁴²

Contestants in the musical duels would take turns improvising stanzas while accompanying themselves on the guitar. Each stanza would contain one or more questions and daring remarks aimed at the other *payador*. The contests ended when one *gaucho* was unable to maintain the established tempo or stumbled in his singing, thereby forfeiting the match.⁴³

⁴¹ Slatta, 81.

⁴² Ibid.

⁴³ Schwartz-Kates, 84.

2.3 The definition of the *gaucho* broadens

The exact definition of the *gaucho* evolved over time. The original identity—tied closely to the rural Argentine *pampa*, his horse, and his equestrian skills—evolved and broadened to include most rural Argentine people. “During the nineteenth century, the term gaucho became generalized to refer to all native workers. Rural inhabitants from wealthy ranchers to slaves were denoted...as gauchos.”⁴⁴ Terms such as *gaucho*, *paisano* (country-man), and *campesino* (peasant) became interchangeable and were used by urban people to refer to any rural resident. Derogatory connotations often accompanied these terms in urban centres, as citizens who were unfamiliar with prairie life looked down on the “simple” rural folk.⁴⁵

2.4 *Gauchosco* figures in Argentine art songs

Argentine art songs highlight various characteristics of *gauchosco* figures. Songs such as López Buchardo’s “Canción del carretero” (Song of the cart driver) and “¡Malhaya la suerte mía!” (Damn my luck!), Guastavino’s “El sampedrino” (The man from San Pedro), and Ginastera’s “Canción al árbol del olvido” (Song to the forgetting tree),⁴⁶ to name a few, introduce a lonely cart driver, a man unlucky in love, a man from San Pedro, and a man struggling to find closure for a past relationship. Although the characters are not always explicitly identified as *gauchos*, their connection to the *gauchosco* tradition is evident in the content of the poems and the words chosen by the

⁴⁴ Slatta, 11.

⁴⁵ Ibid.

⁴⁶ It is difficult to translate the title of this song well. The main idea in the text is that there is a tree to which people go when they need to forget something or someone. It is this tree that the protagonist goes to visit in hopes of forgetting his past sweetheart.

poet to portray each character. “Canción al árbol del olvido” is a prime example of a song in which the protagonist’s identity is never explicitly stated. The poem, by Fernán Silva Valdés, appears in Figure 2.3.

En mis pagos hay un árbol Que del olvido se llama Al que van a despenarse, Vidalitay Los moribundos del alma.	Back at home there is a tree Called the forgetting tree Where people go to unburden themselves, my darling, Those with moribund souls.
Para no pensar en vos Bajo el árbol del olvido Me acosté una nocecita, Vidalitay, Y me quedé bien dormido.	So as to no longer think of you, Underneath the forgetting tree I lay down one night, my darling, And before I knew it, I was asleep.
Al despertar de aquel sueño Pensaba en vos otra vez, Pues me olvide de olvidarte, Vidalitay, En cuantito me acosté.	When I awoke from that dream I was thinking of you again, Because I forgot to forget you, my dear, The moment I lay down.

Figure 2.3 – “Canción al árbol del olvido” by Fernán Silva Valdés⁴⁷

The poem’s protagonist never states his name, his occupation, or anything that links him to a specific geographical location. Specific reference is made to a “forgetting tree”; however, there is no evidence of a tree famous for this purpose in Argentina, nor a myth that would explain its whereabouts or the kinds of people that believed in its ability to help one forget unwanted memories or emotions. Despite the apparent ambiguity that surrounds the protagonist and the subject of the song, the connection to the *gauchesco* tradition is unmistakable. The key to understanding this connection lies in the opening lines of the poem, in the word “pagos.” For those who are unfamiliar with *gauchesco*

⁴⁷ Alberto Ginastera, *Canción al árbol del olvido* (Buenos Aires: Melos Ediciones Musicales S. A., 2008). Translation of song texts done by the author, unless otherwise specified.

culture and language, the initial text likely creates some confusion as the Spanish word “pagos” means “payments.”⁴⁸ If this meaning of the word is understood, the first sentence could be translated as: “In my payments there is a tree called the forgetting tree.” However, applying the *gauchesco* understanding of the word clarifies the meaning. Argentine *gauchos* used the word “pagos” to refer to the place in which one was born and raised, or the place in which one lives.⁴⁹ An approximate English equivalent in meaning and usage would be “my old stomping grounds.” Taking this meaning of the word into account, the opening line of the poem reads, “In the place where I was born and raised,” or “In the place where I live,” or “In my old stomping grounds there is a tree...” This reading of the word both elucidates the meaning of the first few lines of the text, and unmistakably connects the song with the *gauchesco* tradition.

“Canción al árbol del olvido” is just one of many songs whose connection with the *gauchesco* tradition is made clear by the poet’s choice of words that come from this tradition and dialect. Another example is Carlos López Buchardo’s “Canción del carretero,” a setting of a poem by Gustavo Caraballo, whose text is shown in Figure 2.4. The connection with the *gauchesco* tradition is more obvious in this song, as the title immediately provides an identity for the main character. “Canción del carretero” translates as “The song of the cart-driver,” the occupation of someone in the lower class. The references in the text to the physical surroundings of the singing cart-driver further help to clarify his identity. The description of his journey across the green countryside

⁴⁸ Beatriz Galimberti Jarman and Roy Russell, eds., *The Oxford Spanish Dictionary: Spanish-English/English-Spanish*, 2nd ed. (Oxford: Oxford University Press, 1998), s.v. “Pago.”

⁴⁹ Juan Carlos Guarnieri, ed., *Diccionario del Lenguaje Campesino Rioplatense* (Montevideo: Editorial Florensa & Lafon, 1968), s.v. “Pago.”

while the sun is setting over the mountains⁵⁰ to the west places the cart-driver in the rural setting of the *pampa*, the territory of the *gaucho*, as one must be far from the east coast of Argentina and the land of the ruling elite in Buenos Aires in order to see the Andes mountains.

En las cuchillas se pone el sol;
las golondrinas han vuelto ya,
y por la senda del campo verde
un carretero cantando va:

“¡Alma de mi alma cómo lloré
bajo este cielo lleno de sol,
cuando agitastes en la tranquera
tu pañuelito diciendo adiós!

¡Ay, paisanita! Vuelve a mi amor.

Sin ti, mi vida no puede estar.
Las madresevas se han marchitado
y las calandrias no cantan ya.

¡Ay paisanita! Vuelve a mi a mor.

Hecha tapera la casa está,
y entre los sauces llora el remanso
porque tus labios no cantan más.”

En las cuchillas se ha puesto el sol
mientras la tarde muriendo está;
y así cantando va el carretero
las desventuras de su cantar.

On the mountaintops the sun is setting;
The swallows have already returned,
And along the track in the countryside
Comes a carter, singing as he goes:

“Heart of my hearts, how I wept
Under this sun-kissed sky
When, standing at the fence, you waved
Your little handkerchief to say goodbye!

“Alas, charming peasant girl! Come back
to me, my love.

Without you I cannot live.
The honeysuckles have withered
And the calandra larks no longer sing.

“Alas, charming peasant girl! Come back
to me, my love.

The house is nothing but a ruin
And among the willows the pool weeps
Because your lips no longer sing.”

On the mountain tops the sun has set
As the afternoon draws to a close;
And so the carter walks on, singing
His song of misfortune.

Figure 2.4 – “Canción del carretero” by Gustavo Caraballo ⁵¹

⁵⁰ Although they are never specifically identified, one can only assume that the poet is referring to the Andes mountain range that runs virtually the entire length of the Argentina-Chile border.

⁵¹ Carlos López Buchardo, “Canción del carretero,” *Seis canciones al estilo popular* (Buenos Aires: Melos Ediciones Musicales S. A., 2008), 19-24. Translation of “Canción del carretero,” in accompanying booklet, *Canciones Argentinas: Piazzolla, Guastavino & Others* performed by Bernarda Fink, Marcos Fink, and Carmen Piazzini, Harmonia Mundi HMC 901892, 2006, compact disc.

References to the *gauchesco* dialect in the cart-driver's song help to solidify the connection to the *gauchesco* tradition. Although Spanish was the predominant language of the nation, the speech of the *gaucho* had adapted, assuming various colloquial characteristics, and therefore differed from that of the more sophisticated, urban population in a number of ways. The most obvious difference is the use of mainstream Spanish words whose meaning is unique to the *gauchesco* dialect, such as the word *pagos*, which was encountered in Ginastera's "Canción al árbol del olvido." In some cases, the words themselves are unique. Caraballo uses the word "tapera" in "Canción del carretero," which has no meaning in Spanish. However, in the *gauchesco* dialect this word is used to refer to a rural hut that is abandoned and in ruins.⁵² Therefore, the phrase, "Hecha tapera la casa está," found in the middle of the fourth stanza of Caraballo's poem, means "The hut/house is abandoned and has become run-down." The use of the word "tapera," a word that in Spanish holds no significance, establishes a clear connection to the *gauchesco* tradition in this song.

Another link to the *gauchesco* tradition found in "Canción del carretero" is in the third line of the second stanza of the poem. The text of the closing lines of this stanza reads "cuando agitastes en la tranquera tu pañuelito diciendo adiós," which translates as "when you waved goodbye with your handkerchief while standing at the gate." The speaker is clearly referring to the moment when he and his beloved had to bid each other farewell; however, the first verb in this phrase (*agitastes*) is conjugated incorrectly. The correct conjugation of the infinitive "agitar" for second-person singular is "agitaste."

⁵² José Gobello, ed., *Diccionario Gauchesco* (Buenos Aires: Marcelo Héctor Oliveri Editor, 2003), s.v. "Tapera."

Caraballo's apparent careless mistake is, in fact, not a mistake at all, but another intentional reference to the *gauchesco* dialect; *gauchos* were known to substitute alternate endings for the correct conjugations of verbs.⁵³ This idiosyncratic reference contributes to the establishment of a clear connection between the *carretero* and the *gauchesco* tradition.

Another characteristic of the *gauchesco* dialect is the altered pronunciation of Spanish words. Such alterations include the displacement of syllabic emphasis within a word, dropping of an inter-vocalic or final *d*, the substitution of a velar fricative [x] for a labiodental fricative [f], and the modification of a vowel from [ɛ] to [i], to name a few.⁵⁴ “¡Malhaya la suerte mía!” by Carlos López Buchardo presents one example of a *gauchesco* vowel substitution. The text is shown in Figure 2.5. The first line of the final stanza of Miguel A. Camino's poetry reads “Y aura me toca, por tus mentiras.” If one is unaware of the *gauchesco* “mispronunciation” of Spanish words, the second word “aura” ([ˈau ra]) creates some confusion in discerning the meaning of the text. According to the *Oxford Spanish Dictionary* “aura” has three possible meanings in Spanish—aura, gentle breeze, or turkey buzzard⁵⁵—none of which make sense in the context of the song. “Y aura me toca, por tus mentiras” would be understood as, “And aura/gentle breeze/turkey buzzard touches me, as a result of your lies.” However, if the *gauchesco* word “aura” is

⁵³ Omar Quiroga, “Lenguaje y vocabulario gaucho,” in *Martín Fierro*, ed. Oscar del Carmen Quevedo (2005; repr., Buenos Aires: Distribuidora Quevedo de Ediciones, 2009), 283.

⁵⁴ *Ibid*; It is assumed by the author that the reader has a working knowledge of the IPA (International Phonetic Alphabet). For those not familiar with the IPA, see Joan Wall, *International Phonetic Alphabet for Singers: A manual for English and foreign language diction* (Freeland: Pacific Isle Publishing, 1989).

⁵⁵ Galimberti Jarman and Russell, eds., *The Oxford Spanish Dictionary*, s.v. “Aura.”

understood as an alternate pronunciation of the Spanish word “ahora” ([a 'o ra]), which is essentially a substitution of [u] for [o] combined with a displacement of syllabic emphasis, this word retains the meaning of the Spanish word for “now” and the poetry makes much more sense – “And *now* it’s my turn, as a result of your lies...”

<p>Cuando iba a ver a Rosario lo hacía tranquito a tranco; y al llegar a la tranquera ella me estaba esperando.</p>	<p>When I went to meet Rosario, I rushed stride by stride. And when I arrived at the gate, She was waiting for me.</p>
<p>Y cuando adrede, a verla no iba, allí se estaba clavada hasta que apuntaba el día.</p>	<p>And when I deliberately Did not go to see her, Still she was fixed To the gate all day.</p>
<p>Contigo tengo’e comerme un ciento y medio’e duraznos, pa largarte los carozos contra la puerta del rancho.</p>	<p>With you I have to eat One hundred and fifty peaches, Just to throw the pits Against the ranch door (in frustration).</p>
<p>Y aura me toca, por tus mentiras, hacer lo que la Rosario esperarte noche y día; ¡Malhaya la suerte mía!</p>	<p>Now it’s my turn, because of your lies, To do as Rosario did Wait for you night and day. Damn my fate!</p>

Figure 2.5 – “¡Malhaya la suerte mía!” by Miguel A. Camino⁵⁶

“El sampedrino,” by Carlos Guastavino, whose text appears in Figure 2.6, is another song with clear textual connections to the *gauchesco* tradition. The fact that the speaker in the poem by León Benarós, one of Guastavino’s favourite poets, identifies himself as a “resero” (a herdsman) in the refrain, and talks about herding cattle at the end of the first verse (“ir arreando”) indicates clearly that the poem is about a *gaucho*. Another *gauchesco* reference in the poem has already been mentioned. The word “pago”

⁵⁶ Carlos López Buchardo, “¡Malhaya la suerte mía!” *Cinco canciones argentinas* (Buenos Aires: Melos Ediciones Musicales S. A., 2008), 28-36.

is found in the sixth line of the second verse of the text. Once again, if the Spanish meaning of “pago” is used here (“payment”), this line makes little sense (“si ella no está en el pago/if she is not in the payment”). As in “Canción al árbol del olvido,” the word is used here to refer to the speaker’s home (“if she is not in my home” or “if she is not in the place where I’m from”).

Soy nacido en San Pedro,
 pa’ que lo sepa.
 Unos vientos me traen
 y otros me llevan.
 Es triste, amigo,
 trajinarse en la huella sin un
 cariño.
 Tal vez algún cariño
 en que ir pensando
 por esos campos solos
 al ir arreando.

I was born in San Pedro,
 Just so you know...
 Some winds blow me in
 And others take me away.
 It’s sad, my friend,
 To trudge along in the ruts without a
 sweetheart...
 Perhaps a beloved
 To think of
 On these lonely plains
 While driving livestock.

Trebolares fresquitos,
 gramilla tierna,
 margaritas silvestres
 que fueron de ella.
 No digan, flores,
 que ha pasado un resero
 llorando amores...

Refreshing fields of clover,
 Soft grass,
 Wild daisies
 That were hers:
 Don’t tell anyone, flowers
 That a herdsman came by here
 Weeping for love...

