

## ABSTRACT

Title of Dissertation: *THE ART SONG OF SOUTH AMERICA: AN EXPLORATION THROUGH PERFORMANCE*

Emily Jo Riggs, Doctor of Musical Arts, 2011

Dissertation directed by: Professor Carmen Balthrop  
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The repertoire included in this dissertation was presented over the course of three recitals, *The Songs of Argentina*, *The Songs of Brazil*, *Chile and Venezuela*, and *The Songs of Perú and Colombia*. Each recital was supplemented by written program notes and English translations of the Spanish, Portuguese and Quechua texts. The selections presented in this study was chosen in an effort to pair the works of internationally renowned composers like Argentine composers Alberto Ginastera and Carlos Guastavino, and Brazilian composer Heitor Villa-Lobos, with those of lesser-known composers, including Venezuelan composer Juan Bautista Plaza, Peruvian composers Edgar Valcárcel, Theodoro Valcárcel, and Rosa Mercedes Ayarza de Morales, and Colombian composer Jaime León. Each composer represents a milestone in the development of art song composition in South America. All three recitals were recorded and are available on compact discs in the Digital Repository at the University of Maryland (DRUM). This dissertation was completed in May, 2011.

*THE ART SONG OF SOUTH AMERICA:*  
AN EXPLORATION THROUGH PERFORMANCE

by

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Track 2 Copla criolla  
Track 3 Canción del carretero  
Track 4 Querendona

## Alberto Ginastera

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*Cinco canciones populares argentinas*

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Selections from *Canciones de cuna*

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## CD 2 The Songs of Brazil, Chile, and Venezuela

Emily Riggs, soprano  
David Ballena, piano  
Devree Lewis, violoncello

## Heitor Villa-Lobos

Track 1 Amor y perfidia  
Track 2 Samba-classico

## Inocente Carreño

Track 3 La tristeza del agua  
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## Heitor Villa-Lobos

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## Juan Bautista Plaza

Selections from *Siete canciones venezolanas*  
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## Juan Orrego-Salas

Track 14 La gitana

## Modesta Bor

Track 15 Canción de cuna para dormir un negrito

## Francisco Ernani Braga

Track 16 O' Kinimbá  
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## CD 3 The Songs of Perú and Colombia

Emily Riggs, soprano  
 David Ballena, piano  
 Michael Angelucci, piano  
 Diana Sáez, percussion

## Edgar Valcárcel

*Siete canciones populares peruanas*

Track 1 Polka  
 Track 2 Yaraví  
 Track 3 Vals  
 Track 4 Huayño  
 Track 5 Toro toro  
 Track 6 Canción de cuna  
 Track 7 Marinera

## Jaime León

Track 8 A ti  
 Track 9 A mi ciudad nativa  
 Track 10 Algún día  
 Track 11 Canción de Noel (from *Canciones de Navidad*)

## Theodoro Valcárcel

*Tahwa Inka'J tak'y-nam (Cuatro canciones inkaicas)*

Track 12 Suray Surita  
 Track 13 H'acuchu!...  
 Track 14 W'ay!  
 Track 15 Chilin-Uth'Aja

## Rosa Mercedes Ayarza de Morales

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 Track 18 La Perricholi  
 Track 19 La marinera

## **Introduction**

### **Art Song in the Americas**

A survey of contemporary vocal repertoire evidences a growth and continued flourishing of art song composition throughout the American continent during the twentieth and twenty-first centuries. During this period, the long-standing dominance of the European continent over the genre of art song gave way to a rebirth of song composition in the Americas. A number of contemporary artists, including Barbara Bonnie, Dawn Upshaw and Thomas Hampson, have dedicated a significant portion of their professional careers to the proliferation of contemporary American art song. The works of composers like Aaron Copland, Charles Ives, Ned Rorem and André Previn, for example, have become standard repertoire on the recital stage and in the voice studio due in large part to the dedication of these singers and the support of a number of publishing companies. While the situation for twentieth and twenty-first century American composers has steadily improved, the works of their South American contemporaries remain grossly under-represented abroad.