San Pedro de mi vida,
 quisiera verte
 antes de que me piale
 por ahí la muerte.
 Pero, aparcerero,
 si ella no está en el pago
 y a nadie tengo...
 A nadie tengo, amigo,
 como decía.
 Ni me espera la prenda
 que yo quería.

My dear San Pedro,
 I’d like to see you
 Before death comes around
 And lassoes me.
 But, comrade,
 If she’s not in my home
 And I have no-one...
 I have no-one, my friend,
 As I was saying.
 Nor is she waiting for me, the sweetheart
 That I longed for.

Figure 2.6 – “El sampedrino” by León Benarós⁵⁷

⁵⁷ Carlos Guastavino, “El sampedrino,” *Doce canciones populares*, (Buenos Aires: Melos Ediciones Musicales S. A., 2011), 6-7.

Yet another *gauchesco* reference is found in the third line of the final stanza of the poem. The word “piale” at the end of this line of text has no meaning in Spanish, but refers to one of the common tools of the *gaucho* trade—the lasso. A “pial” is an attempt by a *gaucho* to ensnare the front legs of an animal with a lasso⁵⁸ in order to flip that animal onto its back. In the context of the poem, the speaker is stating that he would like to return to his beloved San Pedro before he is lassoed, or before he becomes caught in the grip of death.

Although it is not a characteristic unique to the speech of the *gauchos*, their speech patterns were generally less formal than those of their fellow, urban compatriots of a higher social class. The words Benarós chose for the second line of the first stanza work well to establish an informal tone in the poem. The colloquial “pa’ que lo sepa,” as opposed to the proper form of the phrase, “para que lo sepas,” serves as an indicator of a speaker who does not concern himself with the use of proper, formal language. In this phrase, we also see another reference to typical *gauchesco* speech in the presence of an incorrect verb ending. The infinitive “saber” is conjugated as “sepa” in the poem, as opposed to the proper present-subjunctive form of the verb, “sepas.” If the main character of the poem was intended to be perceived as a man of higher standing in Argentine society, Benarós likely would have used a more formal tone with all verbs conjugated according to Spanish conventions in his writing.

⁵⁸ José Gobello, ed., *Diccionario Gauchesco*, s.v. “Pial.”

2.5 The irony in the choice of the *gaucho* as national symbol

The emergence of the *gaucho* as the “poster boy” for the nation remains a somewhat puzzling phenomenon when the history of the *gaucho*’s reputation is taken into account. Although the *gaucho* was heralded as the quintessential Argentine citizen by his fellow compatriots in the twentieth century, he was not always viewed in such a positive light. Examining the history of this national symbol, and that of the nation in general, one quickly finds that the native horseman of Argentina was viewed as anything but an Argentine citizen *par excellence* prior to the twentieth century. In fact, he was generally considered a criminal, a savage, or a primitive and violent second-rate (or perhaps even third- or fourth-rate) citizen who stood in the way of the nation’s progress,⁵⁹ and a general nuisance that needed to be eradicated in order to facilitate the development of ranching and farming practices in the *pampa* for economic progress. In fact, the government went to great lengths to suppress the traditional *gauchesco* way of life, by attempting to drive them off the prairie and assimilate them into a more civilized urban lifestyle.

Martín Fierro,⁶⁰ the epic poem by José Hernández, depicts the sad fate of the *gaucho*. Forced by the government’s ever-more oppressive restrictions to abandon his traditional, semi-nomadic independent, self-sufficient *gaucho* way of life in which he lived off the abundance of the land in the Argentine *pampa*, Martín Fierro is conscripted to the military. His promised discharge after six months of service never becomes a reality, and he is treated poorly while serving in the army. Finally one day, he escapes;

⁵⁹ Slatta, 10–13.

⁶⁰ José Hernández, *Martín Fierro*, 3rd ed. (Buenos Aires: Distribuidora Quevedo de Ediciones, 2009).

however, upon arrival back at his home he discovers his *ranch*⁶¹ in ruins, his wife and children nowhere to be found, and his cattle and livestock missing. Distraught by the loss of all he held dear, Martín Fierro challenges two men to duels (on separate occasions), and becomes a fugitive outlaw after he kills both of them. When he is found by the police, he escapes capture by killing the officers who come to arrest him, and flees to live with the *indios*⁶² on the frontier, beyond the jurisdiction of the government. Although *Martín Fierro* is a work of fiction, the events that befall the protagonist in the poem were common occurrences in the lives of nineteenth-century *gauchos*, examples of the increasing suppression of the *gauchesco* lifestyle.

The *gaucho* was about as far removed as one could be from the “civilized” European aristocracy that the leaders of the Argentine nation valued. He was an uneducated, semi-nomadic *mestizo*⁶³ peasant who was content with his simple existence on the Argentine plain. In chapter one of “The *Gauchesco* Tradition as a Source of National Identity in Argentine Art Music (ca. 1890 – 1955),” Deborah Schwartz-Kates describes the racial values of the nineteenth-century leaders of the Argentine population.

The principal theories of the day mistakenly fused the concepts of race and nationality, by asserting that the “people” of a nation possessed a set of genetically pre-determined characteristics that endowed them with a collective psycho-social disposition. This disposition remained unchanged, despite any historical or social changes a country might undergo. Racial theorists divided humanity according to a system of “superior” and “inferior” races, naturally placing their own northern European heritage at the top of the scale. They then ranked southern European nations lower in

⁶¹ The traditional home of the *gaucho* – a small mud hut with a straw roof and an animal hide for a door.

⁶² “Indians,” or native peoples.

⁶³ *Mestizo* is a Spanish term which means “mixed race.” In the case of the *gauchos*, many of them came from a blend of Spanish and Indigenous heritage on the *pampean* frontier. See Richard W. Slatta, *Gauchos and the vanishing frontier* (Lincoln: University of Nebraska Press, 1992), 8.

status, followed by black and indigenous groups, which fell to the bottom of their hierarchies. According to such social theorists, nations with an excess of “inferior” blood faced the doom of a backward social destiny.⁶⁴

In order to improve the cultural quality of the nation, the ruling elite thought the racial quality of the population had to be raised. Since the long and arduous process of educating the native population of Argentina would not improve the racial quality of the nation, the solution to their dilemma was rather simple. They planned to resolve the problem through immigration, which could bring appropriately classed and cultured people into the country. Between 1857 and 1924 a massive wave of 5.5 million immigrants from Europe arrived in Argentina.⁶⁵ However, as the racial and cultural quality of the nation “increased,” so did the diversity of the people living in Argentina, causing an identity crisis on a national level, which in turn led to a search for identifiable national symbols. It is ironic that the very strategy used to dilute the concentration of *gauchos* in the Argentine population and improve the overall racial quality of the nation eventually led to the crisis that exalted the *gaucho* from a deplorable member of Argentine society to the very definition of the quintessential Argentine citizen.

2.6 Other symbols of Argentine identity

Although references to the *gaucho*, his beloved *pampa*, and his lifestyle are found in many songs, *gauchos* do not pervade the entirety of the Argentine art song repertoire. Composers also set texts that do not contain *gauchesco* references, some of which make other connections to Argentina and its national identity. For example, the songs in Carlos

⁶⁴ Schwartz-Kates, 44.

⁶⁵ Slatta, 163.

Guastavino's *Flores Argentinas* (Argentine Flowers)⁶⁶ are all about flowers of Argentina. Other songs do not exhibit any notable connection to Argentina, other than the nationality of the poets and composers responsible for their creation. Two examples of songs that fall into this category are "El día inútil" (The Useless Day)⁶⁷ by Felipe Boero and "Canción de Perico" (The Song of Little Peter)⁶⁸ by Carlos López Buchardo.

2.7 Summary

The emergence of the Argentine art song as a genre coincided with an important period in the nation's musical and cultural history. The search for and establishment of a distinctly Argentine style of Western Art Music led composers to invoke the *gaucho* as an icon, not only of Argentine culture, but also of Argentine song. This is evident in the choice of thematic content of many songs, as well as in the content and structure of the language found in the poetry the composers chose to set to music. Referenced in both explicit and implicit ways, the lifestyle and identity of the *gaucho* played an important role in shaping the identity of Argentine art songs. As we will see in the next chapter, the music of the *gaucho*, as well as other folk music, influenced the development of the musical style of Argentine art song.

⁶⁶ Carlos Guastavino, *Flores Argentinas* (Buenos Aires: Melos Ediciones Musicales S. A., 2010).

⁶⁷ Felipe Boero, *El día inútil* (Buenos Aires: Ricordi Americana, 1952).

⁶⁸ Carlos López Buchardo, *Canción de Perico* (Buenos Aires: Ricordi Americana, 19??).

Chapter Three: The Musical Style of Argentine Art Song

There is a large body of repertoire within the art song tradition of Argentina that is uniquely Argentine. Composers who contributed to this repertoire cultivated a somewhat peculiar musical style in the twentieth century. Many of their songs are written using a distinct compositional style, developed by composers who drew their inspiration from a well-established Argentine folk-music tradition. Through the incorporation of characteristic rhythmic patterns and melodic tendencies, they cultivated a truly Argentine approach to art song composition.

One of the peculiar attributes of Argentine art song is the musical language and style employed by composers of the genre. It may not seem unusual at first glance, because the music is so accessible. The melodies are singable and catchy; the rhythmic aspects of the music, although different and arguably more stimulating than what is encountered in other branches of the art song genre, are simple enough that they add to the energy and mood of the songs without overwhelming the listener. Also, the harmonic language employed by the composers of these songs remains within the realm of tonality. In fact, the music may not seem peculiar at all, until its historical context is considered.

Most Argentine art songs were written in the twentieth century. This was a time when the leading European and North American composers of the day were experimenting with atonality, serialism, and other avant-garde compositional techniques. Despite the musical trends in Western art music, most Argentine composers continued to cultivate a tonal musical language in the songs they wrote. Although the scholarship

examined in this study does not specify a reason for their choice to maintain a more conservative approach to composition, the following factors may have played a role in the development of the musical style of Argentine art songs.

3.1 The function of Argentine art songs

The intended function of Argentine art songs likely influenced the development of their musical style. Whereas many leading European and North American composers of the time were writing musical works of art for art's sake, Argentine composers seemed to be more interested in writing music that was accessible to listeners. Many Argentine songs can be placed into generic categories, such as "love songs," or "nature songs," but others have specific functional purposes. Songs with Christmas and other sacred themes may have been intended for inclusion in worship services, or to be sung at other church events where the function of the music would have been more important than its artistic aesthetic. Another common type of functional song written by Argentine composers was the lullaby, as seen in such examples as Julián Aguirre's (1868-1924) "EA,"⁶⁹ "¡Madrecita!" by Elsa Calcagno (1910-1978),⁷⁰ and Alberto Ginastera's (1916-1983) "En la cuna blanca,"⁷¹ to name a few. Considering a purely aural aesthetic, the use of tonal harmonies is more likely to be intuitively aligned with this genre, especially when one considers the intended audience and the function of the music.

⁶⁹ Julián Aguirre, "EA," *Dos canciones de cuna* (Milan: Officine G. Ricordi & C., 1923).

⁷⁰ Elsa Calcagno, *¡Madrecita!: Canción de cuna infantil* (Buenos Aires: Casa Lottermoser S. R. L., 1959).

⁷¹ Alberto Ginastera, *En la cuna blanca: Canción escolar* (Buenos Aires: Melos Ediciones Musicales S.A., 2010).

An additional category of functional Argentine art song is the *canCIÓN escolar*, or “school song.” Included in the oeuvre of many leading Argentine composers are songs that were written expressly for school curricula. According to Abraham Jurafsky, an Argentine composer and author of a biography of Carlos López Buchardo,

It would be difficult to find an Argentine composer that hasn’t written something for children, whatever his or her preferred musical genre might have been. From Alberto Williams and Julián Aguirre, to José André, José Gil, Athos Palma, Floro M. Ugarte, Cayetano Troiani, to the young composers of today, all have contributed to the formation of a body of songs for the primary schools, perhaps more so than most other countries.⁷²

Composers generally simplified their compositional style when writing *canCiones escolares*. These children’s songs differ from other Argentine art songs in their rhythmic, melodic, harmonic, and textural complexity. The rhythms are generally simpler and more repetitive. The melodic lines are often also repetitive and predictable, using mostly stepwise motion and remaining within a fairly narrow range. The texture of the accompaniment is sparser and simpler than in other Argentine art songs, and the harmonic support for the vocal line is mostly diatonic. While many of the songs written specifically for school children are musically simple, there are some that carry enough artistic merit to be included in recital programs. “En la cuna blanca,”⁷³ as well as

⁷² Abraham Jurafsky, *Carlos López Buchardo* (Buenos Aires: Ediciones Culturales Argentinas, 1966), p. 42. Translation found in Allison L. Weiss “A Guide to the Songs of Carlos López Buchardo (1881–1948)” (master's thesis, University of Portland, 2005), 162.

⁷³ Ginastera, *En la cuna blanca*.

“Hormiguita”⁷⁴ and “Canción de Perico”⁷⁵ by Carlos López Buchardo, and Carlos Guastavino’s song-cycle, *Flores Argentinas*,⁷⁶ are some examples.

3.2 *El estilo popular*

Another clue to Argentine composers’ rationale for writing in a tonal style, according to twentieth-century standards, can be found in the subheading of many published songs—*En el estilo popular* (“In the popular style”). The songs are clearly intended to be art songs since they are notated and the intended instrumentation is voice and piano. However, many of them are almost a hybrid of folk and art music. In fact, some of the songs that were written in *el estilo popular* have been recorded by popular or folk artists. One of the most notable examples is Carlos Guastavino’s “Se equivocó la paloma,” which was recorded by a number of popular Spanish and Argentine artists, including Joan Manuel Serrat, Ana Belén, Eduardo Falú, and Mercedes Sosa.⁷⁷ Some of these renditions retain a number of musical elements from the original score, while others take many liberties and maintain little more than Guastavino’s melodic setting of the text. In any case, the fact that composers thought it important to specify that songs were written in the popular style is a clear indication that they were hoping to attract a greater audience than just those who enjoyed the formal atmosphere of an art song recital.

⁷⁴ Carlos López Buchardo, *Hormiguita* (Buenos Aires: Ricordi Americana, 19??).

⁷⁵ Carlos López Buchardo, *Canción de Perico* (Buenos Aires: Ricordi Americana, 19??).

⁷⁶ Carlos Guastavino, *Flores Argentinas* (Buenos Aires: Melos Ediciones Musicales S. A., 2010).

⁷⁷ Silvina Luz Mansilla, *La obra musical de Carlos Guastavino: Circulación, recepción, mediaciones* (Buenos Aires: Gourmet Musical Ediciones, 2011), 69.

3.3 The development of a distinctly Argentine musical style

One of the reasons that composers of Argentine art song may have been concerned with establishing a good connection with as wide an audience as possible could be because the emergence of the genre coincided with a critical stage of development for Argentina's art music. The first Argentine art songs were written around the beginning of the twentieth century, until which time most Argentine musicians, such as Amancio Alcorta (1805-1862), Juan Pedro Esnaola (1808-1878), and Juan Bautista Alberdi (1810-1884), approached composition as an amateur endeavour.⁷⁸ The generation of composers who were active at the turn of the twentieth century, the *Generación del Centenario*⁷⁹ ("Centenary Generation") as they were called, was the nation's first to take on composition as their profession. In so doing, they may have recognized the importance of writing music that would garner the support of the public in order to make their choice of vocation financially viable. Their chosen compositional style and ensuing success opened "the way to a new and lasting professionalism that replaced the dilettantism prevalent until then, and [utilized] its members' stylistic mastery to harness the most varied expressions of popular tradition to an academic form."⁸⁰ The varied expressions that were harnessed and transformed from popular tradition into an art music form

⁷⁸ Alberto Williams, ed., *Antología de Compositores Argentinos: Obras para Piano y para Canto con acompañamiento de Piano* (Buenos Aires: La Academia Nacional de Bellas Artes, 1941), 13.

⁷⁹ They were given this title because they began their careers as composers between 1910 and 1916 – years that coincided with the hundredth anniversary of the Argentine war of independence.

⁸⁰ Cecilia Scalisi, "The Argentine canción de cámara," translated by Charles Johnston, in accompanying booklet, *Canciones Argentinas: Piazzolla, Guastavino & Others* performed by Bernarda Fink, Marcos Fink, and Carmen Piazzini, Harmonia Mundi HMC 901892, 2006.

originated in Argentine folk music. The *Generación del Centenario*, however, was not the first to incorporate elements of folk music into its compositional style.

The generation of composers that was active in the late nineteenth and early twentieth centuries was the first to integrate aspects of Argentine folk music into their compositions. They were known as the *Generación del 900* (“Generation of 1900”),⁸¹ and developed a uniquely Argentine compositional style. Their goal was to establish a national school of composition that had high artistic standards similar to the European music of the time, but with the added criterion of creating music that was distinctly Argentine.⁸² This quest led them to synthesize European compositional techniques with elements of Argentine folk music. The most distinguished member of this group of composers was Alberto Williams (1862-1952). He is generally considered to be the father of this musical movement in Argentina,⁸³ as he consistently infused his compositions with an Argentine flavor.⁸⁴ Williams and his colleagues created a national compositional style that continued to be developed by notable composers from the *Generación del Centenario*, including Felipe Boero (1884-1958), Carlos López Buchardo (1881-1948), Manuel Gómez Carrillo (1883-1968), Luis Gianneo (1897-1968), and Floro Ugarte (1884-1975). The national style of composition was further cultivated by composers such as Julián Aguirre (1868-1924), José André (1881-1944), Pascual De Rogatis (1880-1980), Emilio Dublanc (1911-1990), Constantino Gaito (1878-1945), Gilardo Gilardi (1889-

⁸¹ Ibid.

⁸² Ibid.

⁸³ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs: Prentice-Hall, Inc., 1979), 106.

⁸⁴ Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Y. Cromwell Company, 1945; reprint New York: Da Capo Press, 1972), 80 (page citations are to the reprint edition).

1963), Carlos Guastavino (1912-2000), Ángel Lasala (1914-2000), Athos Palma (1891-1951), Julio Perceval (1903-1963), and Luis Sammartino (1888-1973).⁸⁵

Argentina's folk tradition provided an abundance of dances and songs, exhibiting many different styles, from which composers could draw their inspiration. Among these songs and dances are the "sentimental *Vidalita*, the prancing *Gato*, the lively *Pericón*, the picaresque *Escondido*, the leisurely *Ranchera*, the melancholy *Estilo*,"⁸⁶ as well as many others. In *Music of Latin America*, Slonimsky writes that Carlos Vega, a well-known and highly respected Argentine musicologist and folklorist, listed 130 traditional Argentine songs and dances in his *Danzas y Canciones Argentinas*. Vega further qualified this list by stating that it was likely incomplete.⁸⁷ Many of the songs and dances, such as the *Vidalita*, *Milonga*, *Gato*, *Cifra*, and the *Estilo* came from the *gaucho* tradition.

The *gaucho* played an important role in the dissemination of Argentine folk music throughout the countryside and into urban areas. In the late nineteenth century, as a response to the influx of immigrants, there was an interest in endowing circus productions and theatrical performances with distinctive national content, including musical acts. *Payadores*, the most skilled of *gaucho* musicians, were hired to perform in Argentine circuses,⁸⁸ and *gaucho* characters, as well as their lifestyle and customs, were often portrayed in staged dramas.⁸⁹ These performances and portrayals helped to

⁸⁵ Allison L. Weiss, "Argentina," in *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano*, ed. Maya Hoover (Bloomington: Indiana University Press, 2010), 1-2.

⁸⁶ Slonimsky, *Music of Latin America*, 74.

⁸⁷ *Ibid.*

⁸⁸ Deborah Schwartz-Kates, "The *Gauchosco* Tradition as source of National Identity in Argentine Art Music (ca. 1890 - 1955)" (PhD diss., The University of Texas at Austin, 1997), 277-280.

⁸⁹ *Ibid.*, 280-282.

strengthen the Argentine population's connection to, and knowledge of, their own folk music, as well as create a sense of kinship with the *gaucho*.

Salons also played a role in bringing popular music to the upper classes. Although some salons presented primarily European classical music, there were others that incorporated Argentine music.

Nicanor Albanellos (1810-1891), an exquisite guitarist...was captivated by the expressive idioms of the "folk" and invited both cultivated musicians and *gente de pueblo* [common people] to participate in his musicales. Thus, in his salon, not only erudite art music but also popular songs and guitar music were heard. In this way, Albanellos helped bridge the gap between classical and popular styles by providing a meeting ground through which folk and art-music traditions could intermix.⁹⁰

At least one composer was exposed to Argentine folk and popular music in this setting.

Francisco Hargreaves (1849-1900) was closely connected to Albanellos and his salon, and heard many performances of Argentine folk genres there that may have been at least partially responsible for inspiring his *Aires nacionales*.⁹¹ Other composers may have encountered and been inspired by a variety of folk and popular music in similar salon settings.

3.4 Melodic characteristics of Argentine folk music

Although the Argentine folk-music tradition includes a vast number of different types of songs and dances, it is possible to make some general observations about the rhythmic and melodic characteristics of the music. Deborah Schwartz-Kates highlights a number of interesting aspects of Argentine melodies in her dissertation entitled "The

⁹⁰ Ibid, 283-284.

⁹¹ Ibid, 284.

Gauchosco Tradition as a source of National Identity in Argentine Art Music (ca. 1890–1955).”⁹² While the use of major and minor scales is common, there are also examples of Argentine folk-melodies that use bimodal, minor hexatonic, dorian, and pentatonic scales. The phrase structure of the melodies is typically symmetric, consisting of two- or four-bar phrases. These short melodic units are repeated, modified, and used in sequence. The melody frequently resolves to the third scale degree at cadential points and it is common for the melody to remain above this note throughout a piece. Schwartz-Kates goes on to describe structurally significant melodic pitches and the general contour of Argentine melodies:

Both the fifth and third frequently serve as structural scalar pitches, with many melodies gravitating around an embellished dominant before descending to the mediant. The contour of Argentine gaucho music is generally descending. Most melodies begin at the top of the range and descend throughout or ascend quickly and then follow a slow sequential descent. This downward motion manifests itself especially at the ends of phrases, even in the small proportions of pieces in which contours other than descending appear.⁹³

Another common characteristic of Argentine music highlighted by Schwartz-Kates is the use of parallel thirds or sixths that shadow the melody.

Composers of Argentine art song incorporated aspects of typical folk-melodies into their compositions to varying degrees. One art song that exemplifies a number of stereotypical characteristics of Argentine melody is Alberto Ginastera’s “Canción al árbol del olvido”⁹⁴ (see Figure 3.1). The opening melodic motive (mm. 4–5 of the vocal line) is repeated and modified throughout the song. Written in F-minor, the first four measures of

⁹² Schwartz-Kates, “The *Gauchosco* Tradition as source of National Identity.”

⁹³ *Ibid*, 193.

⁹⁴ Alberto Ginastera, *Canción al árbol del olvido* (Buenos Aires: Melos Ediciones Musicales S. A., 2008).

the melody use the interval of a semitone as its foundation (C–Db; the fifth and sixth scale degrees). The rhythmic alterations applied to the opening melodic motive follow the natural rhythm of the text and help maintain the listener’s interest in an otherwise stagnant melody. Also, the overall descending contour of the melody highlights

Lento ♩ = 54

En mis pa-gos hay un ár-bol

7

Que del ol - vi-do se lla-ma. Al que van a des - pe - nar - se, Vi-da-li-tay,

11 *ritard.* - - - - - *a tempo*

Los mo-ri-bun - dos del al- ma. _____

ritard. - - - - - *a tempo* **p** *espressivo*

Figure 3.1 – “Canción al árbol del olvido” by Alberto Ginastera (mm. 1–16)⁹⁵

⁹⁵ Ibid, 1.

structurally significant scale degrees. In m. 4, the vocal line begins on the dominant, C, hovering around and decorating this pitch until it begins its descent in m. 9. It passes through a raised third scale degree, A[♯], before cadencing on the mediant in m. 12.

Although the melody does dip beneath the third scale degree three times over the course of the song (e.g., m. 10), it only remains below this note momentarily and one can argue that these brief excursions are simply ornamentations of the subdominant as the melody quickly rises again before it falls to the mediant at the cadence (m. 12).

3.5 Rhythmic characteristics of Argentine folk music

In addition to the general melodic observations that can be made about Argentine melodies, one can make broad statements regarding common rhythmic characteristics. For instance, Argentine composers often experiment with metrical stability and instability. Sometimes they accomplish this by simply accenting unaccented beats in a measure. At other times triplet rhythmic patterns are inserted into songs written in duple meter, or duple patterns into triple meter, either as three-against-two cross-rhythms or as hemiolas. This can be observed on a local level, where groups of one or two measures interfere with the established rhythmic flow of the song, or on a larger scale as some folk-songs and dances adopt overall rhythmic patterns in which the meter of the music alternates between triple and duple time, constantly shifting the rhythmic accents in the music.

The incorporation of these types of rhythmic gestures into Argentine art songs is easy to observe. Measure 7 of Ginastera's "Canción al árbol del olvido" (Figure 3.1) is a prime example of the insertion of triplets into a duple meter song. In this case, the piano

accompaniment remains steady in the duple meter while the vocal line adopts the triplet pattern. The creation of cross-rhythms in this manner is a common characteristic of Argentine music.

Although Carlos Guastavino does not explicitly indicate a metric change from the 6/8 time signature of “Mi viña de Chapanay,” the rhythmic stress in the music clearly resembles an alternating meter of 6/8 and 3/4 time (see Figure 3.2). This is perhaps easiest to observe in the vocal line. The rhythmic stress in the first full measure of the

10

Con el al - ba me le - van - to por - que de - bo cui - dar la
ne - ro y en fe - bre - ro la ho - ja - ras - ca le voy qui

f con alegría

14

vi - ña De - li - ca - da co - mo u - na ni - ña es mi vi - ña de Cha - pa -
tan - do con fi - ne - za des - pam - pa - nan - do a mi vi - ña de Cha - pa -

Figure 3.2 – “Mi viña de Chapanay” by Carlos Guastavino (mm. 10–17)⁹⁶

⁹⁶ Carlos Guastavino, “Mi viña de Chapanay,” *Doce canciones populares* (Buenos Aires: Melos Ediciones Musicales S. A., 2011), 34.

vocal line (m. 11) follows the typical pattern of a 6/8 time signature, accentuating beats one and four most strongly. In other words, the rhythmic stress falls on the characteristically strong beats of a compound duple meter, the first and fourth eighth-notes of the measure. This pattern changes in the next measure, where the first, third, and fifth eighth-notes are stressed, and it seems more like a simple triple rhythmic pattern. The rhythmic structure of the music alternates between these two patterns for the first eight measures after the vocal entry on the pick-up to m. 11 (mm. 11–18). However, Guastavino breaks the pattern in mm. 19–22 (see Figure 3.3) by inserting three

18

nay de-li ca-da co-mo u-na ni-ña es mi
 nay con fi-ne-za des-pam-pa-nan-do a mi

21

1. vi-ña de Cha-pa-nay. En e-nay. Con el
 2. vi-ña de Cha-pa-nay. Con el

Figure 3.3 – “Mi viña de Chapanay” by Carlos Guastavino (mm. 17–24)⁹⁷

⁹⁷ Ibid, 35.

consecutive 6/8 measures and delaying the return of a sense of 3/4 time. This adds to the metrical instability of the song and heightens its rhythmic interest.

One example of a song where the composer plays with the metrical stability of the music to an even greater extent is “Prendidos de la mano,” from the song-set entitled *Cinco canciones argentinas*,⁹⁸ written by Carlos López Buchardo. As is the case with “Mi viña de Chapanay,” the 6/8 time signature remains constant throughout “Prendidos de la mano.” However, the rhythmic stress of the music often deviates from patterns that

16 *p*
 Vie-nen ba-jan-do el fal - de - o Fe-li - cin-da y su Ci - ria - co. Vie-nen

21
 los dos, en si - len - cio, pren-di - di-tos de la ma - no.

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Figure 3.4 - "Prendidos de la mano" by Carlos López Buchardo (mm. 16–24)⁹⁹

⁹⁸ Carlos López Buchardo, *Cinco canciones argentinas* (Buenos Aires: Melos Ediciones Musicales S.A., 2008).

⁹⁹ Carlos López Buchardo, “Prendidos de la mano,” *Cinco canciones argentinas* (Buenos Aires: Melos Ediciones Musicales S.A., 2008), 3-4.

are usually associated with a 6/8 time signature. López Buchardo's musical setting for the first stanza of Miguel Camino's poetry can be found in Figure 3.4. If one takes into consideration the groupings of notes, and the beaming for the eighth notes in particular, it is easy to see that López Buchardo has incorporated an alternating meter. To further augment rhythmic interest, he adds emphasis to the second eighth-note of the 6/8 measures (mm. 17, 19, 21) with tenuto markings in the piano accompaniment, thereby slightly obscuring the clarity of the downbeat. This shift of emphasis coincides with the syllabic stress of the text in mm. 17 and 21, but in m. 19 it creates the effect of two successive emphasized beats on the first and second eighth notes of the measure. López Buchardo breaks the pattern of the alternating meter in m. 22 and instead of shifting back to 3/4 time, he inserts duple rhythmic patterns in the vocal line and creates the illusion of a measure and a half of 2/4. The piano accompaniment underlines this metric shift by only articulating the strong beats in the measure. He continues to experiment with metrical stability in these ways throughout the song.