In addition to the general lack of familiarity with this repertoire, the art song of South America may appear less accessible to singers and students abroad. Neither Spanish nor Portuguese are considered primary singing languages, and while IPA transcriptions are readily available for many of the art songs by 19th and 20th century Spanish composers, the same cannot be said for the compositions of their South

American counterparts. In addition, many of the works by South American composers are not published by the large international publishing companies, but by smaller, regional publishing houses. This limited availability makes finding the music a difficult task for singers and teachers living outside of South America.

From a scholarly perspective, it is often the fate of art song compositions from Spanish speaking South American to be lumped together in course work and anthologies with the music of Spain. While it is a convenient way of organizing the material based on the prevalent use of the Spanish language in these two regions, the musical aesthetic and cultural fabric of the two groups of composers could not be more different. Modern Spanish composers like Manuel de Falla, Joaquin Rodrigo and Enrique Granados valued a style of song writing that harkened back to the sounds of sixteenth century vocal music when solo vocal composition flourished in the region.<sup>1</sup> Songs from this period were traditionally accompanied by the *vihuela* (a predecessor of the modern guitar), an instrumentation which is mimicked in many of the piano/vocal compositions of the twentieth century. Many music historians have observed the similarity in sound and character between these two periods of song writing, noting the feeling of antiquity that pervades many of the twentieth century works.<sup>2</sup> The imported musical traditions of Spain and the other colonial powers were only a few of the numerous and diverse influences on the turn-of-the-century composers in South America. In fact, many of the direct references to the Spanish style appear to a listener as exotic as the references to the folk

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<sup>1</sup> Carol Kimball, *Song: A Guide to Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 495.

<sup>2</sup> Kimball, 516.



music of indigenous tribal cultures.

Perhaps even more than in the United States, the art and music of South America reflects the melting pot of traditions and cultures that so many of its urban centers have come to represent. In the late-nineteenth and early-twentieth centuries a great influx of European musical tradition arrived at the doorstep of the Americas. Fleeing the wartime insecurities of Europe, a number of influential composers and performers made a home for themselves on the American continent. In addition to internationally touring composers and performers, a large number of influential compositions of the twentieth century received their South American premiere in the 1920s and 30s. The influx of the European model to the American continent, however, was not unidirectional. Like their American contemporaries, many South American composers traveled to Europe to study composition at leading conservatories and under the tutelage of leading European composers. When they returned home, they did so with a new knowledge and understanding of art song that owed much to the traditions of the *mélodie* and *lied*. Through these influences, a young generation of South American composers was introduced to newly emerging *avant-garde* trends in composition, most notably neoclassicism, atonality, and serialism.

What follows is a collection of works selected for their importance within the canon of modern art song composition in South America. In general, the chosen works serve to illustrate each composer's unique treatment of the contrasting influences of European modernism and the trend toward musical nationalism that swept across South America at the turn-of-the-century. The repertoire included in this dissertation was presented over

the course of three recitals, *The Songs of Argentina*, *The Songs of Brazil, Chile and Venezuela*, and *The Songs of Perú and Colombia*. Each recital was accompanied by program notes and English translations of the Spanish, Portuguese and Quechua texts. These supplemental materials have been included in the body of this paper. All of the English translations were completed by the author, soprano, Emily Riggs, and pianist, David Ballena, unless otherwise indicated in the footnotes. It is the intent of this document not only to introduce new repertoire to students and teachers interested in the art song of this region, but also to provide the recordings, translations, program notes, and bibliographic information necessary to assist in a deeper exploration and understanding of this material.

### The Songs of Argentina

Emily Riggs, soprano

David Ballena, piano

Farah Padamsee, mezzo-soprano

Canta tu canto, ruiseñor y vuela  
Copla criolla  
Canción del carretero  
Querendona

Carlos López Buchardo  
(1881-1948)

Canción al árbol del olvido  
Canción a la luna lunaca

Alberto Ginastera  
(1916-1983)

*Cinco canciones populares argentinas*

Chacarera  
Triste  
Zamba  
Arrorró  
Gato

-Intermission-

Vidala

Carlos López Buchardo

Se equivocó la paloma

Carlos Guastavino  
(1912-2000)

Selections from *Canciones de cuna*

Hallazgo  
Apegado a mí  
Corderito  
Rocío

La rosa y el sauce  
Pampamapa

**Carlos López Buchardo (1881-1948)****Canta tu canto, ruiseñor y vuela***Text by Ignacio Anzoátegui*

Canta tu canto, ruiseñor y vuela,  
 Vuela tu vuelo, ruiseñor, y canta  
 Y en la luz que a tu canto se adelanta  
 Adelanta mi pena paralela.  
 Canta sobre la luna, centinela,  
 Toda condecorada tu garganta,  
 Y el amor de la estrella desencanta  
 Enamorada en éxtasis de espuela.  
 Canta para la estrella enamorada  
 Que repitió en la pena florecida  
 La sangre de la boca lastimada.  
 Y subirá la luna decidida  
 Come subió en la luz de su mirada  
 La noche ilustremente amanecida.

**Copla criolla***Popular Song Text*

A la mar por ser honda,  
 Se van los ríos,  
 Detrás de tus ojitos  
 Se van los míos  
 A la mar tire un tiro,  
 Cayó en la arena.  
 Donde no hay morenitas  
 No hay cosa buena  
 Al cabo se han juntado,  
 Dos parecidos  
 El clavel y la rosa  
 Los dos unidos  
 Al cabo a salido  
 La señorita a bailar  
 Derramando su hermosura  
 Como rosa en un rosal.  
 La-ra-lai, la-la-rai-la.

**Canción del carretero***Text by Gustavo Caraballo*

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 agitaste en la tranquera  
 Tu pañuelito diciendo ¡Adiós!  
 ¡Ay, paisanita! Vuelve a mi amor.

**Sing your Song, Nightingale and Fly**

Sing your song, nightingale and fly  
 Fly your flight, nightingale, and sing  
 And in the light that precedes your song  
 my pain comes at the same time.  
 Sing under the moon, sentinel,  
 With your fully decorated throat,  
 And the love of the disenchanted star  
 Enamored in ecstasy from the talon.  
 Sing for the enamored star  
 That repeated in the flourishing pain  
 The blood of the wounded mouth.  
 And the determined moon will rise  
 Like the light rose in her glance  
 The night dawned illustriously.

**Creole Song**

Just as the rivers,  
 Flow to the deep seas,  
 Behind your little eyes  
 Go mine  
 To the seas I shot a shot,  
 It fell into the sand.  
 Where there are no brunettes  
 There is nothing good  
 At the end they have come together,  
 Two alike  
 The carnation and the rose  
 Both united  
 At the end  
 The lady is left to dance  
 Pouring out her beauty  
 Like a rose and a rosebud.  
 La- la-la-la-la.

**Song of the Plowman**

In the mountains the sun sets;  
 The swallows have returned,  
 And by the paths of the green field  
 A plowman goes along singing:  
 "Soul of my soul! How I cried!  
 Under the sun-filled sky,  
 When by the fence you waved  
 A handkerchief saying goodbye!  
 Ay, *paisanita*! Return to my love.

Sin ti mi vida no puede estar.  
 Las madreselvas se han marchitado  
 Y las calandrias no cantan ya.  
 ¡Ay, Paisanita! Vuelve a mi amor.  
 Hecha tapera la casa está  
 Y entre los sauces llora el remanso  
 Por que 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.

### Querendona

*Text by Tilde Pérez Pieroni*

¿Qué si yo te quiero mucho,  
 Me preguntás?  
 Días, meses, años,  
 Y te quiero más.  
 Ya sabís que llevo  
 Tu nombre en la boca.  
 ¡De tanto querirte  
 Ya ando medio loca!  
 Hondo como el valle,  
 Fresco como el río,  
 Puro come el cielo  
 Es el querer mío.  
 Desde el primer día  
 Que te conocí,  
 La risa y el sueño,  
 Todito perdí.  
 ¿Qué si yo te quiero mucho?  
 ¡Vaia la prgunta...!  
 Dios nos echó al mundo  
 Pa vivir en iunta.

### Alberto Ginastera (1916-1983)

#### Cancion al árbol del olvido

*Text by Fernán Silva Valdez*

En mis pagos hay un árbol  
 Que del olvido se llama.  
 Al que van a despenarse,  
*Vidalitay,*  
 Los moribundos del alma.  
 Para no pensar en vos  
 Bajo el árbol del olvido  
 Me acosté una nohecita,  
*Vidalitay,*  
 Y me quedé bien dormido.  
 Al despertar de aquel sueño  
 Pensaba en vos otra vez,  
 Pues me olvidé de olvidarte,  
*Vidalitay,*  
 En cuantito me acosté.