3.6 The influence of the guitar in Argentine art song

Another aspect of folk music that influenced the composition of Argentine art song was the prevalence of the guitar in the country's musical ensembles. The guitar has been a part of Argentine culture for hundreds of years, since the Spanish settled the area in the sixteenth century. Although it has undergone a few transformations over the years, the design of the six-stringed guitar is preferred. If one considers the fact that it is the

most popular instrument and is played all throughout the country,¹⁰⁰ it is not surprising that composers purposefully incorporated guitar-like gestures in their art songs.

Many composers referenced the guitar by imitating this instrument in the piano accompaniment. However, some composers specifically acknowledge the influence that the guitar has had on the development of music in Argentina and explicitly mention the instrument. For example, Ángel E. Lasala includes the instruction *Como guitarra* (“like the guitar”) in the opening measure of the piano introduction for the first two songs in *Cantares*.¹⁰¹ In “Serrana,” the second song of the set, he goes one step further and begins with two iterations of sustained, arpeggiated chords that consist of the pitches E-A-D-G-B-E, or the open strings of the guitar, when standard tuning is used (see Figure 3.5). Lasala was not the only composer to use this chord in reference to the guitar; Ginastera used the same chord as a way of infusing his music with elements of the Argentine style



Figure 3.5 - “Serrana” by Ángel E. Lasala (m. 1)¹⁰²

¹⁰⁰ Isabel Aretz, *El folklore musical argentino* (Buenos Aires: Melos Ediciones Musicales S. A., 2010), 55–56.

¹⁰¹ Ángel E. Lasala, *Cantares* (Buenos Aires: Melos Ediciones Musicales S. A., 2009).

¹⁰² Ángel E. Lasala, “Serrana,” *Cantares* (Buenos Aires: Melos Ediciones Musicales S. A., 2009), 10.

of composition. In mm. 18 and 20 of “Triste,”¹⁰³ Ginastera presents a gesture similar to the opening of Lasala’s “Serrana” (see Figure 3.6).

17

ba - jo de un li - món ver - de don - de el a - gua no co - rri - a

p

Figure 3.6 - "Triste" by Alberto Ginastera (mm. 17–20)¹⁰⁴

Art song composers also attempted to imitate specific guitar-playing techniques in the piano accompaniments. They used chordal figures to emulate the *rasgueo*, or strumming technique. Such passages often contained rolled-chord symbols, or a more specific form of notation for the same kind of gesture, such as arpeggiated 32nd or 64th note chords, in which each note in the chord is tied to a subsequent chord (see Figure 3.7). The piano articulates and holds each note as if it were strummed and then left to ring by a guitarist for a short while before stopping the chord. At other times, composers imitated the *punteo*, or plucked guitar-style, a common technique used by guitarists for introductions and interludes of vocal works where the guitar was featured.¹⁰⁵ This type of guitar playing was also mimicked by using arpeggiated chords; however, in this case each individual note is not prolonged. Sometimes these kinds of passages included staccato

¹⁰³ Alberto Ginastera, “Triste,” *Cinco canciones populares argentinas* (Buenos Aires: Ricordi Americana S. A. E. C., 1991), 7–8.

¹⁰⁴ *Ibid*, 7.

¹⁰⁵ Schwartz-Kates, 199.

markings, to further simulate the sound of each note beginning with the action of a string being plucked.

Melancólicamente

Figure 3.7 - “Si lo hallas...” by Carlos López Buchardo (mm. 1–6)

It is not difficult to imagine the accompaniment that Guastavino provided for “El sampedrino”¹⁰⁶ being played on a guitar. In fact, Guastavino himself transcribed the song for guitar and voice in 1965,¹⁰⁷ two years after its original composition for voice and piano. The music Guastavino used to set the verses creates a sense of melancholy, presented in a simple style that Jonathan Kulp describes as “unapologetically folkloric.”¹⁰⁸ Written in D minor, the harmonic support for the vocal line in the

¹⁰⁶ Carlos Guastavino, “El sampedrino,” *Doce canciones populares* (Buenos Aires: Melos Ediciones Musicales S. A., 2011), 6–8.

¹⁰⁷ Mansilla, 195.

¹⁰⁸ Jonathan Kulp, “Carlos Guastavino: A Study of His Songs and Musical Aesthetics” (PhD diss., The University of Texas at Austin, 2001), 209.

accompaniment consists of arpeggiations of a single chord in each measure, and shifts to a different chord on the downbeat of each measure (See Figure 3.8). This arpeggiated reference to the guitar is quite clear.

Lento ♩ = 46 (♩ = 92)

Soy na-ci-do en San Pe-dro pa' que lo se - pa

p *delicado*

p *armonioso*

6

u - nos vien - tos me tra - en yo - tros me lle - van.

Figure 3.8 - “El sampedrino” by Carlos Guastavino (mm. 1–9)¹⁰⁹

The allusion to the guitar in “El sampedrino” may be more than simply a reference to typical Argentine folklore. In order to understand the guitar’s significance, a more detailed analysis of the song is needed. The consistent texture and mood of the music in the verses changes drastically for the refrain, which begins in m. 26 (see Figure 3.9). This change is heard harmonically and texturally, shifting from D minor to D major,

¹⁰⁹ Guastavino, “El sampedrino,” 6.

and from simple guitar-like arpeggiations to a more pianistic accompaniment. At first glance this musical shift seems to indicate a change in poetic perspective. However,

Figure 3.9 - "El sampedrino" by Carlos Guastavino (mm. 24–29)¹¹⁰

Jonathan Kulp provides another possible explanation. He suggests that the musical contrast may further be intended to reflect a difference in social class and thus in the musical context, of the characters found in the poetry, the *Sampedrino* (“the man from San Pedro”) and the woman for whom he is pining.

Guastavino’s musical setting portrays the differing social strata and the Sampedrino’s state of mind perfectly. The first section is in D minor, with an accompaniment that imitates the guitar, a typical peasant instrument. Its sparse texture, also illustrates the loneliness of the Sampedrino. The refrain section switches to D major, and the left hand of the piano continues the pattern set up in the “a” section, but also adds a doubling of the voice part at the octave and sixth above in the right hand. The right hand follows the voice in this way through the whole refrain. The style is reminiscent of the quaint parlor songs of the 19th century appropriate for young ladies to play. (It is even marked “delicadísimo, armonioso”). The accompaniment has also become “piano music” with the introduction of the right-hand thirds doubling the voice. This is important because the piano was the appropriate instrument for young women to play of the middle class. While the guitar pattern is still present, it sounds more stylized now, only a vague memory in the context of this simple texture idiomatic to the piano. The Sampedrino

¹¹⁰ Ibid, 7–8.

is in a nostalgic reverie, perhaps imagining his beloved accompanying him on her piano as she once accompanied him in life.¹¹¹

Another Guastavino expert, Silvina Luz Mansilla, disagrees with Kulp, stating that the music Guastavino writes for the refrain is not necessarily a pianistic reference nor an indication that the *Sampedrino* and his beloved are not part of the same social class. Mansilla argues that Guastavino's use of parallel thirds in the right hand throughout the refrain, and the simple to moderate degree of technical difficulty in the pianistic gestures, are indications that Guastavino was simply writing in the popular and accessible style that he adopted in the mid- to late-1960s, rather than alluding to a relationship in which the two partners inhabit different social classes.¹¹² Although Mansilla's evaluation of the music may be correct, it fails to address the musical shift from the verses to the refrain. Kulp's conjecture points to a deeper meaning that may have been part of Guastavino's compositional process. His explanation for the stylistic musical difference certainly adds depth to the protagonist's story and gives performers a cultural, as well as a musical context within which to develop a dramatic focus as they prepare the song.

Perhaps the more important aspect of Kulp's analysis of the song is his identification of the guitar as "a typical peasant instrument." Guastavino's use of a guitar-like accompaniment in the verses of "El sampedrino" musically points towards the instrument of the *gaucho*, contextualizing the man from San Pedro within this peasant way of life. Not only does the poet's choice of words link this song with the *gauchesco* tradition (as discussed in chapter 2), but the idiomatic figure within the accompaniment reinforces that connection. In this way, Guastavino, as well as composers of other songs

¹¹¹ Kulp, "Carlos Guastavino," 210.

¹¹² Mansilla, 196.

with explicit musical references to the guitar, strengthens the bond between Argentine art songs and the national symbol of the *gaucho*.

Sometimes Argentine composers allude to more than one style of guitar-playing at the same time in art song accompaniments. It is as if they are trying to simulate the presence of a guitar duo or ensemble as they imitate both the *punteo* and *rasgeo* styles of guitar-playing simultaneously. This technique can be found in the introduction to Alberto Ginastera's "Canción a la luna lunanca,"¹¹³ especially in mm. 17–24 (see Figure 3.10). The right hand represents the guitarist that is strumming, and the left hand plucks out arpeggiated chords. This compositional device is taken one step further by Carlos López Buchardo in "Prendiditos de la mano"¹¹⁴ (see Figure 3.11). In this case it is the right hand

17

mf

p

22

mf

p

Al co - rral del ho - ri - zon - te Va en

Figure 3.10 - "Canción a la luna lunanca" by Alberto Ginastera (mm. 17–26)¹¹⁵

¹¹³ Alberto Ginastera, *Canción a la luna lunanca* (Buenos Aires: Melos Ediciones Musicales S.A., 2008).

¹¹⁴ López Buchardo, "Prendiditos de la mano."

¹¹⁵ Ginastera, *Canción a la luna lunanca*, 1.

of the piano accompaniment that exhibits the *punteo* technique, while the left hand uses the more chordal, *rasgueo* style. López Buchardo includes staccato articulation markings for many of the “plucked” notes in the right hand, and a number of the strummed chords in the left hand are marked with broken chord symbols, making the imitation of the guitar that much more realistic.

The image shows a musical score for the piece "Prendiditos de la mano" by Carlos López Buchardo, covering measures 8 to 15. The score is written for piano and is in G minor (three flats) and 3/4 time. The right hand (treble clef) features a melodic line with staccato markings (stacc.) and slurs. The left hand (bass clef) provides a harmonic accompaniment with broken chords and is marked with "Ped." (pedal) symbols. The dynamics are marked as *p con gracia* (piano, with grace) and *f marcato* (forte, marked). The score includes a key signature change from three flats to two flats (F major) at measure 12.

Figure 3.11 - “Prendiditos de la mano” by Carlos López Buchardo (mm. 8–15)¹¹⁶

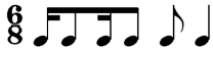
3.7 The influence of folk songs and dances on Argentine art song

Another distinct feature of Argentine art songs is the incorporation of characteristics of national folk songs and dances. While the rhythmic patterns found in the songs and dances may have provided a sense of familiarity and accessibility for their

¹¹⁶ López Buchardo, “Prendiditos de la mano,” 2 - 3.

original Argentine audiences, they also infuse many of these songs with an excitement and vigour that is not commonly found in other art song traditions.

The *zamba*

One of the folk dances that was frequently incorporated into Argentine art songs is the *zamba*.¹¹⁷ Traditionally, the musical forces for this dance did not include any vocalists, and the music was performed in a slow to moderate tempo.¹¹⁸ One of the distinguishing features of the music is the syncopated rhythm. Most *zambas* are notated in a 6/8 time signature in which hemiolas and other kinds of syncopation are prevalent. In some *zambas*, such as Guastavino's "Abismo de sed,"¹¹⁹ hemiolas are so common that the rhythmic pattern in the vocal line resembles an alternating meter of 6/8 and 3/4 time, despite the fact that the time signature remains the same throughout the song (see Figure 3.12). Like many examples of this type of song, "Abismo de sed" uses a one-measure rhythmic motive as the foundation for the piece. This rhythm can be found in the piano accompaniment throughout the song:  (e.g., m. 13). It is a slight variation on the second of the following three rhythmic patterns that Schwartz-Kates lists as characteristic of the *zamba*.¹²⁰



¹¹⁷ Although the names of the dances share the same pronunciation, the Brazilian *samba* and the Argentine *zamba* do not share common roots.

¹¹⁸ Schwartz-Kates, 256.

¹¹⁹ Carlos Guastavino, "Abismo de sed," *Doce canciones populares* (Buenos Aires: Melos Ediciones Musicales S. A., 2011), 20–22.

¹²⁰ Schwartz-Kates, 257.

One rhythm that Guastavino uses repeatedly in the melodic line of “Abismo de sed” is simply a reversal of the two beats of the third rhythmic pattern (e.g., m. 13).

12

Me es - tán gri-tan-dolos bom - bos_ men-sa - je de so-le - dad_____ mitris-

17

te - za pi - de vi - no_ pa - ra po-ner - se a can - tar_____ mi tris

21

te - za pi - de vi - no pa - ra po-ner - se a can - tar._____ Des-

Figure 3.12 - “Abismo de sed” by Carlos Guastavino (mm. 12–24)¹²¹

¹²¹ Guastavino, “Abismo de sed,” 20–21.

Guastavino's song also remains true to the traditional form of the *zamba* genre, as described by Schwartz-Kates:

Formally, the *zamba* remains flexible within the limits of certain compositional parameters. Like the *gato*, it relies on a basic formal unit consisting of two musical ideas (AB), each of which corresponds to a four-measure phrase (4+4). In the *zamba*, the first and second phrases of this unit can recur, resulting in periods of AAB (12 measures), ABB (12 measures) or AABB (16 measures). This period repeats from one to three times without intervening interludes, but an optional introduction and coda can frame the entire periodic segment.¹²²


Guastavino uses an ABB¹ structure in "Abismo de sed", with an introduction and a coda. The first musical idea (A) begins after a twelve-measure introduction, with the pick-up to m. 13. The second four-measure phrase (B) starts with the upbeat to m. 17. The repetition of the B material is slightly altered, intensifying the declamation of the same text (pick-up to m. 21–m. 24). This ABB¹ structure is repeated before the coda, which acts as a refrain in this case, repeating the same text for both iterations of the same music.

The *gato*

Another dance that is commonly incorporated into Argentine art songs is the *gato*. Like the *zamba*, the *gato* is characterized by its rhythmic vigour. The *gato* also uses a combination of compound duple and simple triple meter and is performed in a brisk tempo. Although scores do not usually indicate a shifting pattern of 6/8 and 3/4 time, the prevalent use of hemiolas in the melodic line imply an alternating meter. It is also common for the accompaniment to remain in a 3/4 rhythmic pattern with a steady pulse of quarter notes while the melody continually shifts from 6/8 to 3/4.¹²³ Alberto

¹²² Schwartz-Kates, 257-258.

¹²³ Ibid, 249.

Ginastera's "Gato," from his set of songs entitled *Cinco canciones populares argentinas*,¹²⁴ is a great example of the incorporation of this folk-dance genre into the art song repertoire (see Figure 3.13). The left hand of the piano accompaniment provides a steady quarter note pulse throughout the song, with the exception of the final three measures, as the vocal line constantly shifts between 6/8 and 3/4 time. Ginastera also incorporated the *gato*'s most common rhythmic motive, , in the vocal line throughout the song.



26 *sempre f*

El ga-to de mi ca - sa__ es muy gau - chi - to__

f

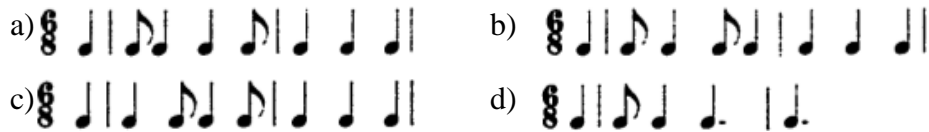
Figure 3.13 - "Gato" by Alberto Ginastera (mm. 26–29)¹²⁵

The first phrase of the vocal line exhibits two iterations of this motive. Although m. 26 begins with three eighth-notes, the syllabic stress of the word "gato" (pronounced [ˈya to]) enables the singer to accent the vocal line in such a way that the rhythmic motive is implied. The rhythmic motive that defines the *gato* is repeated in m. 28, and can be found throughout the song. Schwartz-Kates also lists the following derivations of this

¹²⁴ Alberto Ginastera, "Gato," *Cinco canciones populares* (Buenos Aires: Ricordi Americana S. A. E. C., 1991), 14–20.

¹²⁵ Ginastera, "Gato," 15.

figure as common rhythmic patterns in the genre.¹²⁶ The main characteristic they share is two groupings of a quarter-note and an eighth note in a 6/8 measure, usually followed by a measure of three quarter-notes.



Composers often take liberties with the form when incorporating elements of the *gato* into art songs. Robert Edwin Fogal describes the traditional folkloric form in his dissertation, “Traditional Music and the Middle Class: A Case Study of Mercedes, Province of Buenos Aires, Argentina.”¹²⁷

After an eight-measure introduction, the verses of the first quatrain are generally repeated in pairs or, as in northern Argentina, only the first two verses are repeated. Each pair of verses is set to four measures of music. A guitar interlude follows the first quatrain, and the second quatrain is sung to a similar melody but without repetition. This structure is repeated for a second pair of quatrains.¹²⁸

Instead of simply using eight measures, Ginastera expands the introduction to twenty-five measures. He retains the four-measure phrases for each pair of verses, with the exception of the final phrase of each pair of quatrains, in which the final syllable is set to a long, held note, extending the phrase by a number of measures. Ginastera is also more liberal in his use of interludes.

¹²⁶ Schwartz-Kates, 250.

¹²⁷ Robert Edwin Fogal, “Traditional Music and the Middle Class: A Case Study of Mercedes, Province of Buenos Aires, Argentina” (PhD diss., Indiana University, 1981).

¹²⁸ Fogal, 212.

The *chacarera*

Another common dance that is referenced in Argentine art songs is the *chacarera*. It shares some features with the *gato*; therefore, to someone unfamiliar with the intricacies of the genres, it can be difficult to differentiate between the two. One of the most significant characteristics which the *chacarera* and the *gato* share is the eighth-quarter-quarter-eighth note rhythmic pattern in a lively 6/8 time signature. Other rhythmic similarities exist as well. The use of hemiola is also common in the *chacarera* to the extent that it gives the illusion of an alternating meter, and the accompaniment usually maintains a steady quarter-note pulse (often in the left hand) while the melodic line shifts between 6/8 and 3/4 meters. To distinguish between *chacareras* and *gatos* one must examine the melodic and harmonic aspects of the music. *Chacareras* tend to use pentatonic or hexatonic scales,¹²⁹ while *gatos* are typically written using major modes. Another feature unique to the *chacarera* is an irregular change of harmonic rhythm.

The *vidalita*

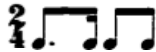
One particularly interesting type of song written by Argentine composers is known as the *vidalita*. It is a melancholic song that incorporates the folk-genre of the same name and uses love poems as its subject matter. An intriguing aspect of art song renditions of the *vidalita* is the fact that many composers not only used the rhythmic motive that characterizes this folk-song (♩.♩.♩.♩.♩), they often used the same melody.¹³⁰ Choosing from a variety of texts, composers devised their own arrangements

¹²⁹ Schwartz-Kates, 266.

¹³⁰ Ibid, 221.

of supporting musical material, and melded this with the traditional melody. Some composers did not stray far from the original folk-song. Alberto Williams's setting of the *vidalita*, for example, retained the original melodic line, the harmonic rhythm of one change of harmony per measure, and the characteristic rhythmic motive (see Figure 3.14). The melodic line in Julián Aguirre's "Vidalita" resembles the melody found in Williams's song of the same name, but the accompaniment is quite different (see Figure 3.15). The repetitions of melodic phrases also vary between the two songs. Other composers, such as Andrés Gaos, incorporated the characteristic rhythmic pattern of the song, but altered the melodic material in the vocal line (see Figure 3.16).

The *milonga*

Most of the folk-music styles incorporated into the art song tradition have pure rural roots, but the *milonga* is an exception. This dance is an urbanization of rural genres such as the *cifra* and the *estilo*, developing when former *gauchos* found themselves in an urban setting and were forced to adapt to a modern way of life.¹³¹ In Buenos Aires they encountered fashionable styles of music such as the Cuban *habanera* and the Andalusian *tango*. Incorporating elements of both rural and urban traditions, the *milonga* retained the lyrical, Argentine style of folk singing while integrating the rhythmic pattern characteristic of both of the urban dances that influenced it: . The distinguishing characteristics of the *milonga* include this recurring rhythm, as well as its melodic contour.

¹³¹ Fogal, 126–127; and Schwartz-Kates, 226–227.

Andante mesto

dolce

En el al - ma mí -

pp *m.s.*

(Ped.) *simile*

6

a No bri-lla el sol Des-de que te fuis - te. Des-de que te fuis - te No bri-lla el sol

f

11

dim. e rall. *pp*

En el al - ma mí - a. En el al - ma mí - a.

dim. e rall. *pp*

Figure 3.14 - "Vidalita" by Alberto Williams (mm. 1–15)¹³²

¹³² Alberto Williams, *Vidalita* (Buenos Aires: La Quena, 1941), 1.

Moderato

Des-de que te fuis - te, mi a-man-te bien, No hay un dul-ce dí - a:

pp
(Imitando el Corno)

Ped. * Ped. * Ped. * Ped. *

5

Des-de que te fuis - te mi a-man-te, bien, No hay un dul - ce dí -

sempre pp

2 Ped. * Ped. * Ped. *

8

a: Pá - li-das las ho - ras pa-sar se ven ¡Po-bre Suer-te mi -

sonoro
p

Ped. Ped. * Ped. * Ped. *

Figure 3.15 - "Vidalita" by Julián Aguirre (mm. 1–11)¹³³

¹³³ Julián Aguirre, *Vidalita* (Buenos Aires: n.p., n.d.), 1.

Lentamente

p Tie - ne mi chi - ni - ta vi - da - li - ta u - nos o - jos ne - gros

5 que de a - mor te en - cien - den vi - da - li - ta y trai - cio - nan lue - go

9 Des - tro - zó mi al - ma vi - da - li - ta y aún la si - go a - man - do

Figure 3.16 - "Vidalita" by Andrés Gaos (mm. 1–12)¹³⁴

¹³⁴ Andrés Gaos, *Vidalita* (Buenos Aires: Asarista, n.d.), 1.

The melody usually extends an octave, beginning with higher pitches and descending through the phrase to a cadence of leading tone–tonic...Sung syllabically, the texts can be autobiographic, sentimental or romantic, philosophic or patriotic. Regardless of the theme, the text nearly always communicates attitudes and opinions of the performer.¹³⁵

While the overall contour of the melody conforms to the traditional descending Argentine pattern, the melodic motion to the tonic at cadential points, as opposed to the third as in other folk-styles, is an indication of foreign influences on the *milonga*.¹³⁶

“Milonga calabacera,”¹³⁷ by Alberto Williams, incorporates a number of characteristic features of this folk-genre. The essential rhythm of the *milonga* can be found in the piano accompaniment, throughout the song. The only time the dotted-eighth, sixteenth, eighth, eighth-note pattern in the left hand is broken is for a short interlude in mm. 36–39 (see Figure 3.17). In these measures the rhythm is changed slightly so that

The image shows a musical score for measures 36-40 of "Milonga calabacera" by Alberto Williams. It consists of a vocal line and a piano accompaniment. The vocal line starts at measure 36 with a rest, followed by the lyrics "Con el ra-bo en-tre las pier-nas, co-mo". The piano accompaniment features a characteristic dotted-eighth, sixteenth, eighth, eighth-note pattern in the left hand, which is broken in measures 36-39. The score includes dynamic markings such as *p* and *dim.*

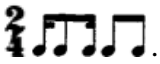
Figure 3.17 - "Milonga calabacera" by Alberto Williams (mm. 36–40)¹³⁸

¹³⁵ Fogal, 127.

¹³⁶ Schwartz-Kates, 232 - 233.

¹³⁷ Alberto Williams, "Milonga calabacera," *Canciones de la Pampa y de las Sierras* (Buenos Aires: Gurina & Cía, n.d.), 53 - 55.

¹³⁸ *Ibid*, 55.

the dotted-eighth note on beat one becomes a sixteenth followed by an eighth, a rhythmic pattern that is also commonly found in the *milonga*: .

The overall melodic contour descends, as is customary in *milongas*, and although it is not immediately obvious, the melody frequently moves through the leading-tone to the tonic at cadential points (see Figure 3.18). For example, the descending motion of the opening vocal line is obvious as there is mostly downward stepwise motion from the C on the pick-up to m. 4 and cadencing on the downbeat of m. 7. On the second beat of

Allegretto ♩ = 120



f No me

f

Ped.

4

pp

mi-res co-mo mi-ran las le-chu-zas, Por-que me a-sus-tas, Por-que me em-bru-jas Mi-ra-

pp

simile

Figure 3.18 - "Milonga calabacera" by Alberto Williams (mm. 1-7)¹³⁹

¹³⁹ Ibid, 53.

m. 5, Williams includes an upward leap from D to B, followed by a mostly scalar descent. Once the melodic line reaches D again, the same leap brings the melody back up to B. Following two notes of stepwise descending motion the melodic line leaps back up to C, the pitch on which the melody began, and then back down to G. Although the melodic line moves down in pitch after the two statements of the leading tone in mm. 5 and 6 and does not seem to resolve to the tonic, if one considers the downward scalar sequences following the iterations of the leading tone as ornamentation and prolongation, then a traditional resolution to the tonic is achieved.

The text and the manner in which Williams sets it to music in “Milonga calabacera” are also consistent with traditional *milongas*. As one can see by examining the score, the text is set syllabically. It is also autobiographical in nature and expresses the attitude of the protagonist toward the woman with whom he is in love. Although the text is indicative of an unrequited love, as he is frustrated with the way that she treats him and is threatening to leave and never come back, the theme is still romantic in nature.

The defining rhythmic pattern of the *milonga* is also a trademark of the Argentine *tango*. Despite the similarity in their rhythmic patterns, composers rarely identified connections to the latter dance. The *tango* is currently one of Argentina’s most recognized and celebrated cultural symbols. However, composers did not readily draw their inspiration from this internationally renowned dance.

While the tango...presently dominates Argentine musical tastes, in the art music of the late-nineteenth and early-twentieth centuries, it played a relatively minor role owing to the social stigma attached to the genre, which was viewed as inappropriate for cultivated musical expression. Thus, the

works representing the tango come comparatively late, and are relatively few in number.¹⁴⁰

The stigma related to the *tango* was due to the nature of its pedigree. Its origins can be traced to houses of prostitution and it was meant to be a dramatic and erotic portrayal of the sexual act.¹⁴¹ Also, the dances were often suggestive of themes that were taboo, such as the relationships between pimps, prostitutes, and patrons. Such things were deemed as inappropriate for association with a tradition of song that was meant to display the value, beauty, and artistic merit of Argentine music.

3.8 Summary

The musical heritage of the nation gave Argentine composers a rich tradition from which they could draw their inspiration. Regardless of the reason behind their choice for remaining within a mostly tonal harmonic language, the music they wrote is a body of wonderfully accessible repertoire. These songs were culturally relevant, or at least a reminder of a rich musical heritage for the Argentine people, due to the stylistic features and references to folk-music that were incorporated into the compositional style of many art songs. The benefits of integrating Argentine art songs into the repertoire used in the voice studio will be discussed in the next chapter.

¹⁴⁰ Schwartz-Kates, 7 (in footnote).

¹⁴¹ Mark Brill, *Music of Latin America and the Caribbean* (Boston: Prentice-Hall, 2011) 354.

Chapter Four: The Pedagogical Appeal of Argentine Art Song

The incorporation of Argentine art song into the established body of standard vocal repertoire will be of great value, both in the voice studio and on the recital stage. The pedagogical appeal of these songs stems from the linguistic and musical features of the repertoire. The melodic simplicity of the folk music that influenced the development of the Argentine art song has advantageous implications for singers, especially those who have little experience or who are recovering from vocal injury. The narrow range of the melodic line in some Argentine songs makes it possible for pedagogues to add this repertoire to the commonly used seventeenth and eighteenth century Italian songs¹⁴² and expand the established repertory of ideal songs for inexperienced singers. These songs are also ideal for newly changed, pubescent male voices who only have access to a limited vocal range. The rhythmic aspects of Argentine songs also provide opportunities for singers to increase their comfort level with cross-rhythms and shifting meters. Furthermore, the simplicity of the rules of Spanish pronunciation, as well as the relative ease with which one can maintain a legato quality in the vocal line while singing in Spanish, contribute to the accessibility of the language, so much so that it rivals Italian in its “singability.”¹⁴³ In addition, the stylistic contrast of Argentine songs, in comparison to

¹⁴² One of the most common sources for this repertoire is *Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* (New York: G. Schirmer, Inc., 1948).

¹⁴³ As Nico Castel states in the preface to *A Singer's Manual of Spanish Lyric Diction*, the aspects of the Italian language that make it ideal for singing include “its long, accented vowels and the relatively high ratio of vowels to consonants, its legato

the established body of standard repertoire that is presently used by singers and pedagogues, creates a more varied repertory from which singers and pedagogues can select music appropriate for their needs.