Without you my life cannot exist.  
 The honeysuckle has withered  
 And the orioles no longer sing.  
 Ay, *paisanita!* Return to my love.  
 The house has been made a ruin  
 And among the willows cries the river  
 Because your lips sing no more."  
 In the mountains the sun has set;  
 While the afternoon is dying  
 In the same way singing goes the plowman  
 The misfortunes of his song.

### Querendona

If I love you a lot,  
 You ask me?  
 Days, months, years,  
 And I love you more.  
 You know that I take  
 Your name in my mouth.  
 I love you so much  
 I'm half crazy!  
 Deep as the valley,  
 Fresh as the river,  
 Pure as the sky  
 Is my love.  
 From the first day  
 That I met you,  
 The laugh and the dream,  
 I lost it all.  
 If I love you a lot?  
 What a silly question...!  
 God put us on this earth  
 To live together.

### The Tree of Forgetting

In my land there is a tree  
 That is called the tree of forgetting.  
 Where people go to lay down their troubles,  
*Vidalitay,*  
 Those whose souls are dying.  
 So that I would no longer think of you  
 Under the tree of forgetting  
 I lay down one evening,  
*Vidalitay,*  
 And I fell fast asleep.  
 When I awoke from that dream  
 I thought of you once again,  
 Because I forgot to forget you,  
*Vidalitay,*  
 As soon as I lay down.

**Canción a la luna lunaca***Text by Fernán Silvia Valdez*

Al corral del horizonte  
 Va entrando la nochecita,  
 Está tan aquerenciada  
 Por que entra todos los días.  
 Así estoy aquerenciado  
 En el corral de tus brazos;  
 Y en el fuego de tus ojos  
 Estoy como encandilado.

Noche de luna lunaca  
 Noche de cielo estrellado;  
 Las horas tienen perfume  
 Y son los besos más largos.

Ha aparecido la luna  
 Sobre el gran claro del cielo  
 Abarcando todo el campo  
 Como un perfume a un pañuelo.  
 Así apareció una moza  
 En el tropel de mis días  
 Ella para mí es la luna  
 ¡Qué abarca toda mi vida!

**Cinco canciones populares argentinas***Popular Song Texts***Chacarera**

A mí me gustan las ñatas  
 Y una ñata me ha tocado.  
 Ñato será el casamiento  
 Y más ñato el resultado.  
 Cuando canto chacareras  
 Me dan ganas de llorar,  
 Porque se me representa  
 Catamarca y Tucumán.

**Triste**

¡Ah!  
 Debajo de un limón verde  
 Donde el agua no corría  
 Entregué mi corazón  
 A quien no lo merecía.  
 ¡Ah!  
 Triste es el día sin sol  
 Triste es la noche sin luna  
 Pero más triste es querer  
 Sin esperanza ninguna.  
 ¡Ah!

**Song of the Silly Moon**

In the corral of the horizon  
 The night enters,  
 She is so enamored  
 That she enters every day.  
 In the same way I am enamored  
 In the corral of your arms;  
 And in the fire of your eyes  
 I am enchanted.

Night of the silly moon  
 Night of the starry sky;  
 The hours have a fragrance  
 And his kisses are longer.

The moon has appeared  
 Under the clarity of the sky  
 And covers the whole field  
 Like a fragrance to a handkerchief.  
 In the same way appeared a young girl  
 In the crowd of my days  
 She, for me is the moon  
 That covers all my life!

**Five Argentine Popular Songs<sup>3</sup>****Chacarera**

I love girls with little snub noses  
 And a snub-nose girl is what I've got.  
 Ours will be a snub-nose wedding  
 And snub-nosed children will be our lot.  
 Whenever I sing a chacareras  
 It makes me want to cry,  
 Because it takes me back to  
 Catamarca and Tucumán.

**Triste**

Ah!  
 Beneath a lime tree  
 Where no water flowed  
 I gave up my heart  
 To one who did not deserve it.  
 Ah!  
 Sad is the sunless day.  
 Sad is the moonless night.  
 But sadder still is to love  
 With no hope at all.  
 Ah!

<sup>3</sup> Jacqueline Cockburn, "Cinco canciones populares argentinas," *The Lied, Art Song, and Choral Texts Page*, <http://www.recmusic.org/lieder/> (accessed December 5, 2010).

**Zamba**

Hasta las piedras del cerro  
 Y las arenas del mar  
 Me dicen que no te quiera  
 Y no te puedo olvidar.  
 Si el corazón me has robado  
 El tuyo me lo has de dar  
 El que lleva cosa ajena  
 Con lo suyo ha de pagar.  
 ¡Ay!

**Arrorró**

Arrorró mi nene,  
 Arrorró mi sol,  
 Arrorró pedazo de mi corazón.

Este nene lindo  
 Se quiere dormir  
 Y el pícaro sueño  
 No quiere venir.

**Gato**

El gato de mi casa  
 Es muy gauchito  
 Pero cuando lo bailan,  
 Zapateadito.

Guitarrita de pino  
 Cuerdas de alambre.  
 Tanto quiero a las chicas,  
 Digo, como a las grandes.

Esa moza que baila  
 Mucho la quiero  
 Pero no para hermana  
 Que hermana tengo.

Que hermana tengo,  
 Sí, ponete al frente  
 Aunque no sea tu dueño,  
 Digo, me gusta verte.

**Zamba**

Even the stones on the hillside  
 And the sand in the sea  
 Tell me not to love you  
 But I cannot forget you.  
 If you have stolen my heart  
 Then you must give me yours.  
 He who takes what is not his  
 Must return it in kind.  
 Ay!

**Lullaby**

Lullaby my baby,  
 Lullaby my sunshine,  
 Lullaby part of my heart.

This pretty baby  
 Wants to sleep  
 And that fickle sleep  
 Won't come.

**Gato**

The cat of the house  
 Is most mischievous  
 But when they dance,  
 They stamp their feet.

With pine guitars  
 And wire strings.  
 I like the small girls  
 As much as the big ones.

That girl dancing  
 Is the one for me.  
 Not as a sister  
 I have one already.

I have a sister,  
 Yes, come to the front  
 I may not be your master  
 But I like to see you.

**Carlos López Buchardo (1881-1948)***Text by Gustavo Caraballo***Vidala**

Llueve sobre el campo,  
 Llueve en la ciudad  
 También en mi alma  
 Lloviznando está,  
 En la sombra virgen,  
 Se van las estrellas,  
 Porque tus pupilas,  
 Son mas claras que ellas.  
 ¡Aires de mi tierra,  
 Donde esta la calma!  
 Diles que me muero  
 Lejos de su alma.  
 Sobre las cuchillas,  
 Se queja el pampero,  
 Como el eco triste,  
 De mi amor viajero.  
 La guitarra mía,  
 Duerme abandonada,  
 Como la armonía  
 De una noche helada.

**Se equivocó la paloma***Text by Rafael Alberti*

Se equivocó la paloma.  
 Se equivocaba.  
 Por ir al Norte, fue al Sur.  
 Creyó que el trigo era agua.  
 Se equivocaba.

Creyó que el mar era el cielo;  
 que la noche, la mañana.  
 Se equivocaba.

Que las estrellas, rocío;  
 que la calor, la nevada.  
 Se equivocaba.

Que tu falda era tu blusa;  
 que tu corazón, su casa.  
 Se equivocaba.  
 (Ella se durmió en la orilla.  
 Tú, en la cumbre de una rama.)

**Canciones de cuna***Text by Gabriela Mistral***Hallazgo**

Me encontré este niño  
 Cuando al campo iba:  
 Dormido lo he hallado  
 Sobre unas gavillas.  
 O tal vez ha sido

**Vidala**

Rains on the field,  
 Rains on the city  
 Also in my soul  
 It is drizzling,  
 In the virginal shadow,  
 The stars leave,  
 Because your pupils,  
 Are more transparent than theirs.  
 Songs from my land,  
 Where it is calm!  
 Tell them that I am dying  
 Far away from its soul.  
 On the mountain,  
 The *pampero* complains,  
 Like the sad echo,  
 Of my traveling love.  
 My guitar,  
 Sleeps abandoned,  
 Like the harmony  
 Of a frozen night.