4.1 Narrow melodic range

The folk-music-inspired melodic simplicity of Argentine art songs makes them ideal for use in the voice studio with less-experienced singers and with newly changed, pubescent male voices. As a general rule, singers who are active within with folk-music traditions have little formal vocal training, and therefore lack the technical mastery of the instrument necessary to be able to access the extremes of their vocal range. Consequently, the melodic parameters of the vocal line in most folk songs remain within a narrower range than is common in art songs in general. As examples of art songs within the Argentine repertoire that exhibit the influence of this aspect of folk music, Ginastera's "Canción al árbol del olvido" and "En la cuna blanca," Guastavino's "El sampedrino," "Vidala del secadal," "Canción de cuna del Chacho," and "Pueblito, mi pueblo..." Felipe Boero's "Ruego," and Ángel Lasala's "Serrana" all have a vocal line whose range remains narrowly within the span of an octave. There are also quite a number of songs in which the vocal range does not exceed a ninth.

Songs with such a limited vocal range allow less-experienced singers, and young male singers who have recently experienced voice change, to cultivate and solidify a healthy tone production and good technique in a comfortable range of the voice before

articulation, the total absence of glottal stops, and lack of aspiration in its plosive consonants." See Nico Castel, *A Singer's Manual of Spanish Lyric Diction* (New York: Leyerle Publications, 1994), 3.

moving on to explore the extremes of their range. In his discussion of the selection of solo vocal repertoire, Clifton Ware, an American pedagogue, suggests that “one of the singing teacher’s most important responsibilities is selecting repertoire that facilitates healthy vocalism.”¹⁴⁴ Ware continues by stating,

Since vocal production is the number one concern in the beginning stage of singing, repertoire is usually selected primarily on the basis of musical rather than textual considerations, as evidenced by the continually popular use of early Italian song literature.¹⁴⁵

Although the early Italian literature is great for the novice singer, it is difficult to keep a student engaged with an exclusive diet of these songs. Argentine songs with a narrow vocal range provide a freshness and diversity that can be added to the early Italian repertoire to expand the established repertory of ideal songs for inexperienced singers. Both the linguistic characteristics and musical elements of Argentine songs enable pedagogues to facilitate healthy vocalism in their students, allowing them to reinforce and expand further the skills possessed by a developing voice. The establishment of a healthy tone production in a student’s comfortable range ensures that he or she is less likely to develop unhealthy singing habits such as a tight jaw, or tension in the throat or upper body.¹⁴⁶

Although the songs listed above have a limited vocal range, they are by no means second-rate compositions. Nor do their easily accessible vocal lines translate into bland repertoire. These songs were not written for specific didactic purposes. They simply happen to function well as didactic repertoire for inexperienced singers as a result of their

¹⁴⁴ Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (Boston: McGraw Hill, 1998), 226.

¹⁴⁵ *Ibid*, 229.

¹⁴⁶ John Cooksey, *Working with the Adolescent Voice* (St. Louis: Concordia Publishing House, 1992), 48.

folk-music influence. In fact, these pieces are worthy of study and performance by beginning and more experienced singers alike. The lyrical melodies, interesting harmonies, stimulating rhythms, and engaging subject matter make these songs enjoyable for singers as well as audience members. Their moving, narrative poetry offers a dramatic challenge for the professional singer on par with any art song tradition.

4.2 Rhythmic challenges foster development of musicianship

While these songs with a narrow melodic range offer singers a chance to establish healthy vocal technique in a comfortable vocal range, they also provide opportunities to develop other aspects of a singer's musicianship. Argentine music is often rhythmically driven, with strong connections to dance forms. Many songs present students with rhythmic challenges to expand the types of rhythmic figures with which they are comfortable. For example, "Canción al árbol del olvido" by Alberto Ginastera gives students a chance to work on cross-rhythms: the student sings a triplet rhythmic pattern while the accompaniment maintains a simple, steady duple pattern (see m. 7 of Figure 4.1). Ángel Lasala's "Serrana" presents modest metrical challenges (see Figure 4.2) as well. While the overall time signature for the song is 3/4, Lasala has included a bracketed 6/8 time signature for the vocal part in m. 13. This is somewhat misleading, since the meter in the vocal line shifts back and forth between 6/8 and 3/4 throughout the middle section of the song (mm. 13-29), as indicated by Lasala's placement of stressed syllables in each measure. In addition, the singer must negotiate the shifting meter of the vocal line while the accompaniment emphasizes the off-beats with a consistently syncopated

rhythm distorting the natural momentum of its 3/4 meter. The rhythmic aspects of the two songs mentioned above (and many other Argentine art songs) may present some

Lento ♩ = 54

En mis pa-gos hay un ár-bol

pp legato

6

7

Que del ol - vi-do se lla - ma. Al que van a des - pe - nar - se, Vi-da-li-tay,

Figure 4.1 – “Canción al árbol del olvido” by Alberto Ginastera (mm. 1-10)¹⁴⁷

challenges for singers, but none that are insurmountable. Instead, the stimulating metrical instability make the rhythmic intricacies an appealing and attainable challenge for singers within a melodic context that is not taxing to their developing vocal abilities.

¹⁴⁷ Alberto Ginastera, *Canción al árbol del olvido* (Buenos Aires: Melos Ediciones Musicales S. A., 2008), 1.

10 *serenamente movido*
mf Que dulce el cielo en los

14 *intimo*
 pi - nos que dulce el cielo en el mar *p* que dulce el cielo en tus

Figure 4.2 – “Serrana” by Ángel Lasala (mm. 10-17)¹⁴⁸

4.3 Advantages of singing in Spanish

Another appealing aspect of introducing Argentine art song into the established body of standard art song repertoire for beginner students is the “singability” of the Spanish language mentioned at the beginning of this chapter. One of the primary goals of the voice pedagogue is to help students develop a beautiful legato quality in their tone, which can be either hindered or supported by the language being sung. A number of

¹⁴⁸ Ángel E. Lasala, “Serrana,” *Cantares* (Buenos Aires: Melos Ediciones Musicales S. A., 2009), 10-11.

characteristics of the Spanish language facilitate the cultivation of this coveted legato quality. While Italian is generally considered to be the optimal language for ease of vocal production,¹⁴⁹ Spanish and Italian share a number of characteristics that make both languages well-suited to singing. They are both characterized by a relatively high ratio of vowels to consonants. Of the consonants in these languages, a high percentage are pronounced using articulation points that are close to the front of the mouth, which makes them less obtrusive to the production of a legato line. Also, the air pressure needed to speak the Spanish and Italian languages in a phonetically correct manner is quite low. Even the plosive consonants are pronounced with little aspiration of air. Another characteristic shared by both languages is the absence of glottal stops. Although accented vowels in Spanish do not receive the same duration as do their Italian counterparts, the two languages share the remaining characteristics listed above, all of which contribute to a natural sense of legato and facilitate relaxed, easy vocal production. In addition, there are some qualities of the Spanish language that make it more singable than its sister Romance language.

The five Spanish vowels

One of the primary advantages of singing in Spanish is the fact that it has fewer vowel sounds than Italian. This makes it much easier to determine the correct pronunciation of Spanish words, as opposed to doing the same for Italian text. In Spanish, singers only have to master the resonant-space configurations in the vocal tract for five

¹⁴⁹ Nico Castel, *A Singer's Manual of Spanish Lyric Diction* (New York: Excalibur Publishing, 1994), 3.

vowels, namely [a], [ɛ], [i], [ɔ], and [u], all of which relate specifically to the letters *a*, *e*, *i*, *o*, and *u*, respectively.¹⁵⁰ The relationship between each vowel and its corresponding pronunciation makes it simple to determine the correct way to enunciate Spanish words. Italian repertoire, on the other hand, demands that one be able to pronounce seven vowel sounds: all the same vowels that are used in Spanish, as well as [e] and [o]. These two added vowel sounds for Italian complicate the pronunciation of the letters *e* and *o*, as one must always verify their pronunciation as either [ɛ] or [e] for the letter *e*, and [ɔ] or [o] for the letter *o*. Moreover, the varying pronunciations of these two letters are governed by a complex set of rules. The chart in Figure 4.3, as found in *Diction for Singers*, outlines the many factors that affect the pronunciation of the letter *e* in Italian. The correct pronunciation of the letter *o* in Italian is determined by a similar list of criteria as well. By comparison, only a singular pronunciation of the letters *e* and *o* in Spanish is much simpler to master. This one-to-one correspondence of letter and vowel sound considerably simplifies the process of deciphering the correct pronunciation and makes it easier for singers to use the language confidently in an idiomatically correct manner.

¹⁵⁰ There are a few exceptions to this rule. When *i* and *u* act as semivowels, or glides, they are pronounced as [j] and [w], respectively. Also, *u* is silent when it appears in the following combinations: *que*, *qui*, *gue*, and *gui*. In all other instances, the sight-sound relationship between *a*, *e*, *i*, *o*, and *u* and [a], [ɛ], [i], [ɔ], and [u] remains intact. For more details see Nico Castel, “Vowels,” in *A Singer’s Manual of Spanish Lyric Diction* (New York: Leyerle Publications, 1994), 22-36.

Letter	Position in Word	IPA	Example	IPA transcription
e	unstressed	[e]	legale	[le 'ga le]
e	unstressed before <i>l, m, n, r</i> plus another <i>consonant</i>	[ɛ]	belta	[bɛl 'ta]
e	ending a syllable	[e]	pena	['pe na]
e	ending a stressed antepenult	[ɛ]	gelida	['dʒɛ li da]
e	before <i>s</i> plus another <i>consonant</i>	[ɛ]	funesto	[fu 'ne sto]
e	after <i>i</i> or <i>u</i>	[ɛ]	cielo	['tʃɛ lo]
e	before vowel	[ɛ]	sei	['sɛ:i]
è or é	final	[e]	chè, ché	[ke]
e	before consonant in same syllable	[ɛ]	sempre	['sɛm pre]
e	before a double consonant *	[e]	stella	['stel: la]
	or	[ɛ]	bella	['bɛl: la]
e	in suffixes and diminutives *	[e]	Musetta	[mu 'zet: ta]
ea	(two syllables)	[ɛ a]	idea	[i 'dɛ a]
ei	(diphthong)	[ɛ:i]	lei	[lɛ:i]
eo	(two syllables)	[ɛ ɔ]	Orfeo	[ɔr 'fɛ ɔ]
eu	(diphthong)	[ɛ:u]	euro	['ɛ:u rɔ]

* Can be open [ɛ] or closed [e]. Check a dictionary.

Figure 4.3 – Chart of Italian Sounds for the letter *e*¹⁵¹

Double consonants – *ll* and *rr*

Another aspect of the language that makes Spanish simpler for singers than Italian is the fact that, while most consonants can be doubled in Italian, there are only two letters that are doubled in the Spanish vocabulary. These letters are *l* and *r*.¹⁵² In both languages

¹⁵¹ Joan Wall et al., *Diction for Singers: A concise reference for English, Italian, Latin, German, French, and Spanish pronunciation* (Redmond: Pst...Inc., 1990), 36.

¹⁵² Notably, the letters *l* and *r*, when doubled (as in *ll*, and *rr*), are actually considered independent members of the Spanish alphabet. For example, when listing the

double consonants are pronounced differently than their single counterparts. In Italian, all double consonants are enunciated for a longer duration than when they appear in their singular form. While it may not be physically difficult to pronounce doubled consonants correctly in Italian, it is a beautiful and expressive element of Italian diction that takes non-native singers a long time to master. An added complexity of one of the double consonants in Italian is the fact that one must consult a reputable dictionary to determine the correct pronunciation of *zz*. The two options for this double consonant are the voiced [d: dz] or the unvoiced [t: ts] sounds, as in *bizzaro* ([bid: 'dza ro]) and *nozze* (['not: tse]). The only helpful guidelines for determining the correct pronunciation for *zz* are that “certain common suffixes, such as **-ezza** and **-azza (-azzo)**, are unvoiced, and that unvoiced double *zz* is much more common than voiced double *zz*.”¹⁵³

The limited number of doubled letters in Spanish translates to a lower number of phonemes, which makes it simpler to pronounce. The effect of doubling the letter *r* in Spanish is the same as the doubling of any letter in Italian—its pronunciation is lengthened from a voiced alveolar flap [r], as it would sometimes be pronounced for a single *r*, to a voiced alveolar trill [r]. There are also instances in both languages where *r* is pronounced as a voiced alveolar trill depending on placement within a word. However, *rr* is always pronounced as [r] in both Spanish and Italian.

Whereas the Italian *ll* is simply an elongated *l* (a voiced alveolar lateral approximant/[l]), the pronunciation of *ll* in Spanish varies from one geographic region to

letters in the Spanish alphabet, the correct progression of alphabetical characters includes *ll* and *rr* (e.g. ...*h, i, j, k, l, ll, m, n, o, p, q, r, rr, s, t...*).

¹⁵³ David Adams, *A Handbook of Diction for Singers: Italian, German, French* (New York: Oxford University Press, 1999), 26.

another. Some of the regional pronunciations include [ʎ], [j], [dj], and [dʒ]. One may even hear shifts in pronunciation within regions of a single country, as exemplified in Argentina where both [ʒ] and [j] are used. Though Argentinians pronounce *ll* variously when spoken, Nico Castel, one of the leading experts on lyric diction, advises singers to use the voiced postalveolar fricative [ʒ] universally, as one can sustain vocal tone on this sound, making it more singable.¹⁵⁴ The simplicity of having only two consonants that can be doubled in Spanish, as well as the consistent pronunciation of *ll* and *rr* within the musical traditions of varying regions, makes the Spanish language, and therefore Argentine art song, very accessible for inexperienced singers.

Gentle Spanish consonants

Another characteristic of Spanish diction that facilitates a singer's vocal production is the fact that many consonants are pronounced in a particularly gentle, delicate manner. Even consonants that are pronounced as plosives when they are in initial position (at the beginning of a word or a phrase) are softened when they are in an interior position (in the middle of a word or a phrase). In initial position, the consonants *b*, *d*, and *g* are pronounced as [b], [d], and [g], respectively, as in the Spanish words *banco*, *dolor*, and *guerra*. However, when *b*, *d*, and *g* appear in the middle of a word, as they do in *hablar*, *nada*, and *agua*, they are pronounced in a more gentle manner as [β], [ð], and [ɣ], respectively.¹⁵⁵ These plosive consonants become fricatives, allowing the air stream to

¹⁵⁴ Castel, 120.

¹⁵⁵ *Ibid*, 3.

continue flowing, making it easier to maintain a steady, constant, smooth flow of air and a legato quality in the sound as one sings.

It is true that spoken Spanish is sometimes referred to as a “staccato” language because of its crisp, short vowels.¹⁵⁶ When comparing the spoken languages of Spanish and Italian, the latter would appear to provide a better vehicle for song, due to its longer vowels. However, sung Spanish is much more fluid than its spoken counterpart. When the words are set to music, the rhythmic elements of melody elongate the vowels and they gain the same legato quality that makes Italian such an appealing language for singing.

4.4 Pedagogical applications for Argentine songs

As a practical illustration of how Argentine songs may be advantageous as pedagogical repertoire, two examples are offered here. Both of these songs are characterized by features listed above but can also be used for other purposes as well, as discussed within each example.

“El sampedrino”

Carlos Guastavino’s “El sampedrino”¹⁵⁷ (see Figures 4.4–4.6) provides a good opportunity for enabling singers to create a beautiful legato line. The conjunct motion in the melody facilitates legato singing since the changes in air pressure needed to sing each successive pitch are minimal. Moreover, some of the linguistic advantages of Spanish discussed above, such as the gentle nature of Spanish consonants, as well as the

¹⁵⁶ Ibid, 4.

¹⁵⁷ Carlos Guastavino, “El sampedrino,” *Doce canciones populares* (Buenos Aires: Melos Ediciones Musicales S. A., 2011), 6-8.

Lento ♩ = 46 (optional breath)

Soy na - ci - do en San Pe - dro pa' que lo se -

p *delicado*

p *armonioso*

5 (optional breath)

pa - u - nos vien - tos me tra - en yo - tros me lle -

Figure 4.4 – “El sampedrino” by Carlos Guastavino (mm. 1-8)¹⁵⁸

ratio of vowels to consonants, further augment the ease with which students can produce a smooth, even sound throughout each phrase. Most of the motion in the melodic line within each phrase is stepwise, except for the ascending diminished seventh leap towards the end of each verse (see m. 20 in Figure 4.5), and the ascending perfect octave and minor sixth leaps in the refrain (see Figure 4.6, m. 28 and m.32, respectively). These leaps contextualized within pervasive conjunct motion can be used pedagogically to help students transfer the concept of maintaining a legato quality in a melodic line from one that moves mostly by step to one that includes a large leap. It will likely be necessary to

¹⁵⁸ Ibid, 8.

remind students that the resonant space needed to sing the top note in each of these ascending leaps must be prepared prior to the arrival on the pitch. They should also be

9 (optional breath)
van. Es tris-te a - mi - go es tris - te a -

13 (optional breath) (optional breath)
mi - go tra - ji - nar-se en la hue - lla sin un ca - ri -

17
ño tal vez al-gún ca - ri - ño en que ir pen - san -

Figure 4.5 – “El sampedrino” by Carlos Guastavino (mm. 9-20)¹⁵⁹

¹⁵⁹ Ibid, 6-7.

prompted to increase the sub-glottal air pressure to support these ascending leaps slightly before they need to perform that leap. Nonetheless, such technical challenges can be facilitated within the context of stepwise motion that fosters a continuous sense of legato.

26 *pp* *dulcísimo*
 — Tre-bo-la - res fres - qui - tos gra - mi - lla tier - na

pp *delicadísimo, armonioso*

30
 — mar-ga - ri - tas sil - ves - tres que fue - ron de e - lla

Figure 4.6 – “El sampedrino” by Carlos Guastavino (mm. 26–33)¹⁶⁰

Another aspect of “El sampedrino” that makes it constructive pedagogically is the fact that it can be used to help a student improve his or her ability to manage the breath successfully. The structure of the musical phrases makes it possible for the student to breathe in a number of different places. For example, one can sing the first phrase, from the weak-half of beat 1 in m. 2 to the downbeat of m. 6, in one breath or, for students

¹⁶⁰ Ibid, 7–8.

whose breath management is still in its initial stages, break this phrase into two smaller phrases with a breath just before the up-beat to m. 4 (see Figure 4.4). The second phrase of the song can be treated in a similar manner. Measures 10 through 17 can be sung in a number of ways, depending on the student's ability to manage the breath. It can be divided up into four short phrases, following Guastavino's slur markings, or three, or even two phrases, with a student choosing to link some of the slurred passages (see Figure 4.5). Students can begin with shorter phrases, and work up to longer ones as their breath management abilities improve.¹⁶¹

“En la cuna blanca”

A second example of a pedagogical Argentine art song is Ginastera's “En la cuna blanca.”¹⁶² Like other Argentine repertoire, this song is ideal for less-experienced singers because the melodic range remains within the span of an octave. It also presents a good opportunity for students to develop the ability to sing an even legato line. As in “El sampedrino,” the melody moves mostly by step, with the exception of some ascending-fourth leaps (see Figure 4.7). An additional feature of “En la cuna blanca” is gentle dissonances that pervade the musical score. These dissonances give students a chance to work on building confidence while singing a vocal line that is not only supported by consonant, purely triadic harmonies. Some of the dissonances in the accompaniment are

¹⁶¹ The author acknowledges that this approach to teaching breath management can be implemented using a variety of musical repertoire; however, Argentine art song is particularly well suited to this technique due to the short folk-inspired phrases common to the genre.

¹⁶² Alberto Ginastera, *En la cuna blanca* (Buenos Aires: Melos Ediciones Musicales S. A., 2010).

Andantino

p

En la cu-na blan - ca duer-me mi her-ma - ni - to, ba-

p

sempre legato

7

jó de la lu - na co-mo un e-na - ni - to. Di-me, chi-qui-

Figure 4.7 – “En la cuna blanca” by Alberto Ginastera (mm. 1–12)¹⁶³

simply chords that contain sevenths other than dominant-seventh chords, such as the F-major seventh chord found in the first half of m. 3, or the D-minor seventh chord in m. 4. Other dissonances, such as the A and C in the left hand of the accompaniment in the second half of m. 3, follow the bass ostinato, but do not belong in the G major harmony in the right hand of the accompaniment, which supports the G in the vocal line. The vocal line moves to the G in m. 3 by step, so it should not be difficult for the singer to find this pitch, but it may take some time for less experienced singers to acclimatize to the idea of singing a melody that is not completely consonant with the underlying accompaniment.

¹⁶³ Ibid, 1.

“En la cuna blanca” enables singers to take small strides in this direction while still reinforcing the vocal line in the top note of the accompaniment.

4.5 Habilitative Argentine repertoire

An additional benefit of Argentine songs with narrow melodic ranges is that they can serve as good repertoire choices for students who are recovering from vocal injuries.

Karen Wicklund, who is an accomplished singer, voice pedagogue, and a certified Speech-Language Pathologist, describes her approach to working with singers after a vocal injury in her book *Singing Voice Rehabilitation: A Guide for the Voice Teacher and the Speech-Language Pathologist*.¹⁶⁴ “At approximately week three of the vocal recovery period during therapy/habilitation, and after concentrating on singing voice exercises, songs can now be added to the daily practice of the vocally injured singer.”¹⁶⁵ She goes on to list the criteria she uses to determine whether repertoire is appropriate for recovering singers:¹⁶⁶

1. The songs must have a total approximate range of no more than an octave.
2. They must contain the majority of notes sung in a tessitura of no greater than a perfect fifth (P5).
3. They must have vocal lines that move mostly in steps or small skips (<P4), with chromatic lines being optional for redeveloping pitch clarity and register blending.
4. When the melodic lines do skip more than a P4, they will generally descend, rather than ascend. It is usually easier to maintain a stable laryngeal position with a descending line, especially when gradually descending. Upward leaps are best added later in the recovery process.
5. They should have small or no sudden changes in volume, with mf (*mezzo forte*—medium loud) being the preferred loudness throughout. Some longer *messa di*

¹⁶⁴ Karen Wicklund, *Singing Voice Rehabilitation: A Guide for the Voice Teacher and the Speech-Language Pathologist*, 2nd ed. (Bradenton: NICEV Press, 2015), E-book.

¹⁶⁵ *Ibid*, 119.

¹⁶⁶ *Ibid*, 120.

voce passages can be added later in recovery, after this technique is perfected through vocal exercises early in the recovery period.

6. They should contain one or more of the following vocal techniques at a **beginning singer's level**: *staccato*, flexibility, register [*sic*] transitioning, vowel purity/integrity, respiration endurance, and articulation challenges.

A couple of the songs discussed earlier in this chapter would work well as habilitative songs. For example, Ginastera's "En la cuna blanca" and "Canción al árbol del olvido" both remain within the range of an octave and meet Wicklund's list of criteria for habilitative repertoire.

Another Argentine song that qualifies as a habilitative according to the above list is "Pueblito, mi pueblo..."¹⁶⁷ (see Figure 4.8) by Carlos Guastavino. The range in the melodic line remains within the span of a major seventh, from the tonic E up to D#. The tessitura of the vocal line is approximately a perfect fourth, from F# to B. The melody moves mostly by step, including some chromatic semitones, which can be helpful for singers trying to redevelop pitch clarity and smooth transitions from one register to another. Guastavino's score does not call for any sudden changes in volume; the only dynamic marking is found at the beginning of the first bar of the piano part. This *piano* indication for the accompaniment is followed by the instruction, "*con mucha delicadeza*" ("with much delicacy" or "tenderness"), and can easily be augmented to a tender *mezzo-piano* for rehabilitation purposes, which would allow the singer to sing in a comfortable dynamic range of *mezzo-piano* to *mezzo-forte*. Since the language of the text in "Pueblito, mi pueblo..." is Spanish, the singer will have many chances to practice vowel purity and integrity. There are also a few places in which the singer can blend together several

¹⁶⁷ Carlos Guastavino, "Pueblito, mi pueblo..." *Canciones Vol. I* (Buenos Aires: Melos Ediciones S.A., 2010), 20-25.

12

Cuán-ta nos-tal-gia ce-ñi - da, ten-go en el al-ma es-ta tar -

15

de ¡Ay! si pu-die-ra o-tra vez, ba - jo tus sau ces so-ñar

18

vien-do las nu-bes que pa - san, Ah y cuan-do el sol ya se va,

Figure 4.8 - “Pueblito, mi pueblo...” by Carlos Guastavino (mm. 12–20)¹⁶⁸

¹⁶⁸ Ibid, 21–22.

phrases between mm. 14 -23 to work on breath management, or to use Wicklund's terminology, respiration endurance. All of these features make it an ideal song for those who are recovering from a vocal injury.

4.6 Argentine songs introduce greater variety to the standard repertoire

Beyond the accessibility of both the Spanish language and the musical style used by Argentine composers, there is another benefit to incorporating Argentine songs into the established body of standard repertoire. If one takes Argentine repertoire into consideration, along with the rest of the better-known repertoire, it increases a singer's choice when it comes to selecting music to study and perform. There is an abundance of great music in the standard repertoire; however, much of it occurs on recital and concert programs with great frequency. Argentine art songs provide singers with the option of adding music to a recital program that is both easily accessible and new for the audience. Although certain aspects of Argentine art songs provide fewer technical challenges for singers, the potential for musical variety within a recital program is greatly increased with the introduction of this repertoire. Clifton Ware lists contrast as one of the key components of a good song recital program.¹⁶⁹ The uniquely Argentine characteristics of the music, including the rhythmic vitality of the dance rhythms, playful alteration of accented beats within a measure, as well as shifting meters and guitar-like accompaniment, can add a contrasting flavour to a recital program otherwise consisting of more mainstream repertoire. Likewise, Argentine songs add variety to the repertoire available for use in the voice studio and can be used pedagogically for specific purposes.

¹⁶⁹ Ware, 231.

However, unless this repertoire becomes better known, singers and pedagogues will not be able to take advantage of these helpful aspects of Argentine art songs.

Chapter Five: Future Directions

Although there are many benefits to the incorporation of Argentine songs into the established body of standard performance repertoire, lingering challenges must be overcome before this can become reality. The virtually non-existent profile of Argentine art songs in the consciousness of the Canadian academic and performance communities must change so that information regarding this body of repertoire is more readily available. Performers and teachers will need to be the catalysts for this process. If this music is programmed in recitals and used by pedagogues in the voice studio, the novelty of the art songs of Argentine composers will stimulate a general sense of curiosity regarding the repertoire and its origins. In time, this will create interest in the field and ideally lead to the publication of supplementary materials such as introductions to culture and language, historical and stylistic development texts, and published song translations and IPA transcriptions similar to those pertaining to standard branches of art song repertoire, will surface to aid performers and pedagogues in their study of the genre.

5.1 More performances of Argentine songs

More performances of Argentine songs are essential to establish these art songs within the standard repertoire. Unfortunately, it is difficult to perform the songs without access to the appropriate scores. This is why it is essential that the music become more readily available to performers so that they can incorporate Argentine art songs into their recital programs.

5.2 Accessible supplemental resources in English

Even performers with access to scores for Argentine songs may still face cultural and linguistic obstacles that hamper confident and idiomatically correct performances of the music. The *gauchesco* dialect and way of life, and references to historical figures or places, require cultural translation for those singers unfamiliar with the intricacies of Argentine culture. *Gauchismos*—words or phrases that have their origin in the *gaucho* culture—can be clarified with the use of dictionaries such as José Gobello’s *Diccionario Gauchesco*¹⁷⁰ and Juan Carlos Guarnieri’s *Diccionario del Lenguaje Campesino Rioplatense*.¹⁷¹ Certain texts on *gauchesco* themes include instructive glossaries as appendices, such as the “Lenguaje y vocabulario gauchó” found in the Oscar del Carmen Quevedo’s edition of *Martin Fierro*, which defines the way specific words were used by the *gauchos* in everyday speech. Unfortunately, such resources are written in Spanish only, and are not readily available in Canada. It is possible to order Gobello’s text through online distributors such as Amazon; however, shipping is only available within the United States. In order for Canadian performers to be able to decipher and accurately convey the meaning of idioms characteristic of the dialect used by *gauchos* on the *pampa*, easily accessible English resources need to be created to supplement the study of Argentine art song literature.

One resource that would be particularly beneficial for Canadian performers is a locally published, English encyclopedia of idioms common among the *gauchos* on the

¹⁷⁰ José Gobello, ed., *Diccionario Gauchesco* (Buenos Aires: Marcelo Héctor Oliveri Editor, 2003).

¹⁷¹ Juan Carlos Guarnieri, ed., *Diccionario del Lenguaje Campesino Rioplatense* (Montevideo: Editorial Florensa & Lafon, 1968).

pampa. Ideally, such a resource would not only offer direct literary translations, but also act as a cultural translator, focusing on aspects of Argentine culture. A number of Argentine song texts reference historical and folkloric figures, as well as places and events that may be unknown to those who are not familiar with Argentine history or geography. Though such references connect Argentine singers and audiences to a rich cultural and historic tradition, outsiders face the challenge of interpreting the poetic idioms and imagery, and contextualizing specific characters. Consider, for example, the text of Carlos Guastavino’s song “Severa Villafañe.” The tragic story of the title character, narrated by author León Benarós, reads as follows:

¿Qué llorarán las campanas
en lo doliente del aire?
Si estarán quizá doblando
por Severa Villafañe.

What will the bells mourn
in the pain-laden air?
They will, perhaps, be tolling
for Severa Villafañe.