**The Dove was Mistaken**

The dove was mistaken.  
 It was mistaken.  
 Trying to go north, it went south.  
 It thought the wheat was water.  
 It was mistaken.

It thought the sea was the sky;  
 The night, the morning.  
 It was mistaken.

That the stars, dew;  
 That the heat, snow.  
 It was mistaken.

That your skirt was your blouse;  
 Your heart, its house.  
 It was mistaken.  
 (She fell asleep on the shore.  
 You, on the top of a branch.)

**Lullabies****Discovery**

I came upon this little boy  
 when I was in the fields:  
 I found him sleeping  
 Under the vine-shoots.  
 Or maybe I was coming



Cruzando la viña:  
Al buscar un pámpano  
Toqué su mejilla...  
Y por eso temo,  
Al quedar dormido  
Se evapora como  
Rocío en las viñas.

### **Apegado a mí**

Velloncito de mi carne,  
Que en mi entraña yo tejí.  
Velloncito friolento  
¡Duérmete apegado a mí!

La perdiz duerme en el trébol  
Escuchándole latir:  
No te turbes por mi aliento,  
¡Duérmete apegado a mí!

Hierbecita temblorosa  
Asombrada de vivir,  
No te sueltes de mi brazo:  
¡Duérmete apegado a mí!

Yo que todo lo he perdido  
Ahora tiemblo hasta al dormir.  
No resbales de mi brazo:  
¡Duérmete apegado a mí!

### **Corderito**

Corderito mío suavidad callada:  
Mi pecho es tu gruta de musgo afelpada.  
Carne blanca como manchita de luna:  
Lo he olvidado todo para hacerme cuna.  
Me olvide del mundo y de mí no siento  
Mas que el pecho hinchado con que te sustento.  
Tu fiesta hijo mío me apagó las fiestas  
Y sé de mí sólo que en mí te recuestas.

### **Rocío**

Esta era una rosa  
llena de rocío:  
Este era mi pecho  
Con el hijo mío.  
Junta sus hojitas  
Para sostenerlo,  
Esquiva la brisa,  
Por no desprenderlo.  
Descendió una noche  
Desde el cielo inmenso:

Through the vineyard:  
Looking for the little clusters,  
And touched against his cheek...  
And that's why I'm afraid,  
That while I am asleep  
He'll disappear like  
Dew from the vine leaves.<sup>4</sup>

### **Close to Me**

Little cotton boll of my flesh,  
That I knit in my womb.  
Little cotton boll always cold  
Sleep close to me!

The partridge sleeps in the clover  
Listening to its beating heart:  
Don't be disturbed by my breathing,  
Sleep close to me!

Trembling little herb  
Amazed at being alive,  
Don't let go of my arm:  
Sleep close to me!

I that have lost everything  
Now I tremble even when I sleep.  
Don't slide from my arm:  
Sleep close to me!

### **Little Lambkin**

Little lambkin my quiet softness:  
My breast is your grotto of plush moss.  
White flesh like the waning of the moon:  
I've forgotten everything for making a cradle.  
I've forgotten the world and I can't feel myself  
More than the swollen breast with which I sustain you.  
Your birth ended all of my pleasures  
And I only know that on me you lay.

### **Dewdrops**

This was a rose  
Dew-laden:  
This was my breast  
With my baby.  
She closes her petals  
To hold it safe,  
Turns from the wind,  
Lest it slip away.  
The night descends  
From immense heaven:

<sup>4</sup> Gabriela Mistral, *Selected poems of Gabriela Mistral*, trans. Ursula K. Le Guin (Albuquerque: University of New Mexico Press, 2003), 56.

Y del amor tiene  
 Su aliento suspenso.  
 De dicha se queda  
 Callada, callada:  
 No hay rosa entre rosas  
 Mas maravillada.

**La rosa y el sauce**

*Text by Francisco Silva*

La rosa se iba abriendo  
 Abrazada al sauce,  
 El árbol apasionado,  
 ¡La amaba tanto!  
 Pero una niña coqueta  
 Se la ha robado,  
 Y el sauce desconsolado  
 La está llorando.

**Pampamapa**

*Text by Hamlet Lima Quintana*

Yo no soy de estos pagos  
 Pero es lo mismo  
 He robado la magia  
 De los caminos.