Una luz desfalleciente,
una flor que se deshoja
cuentan el fin de esa niña
en la tierra de la Rioja.

A fading light,
a flower dropping its petals
indicate the end of this girl
in the land of Rioja.

Ay! Severa Villafañe,
tu sino cruel se verá cumplido.
Ese Facundo Quiroga
para tu mal te ha elegido.

Oh! Severa Villafañe,
your cruel destiny will be fulfilled.
That Facundo Quiroga
for your misfortune has chosen you.

¿Dónde vas, triste Severa,
dónde con tal sentimiento?
Voy a camino a Catamarca
a guardarme en un convento.

Where are you going, sad Severa,
where, with such sentiment?
I’m on my way to Catamarca
to take shelter in a convent.

Busca su paz en la doliente
al apartarse del mundo.
Sombras le nublan el juicio
cuando allí llegó Facundo.

She seeks peace in the bereaved one
withdrawing from the world.
Shadows cloud her judgment
when Facundo arrived there.

Figure 5.1 – “Severa Villafañe” by León Benarós¹⁷²

¹⁷² Carlos Guastavino, “Severa Villafañe,” *Cancionces Vol. 3* (Buenos Aires: Melos Ediciones Musicales S. A., 2007), 24.

Unless Canadian performers and teachers have prior knowledge of Severa Villafañe's story, they will not understand the meaning and significance of the details presented in the text. Benarós's poem is descriptive and emotionally driven, setting the stage with images of pain-laden air filled with the mournful sound of ringing bells; however, he does not provide much narrative detail connecting the characters to each other or the events that have led to their current situation. It is clear that Benarós is foreshadowing the death of the young female protagonist, Severa Villafañe. It is also clear that the character of Facundo Quiroga will have a hand in this sad event, despite Severa's attempt to hide herself away in a convent. However, the relationship between these two characters, as well as Severa Villafañe's exact motivation for seeking refuge in a convent is unclear. It is also unclear exactly what is meant by "shadows cloud her judgment when Facundo arrived there." Without a cultural familiarity with this folkloric tale, it is difficult to make sense of the sparse narrative contained within this poem.

Although elements of this story may be familiar to someone who grew up in Argentina, the story is almost certainly unfamiliar to Canadian singers. In order to fill in some of the narrative blanks of this tragic tale, a more complete account can be found in *Facundo: Civilization and Barbarism*,¹⁷³ Kathleen Ross's English translation of Domingo Faustino Sarmiento's *Civilización i Barbarie: La Vida de Juan Facundo Quiroga, i Aspecto Físico, Costumbres, i ábitos de La República Argentina*. The narrative, unfolding

¹⁷³ Domingo Faustino Sarmiento, *Civilización i Barbarie: La Vida de Juan Facundo Quiroga, i Aspecto Físico, Costumbres, i ábitos de La República Argentina* [Facundo: Civilization and Barbarism], trans. Kathleen Ross (Berkeley: University of California Press, 2003). Although this account of the events leading up to Severa Villafañe's death is the most complete version the author could find, more details would be helpful to create a comprehensive background-story for the song.

in the nineteenth century, can be contextualized as follows. After having caught the eye of the influential nineteenth-century politician Juan Facundo Quiroga, Severa Villafañe from La Rioja became a fugitive in an effort to escape his unwelcome amorous advances. “Severa had the misfortune to excite the concupiscence of the tyrant, and no one could help her get away from his ferocious attention.”¹⁷⁴ The pair’s interactions were tumultuous and unhealthy, and despite attempts to evade Quiroga, Severa was unable to thwart his advances. Their sometimes-violent encounters ultimately culminated in a final meeting that resulted in Severa’s untimely death.

Naturally, not all texts set by Argentine composers contain as vague a narrative as is found in Benarós’s telling of Severa Villafañe’s tale, nor do they all refer to figures from Argentina’s past. There are, of course, poems that are more explicit, providing all the essential information for interpretation within the given verses of text. However, even in poems that are quite straight forward, it is not uncommon to encounter references to Argentine provinces, or cities in the form of adjectives of localization, specifically as identifying information for a character in the poem. If one knows Argentine geography and general characteristics of people living in different regions of Argentina, then identifiers such as “la Riojana”¹⁷⁵ or “el Tucumano”¹⁷⁶ can be very helpful information. However, without this knowledge, these terms simply lengthen the list of items requiring background research on the part of the performer prior to complete comprehension of their significance, and in turn, a full understanding of the poetry.

¹⁷⁴ Sarmiento, 155 - 156.

¹⁷⁵ A girl or woman from La Rioja.

¹⁷⁶ A boy or man from Tucumán.

The research required to understand the tragedy in Severa Villafañe's tale, and the distinct Argentine references in other national poems can be time-consuming, particularly when the singer has limited knowledge of Argentine history and culture. Performers and pedagogues would be helped by a resource similar to Shirlee Emmons and Wilbur Watkin Lewis's *Researching the Song: A Lexicon*.¹⁷⁷ A resource like this on Argentine song would act as a cultural translator by providing information on events from Argentine history, places that are referenced in Argentine art songs, and the historical and folkloric figures from Argentine culture that inspired poets and composers. In doing so it would aid in the comprehension of poetic meaning, and in turn, the performers' ability to convey that meaning expressively to their recital audiences.

Another focus of the aforementioned resource could be an examination of the development of Argentine song. The description of its development could unfold chronologically, highlighting Argentine art song composers of importance, and describing their contributions to and significance within the development of the genre. This musico-historical contextualization of each composer could be followed by more in-depth exploration of the most significant songs within the composer's oeuvre, resembling the work of John Reed in *The Schubert Companion*.¹⁷⁸ Information included in this section could include the name of each text's poet, the date of musical and poetic composition, the original key, publishing information, a sketch of the opening material

¹⁷⁷ Shirlee Emmons and Wilbur Watkin Lewis, eds., *Researching the Song: A Lexicon* (Oxford: Oxford University Press, 2006). This helpful resource contains information about mythological, historical, geographical, and literary references found in standard art song literature. There are some entries that are relevant for South American songs, but they are few and far between.

¹⁷⁸ John Reed, *The Schubert Companion* (Manchester: Manchester University Press, 1997).

for the voice (perhaps the opening motive in the piano introduction as well), and a translation of the text (both literal and poetic). Also helpful would be background information on the composition and publication of the song, a brief analysis of melodic and rhythmic motives and their connection to the text, and the meaning of the text itself.

A critical element that should accompany English translations of Spanish song texts in resources supplementing the study of Argentine art songs is IPA transcription. Correct pronunciation is essential for meaningful communication, and as Spanish is underrepresented in lyric diction curricula, both pedagogues and performers could benefit greatly from a resource presenting the correct pronunciation of standard poetic texts. A publication that could serve as a model for this kind of resource is Jonathan Retzlaff and Cheri Montgomery's *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German & French Repertoire*.¹⁷⁹ While it is important for performers to develop the ability to translate and transcribe song texts for themselves so that the lack of existing published translations and transcriptions does not make little-known songs in foreign languages inaccessible, resources with completed translations and transcriptions can help performers build confidence as they hone their abilities to prepare translations and transcriptions of other texts on their own.

5.3 Spanish-language repertoire in educational institutions

It is unlikely that these kinds of resources will be published without a significant increase of interest in performing Argentine art songs. Without a potential market for

¹⁷⁹ Jonathan Retzlaff and Cheri Montgomery, *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German & French Repertoire* (Oxford University Press: Oxford, 2012).

such products, it is doubtful that publishers will want to produce them. One of the first steps, and perhaps the most crucial step to raising the profile of Argentine song, is to increase the frequency of performance of this repertoire. An increased awareness of this repertoire in university music programs and conservatories across Canada would be an excellent way to foster its performance. Ideally, Spanish would be added to the list of languages in which students are required to be proficient. However, since university and conservatory curricula are the result of much careful planning, the process of adding and removing requirements can be a long and arduous process. Recognizing this reality, it may be more realistic to hope that Spanish would be added as an optional language. In any case, if students were encouraged to include Spanish-language repertoire in their examinations, juries, and credit recitals, there would be an increased need for published scores of Spanish songs. Furthermore, if the instruction of lyric diction expanded to include Spanish diction alongside Italian, German, and French, translation and IPA transcription resources would be marketable. Even though such changes might not directly increase interest in specifically Argentine music, they would increase the demand for Spanish repertoire in general. Such changes in curricular requirements would lead students and voice instructors beyond the comfortable boundaries of the standard German, French, English, and Italian repertoire. Once past these boundaries they would discover, among other Spanish-language repertoire, a body of Argentine literature that is musically accessible, rhythmically driven, and a refreshing contrast to virtually any recital program. With time, greater awareness and programming of this repertoire would ease the process of finding both music and supplementary materials within electronic,

professional, and inter-personal music-finding networks, and eventually lead to easily accessible published scores and supplementary resources.

5.4 Informing private voice instructors

Another way to foster interest in Argentine song is to inform voice instructors about its existence and about the benefits of adding selections from this tradition to the repertoire they use in the voice studio. Since teachers play an influential role in the selection of appropriate repertoire for their students, their knowledge of vocal repertoire is directly related to the music that is studied and performed by their pupils. Lecture recitals presented to local NATS¹⁸⁰ chapters across the country, or to branches of respective provincial registered music teachers' associations such as ORMTA¹⁸¹ and MRMTA¹⁸² could serve to highlight this repertoire and the value of its use in the voice studio, and increase its familiarity among instructors. Argentine songs are likely to appeal to instructors for both their pedagogical value and the variety they would add to the pedagogical repertoire.

5.5 Summary

Resources and events similar to those mentioned above will help interested scholars and performers enter the world of Argentine art song. Although the compositional style employed in these songs incorporates elements of a folk-music

¹⁸⁰ National Association of Teachers of Singing.

¹⁸¹ Ontario Registered Music Teachers' Association.

¹⁸² Manitoba Registered Music Teachers' Association.

tradition that generates a distinctly Argentine style, this style is still accessible to musicians of a wide range of abilities. The lyrical melodies are evocative and, combined with the dynamic rhythmic patterns, make the music expressive and exciting—music that is well worth the effort it takes to decode the thematic elements that are not immediately comprehensible to those unfamiliar with Argentine culture. Just as pianists and singers need to work collaboratively to bring the aural art form that is the Argentine art song to life, scholars and performers will need to work in tandem to raise the profile of this genre. With greater exposure to proper supplemental resources that make these songs thematically more accessible will come an increased awareness of both style and content that will help shift Argentine art song from the realm of the desired and imagined into the realm of reality. It will be increasingly easier for musicians to bring this neglected music to life so it can add variety to and enrich the standard body of art song repertoire that is used in the voice studio and performed on the recital stage.

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Appendix A: Selective Discography of Argentine Art Song

Blanco, Marta (soprano) and Claudio Espector (piano). *Argentine Songs*, Vol II. Testigo TT10119. CD. 1999.

Caicedo, Patricia (soprano) and Pau Casan (piano). *Lied: Art Songs of Latin America*. Edicions Albert Moraleda. CD. 2001.

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Espaillet, Ulises (tenor) and Pablo Zinger (piano). *Las Puertas de la Mañana: Canciones Argentinas de Carlos Guastavino*. New Albion Records, Inc. NA058CD. CD. 1993.

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Halac, Désirée (mezzo-soprano) and Dalton Baldwin (piano). *Flores Argentinas: Canciones de Carlos Guastavino*. Albany Records TROY1023. CD. 2008.

Martel, Agathe (soprano) and Marc Bourdeau (piano). *Vai Azulão: Songs of Argentina and Brazil*. Marquis Classics 7 7471 81285 2 2. CD. 2002.

Torres, Víctor (baritone) and Jorge Ugartemendía (piano). *Argentine Songs*, Vol. I. Testigo TT10112. CD. 1997.

Torres, Victor (baritone), Patricia Averbuj (piano), Carlos Kofman (piano), and Fernando Pérez (piano). *Canciones argentinas*. Consentino Producciones IRCO 287. CD. 2005.

Appendix B-1: Opera Role February 2012

February 4, 10, 12, 2014
Paul Davenport Theatre

Opera: *Die Fledermaus*
Composer: Johann Strauss (1825-1899)

Opera role: Dr. Falke

Stage director: Theodore Baerg
Music director: Geoffrey Moull

Other roles sung by:

- Rosalinde – Jennifer Sullivan
- Adele – Karine White
- Ida – Julia Henderson
- Prince Orlofsky – Stephanie Kallay
- Alfred – William Ford
- Gabriel von Eisenstein – Evan Korbut
- Dr. Blind – Zachary Rondinelli
- Frank – Michael Rusnak
- Frosch – Mark Anthony Del-Brocco

This opera role was performed in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

Appendix B-2: Recital Program February 2014

February 14, 2014
6:00 p.m., Paul Davenport Theatre
Matthew Pauls, *voice*
Denise Jung, *piano*

Der Taucher

Franz Schubert
(1797 - 1828)

- Intermission -

The Greatest Man
Charlie Rutlage

Charles Ives
(1874 - 1954)

Fear no more the heat o' the sun

Gerald Finzi
(1901 - 1956)

O Mistress Mine

Roger Quilter
(1877 - 1953)

Der Kuß

Ludwig van Beethoven
(1770 - 1827)

Prendidos de la mano

Carlos López Buchardo
(1881 - 1948)

Epitaphs

Starkwether
Seasons
Poor Woman
With a Will
Here Lie the Bones

Jeff Smallman
(b. 1965)

*This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Appendix B-3: Opera Role November 2014

November 22 & 23, 2014
Paul Davenport Theatre

Opera: *L'heure Espagnol*
Composer: Maurice Ravel (1875-1937)

Opera role: Don Inigo Gomez

Stage director: Michael Cavanagh
Music director: Alain Trudel

Other roles sung by:

- Torquemada – Ross Mortimer
- Concepcion – Bethany Routledge
- Gonzalve – Louis DeNil
- Ramiro – Bevan Bühler

*This opera role was performed in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Appendix B-4: Lecture Recital Program February 2015

March 27, 2015
3:30 p.m., Music Building Rm. 104
“Argentine art song: A wealth of unknown repertoire”
Matthew Pauls, *voice*
Denise Jung, *piano*

<i>Mi viña de Chapanay</i>	Carlos Guastavino (1912 - 2000)
<i>Canción del carretero</i>	Carlos López Buchardo (1881 - 1948)
<i>El sampedrino</i>	Carlos Guastavino
Dos canciones, op. 3 <i>Canción al árbol del olvido</i> <i>Canción a la luna lunanca</i>	Alberto Ginastera (1916 - 1983)
<i>Abismo de sed</i>	Carlos Guastavino
<i>Milonga calabacera</i>	Alberto Williams (1862 - 1952)
<i>Prendiditos de la mano</i>	Carlos López Buchardo

*This lecture recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Curriculum Vitae

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