Esta cruz que me mata  
 Me da la vida  
 Una copla me sangra  
 Que canta herida.

No me pidas que deje  
 Mis pensamientos  
 No encontrarás la forma  
 De atar al viento.

Si mi nombre te duele  
 Échalo al agua  
 No quiero que tu boca  
 Se ponga amarga.

A la huella mi tierra  
 Tan trasnochada.  
 Yo te daré mis sueños,  
 Dame tu calma.

And from the love must  
 Suspend her breath.  
 Her good fortune makes her  
 Hold still, hold still:  
 Rose of all roses  
 Most fulfilled.<sup>5</sup>

**The Rose and the Willow**

The rose was opening  
 Cleaved to the willow,  
 The passionate tree,  
 Loved it so.  
 But a cheeky young girl  
 Took it away,  
 And the disconsolate willow  
 Laments it so.<sup>6</sup>

**Pampamapa**

I'm not of this region  
 But it's the same,  
 I've stolen the magic  
 From those paths.

This cross that kills me  
 Gives me life,  
 A verse bleeds from me  
 That sings wounded.

Don't ask me to leave  
 My thoughts,  
 You'll not find a way  
 To stay the wind.

If my name causes you pain,  
 Throw it in the water,  
 I don't want your mouth  
 To become bitter.

At your threshold my earth  
 Having watched all night.  
 I will give you my dreams,  
 Give me your calm.

<sup>5</sup> Mistral, 57.

<sup>6</sup> Jacqueline Cockburn, "La rosa y el sauce," *The Lied, Art Song, and Choral Texts Page*, <http://www.recmusic.org/lieder/> (accessed December 5, 2010).

Come el pájaro antiguo  
 Conozco el rastro,  
 Se cuando el trigo es verde,  
 Cuando hay que amarlo.

Por eso es que, mi vida  
 No te confundas,  
 El agua que yo busco  
 Es mas profunda.

Para que fueras cierta  
 Te alcé en un canto,  
 Ahora te dejo sola,  
 Te voy llorando.

Pero nunca, mi cielo  
 De pena muero  
 Junto a la luz del día  
 Nazco de nuevo.

A la huella, mi tierra,  
 Tan trasnochada.  
 Yo te daré mis sueños,  
 Dame tu calma.

Like the ancient bird  
 I recognize the trail,  
 I know when the wheat is green,  
 When to love it.

For that is why, my life,  
 Don't be confused,  
 The water that i seek  
 Is more profound.

So that you would be real  
 I raised you in a song,  
 Now I leave you alone,  
 I go away weeping.

But never, my heaven,  
 Of pain do I die  
 Together with the light of day  
 I am born anew.

At your thresh-hold, my earth,  
 Having watched all night.  
 I will give you my dreams,  
 Give me your calm.<sup>7</sup>

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<sup>7</sup> Kathleen Wilson, *The Art Song in Latin America: Selected Works by Twentieth Century Composers* (Stuyvesant: Pendragon Press, 1998), 34.

## **The Songs of Argentina**

The works of Carlos López Buchardo, Alberto Ginastera, and Carlos Guastavino are representative of a vast body of modern works that emerged in the early- to mid-twentieth century from a culture steeped in a rich tradition of vocal music. The Argentine song tradition is as rich and varied as its cultural heritage, a heritage which includes people as diverse as the indigenous tribes of the Andes and the Pampas region, the colonial powers who colonized the continent as early as the sixteenth century, the African community, forcibly relocated to the region with the establishment of the slave trade in the sixteenth century, and, most recently, the European and Asian immigrants of the nineteenth and twentieth centuries. Each group brought with them unique musical and literary traditions that combined to form the diverse cultural landscape of present day Argentina. From this multitude of musical influences emerged a rich tapestry of sound and harmony that remains the very foundation of modern art song composition in Argentina.

**Carlos López Buchardo** was a member of a prominent group of composers in Argentina, those born in the final decades of the nineteenth century. Composers of this generation found themselves at the beginning of one of the most dramatic periods of

economic and political growth in the nation's history, a period of vast expansion that was paralleled by a similar period of growth and renewed interest in the arts. Argentina's national economy experienced an annual growth of five percent in the final two years of the nineteenth century. In the same two years the country experienced an equally impressive spike in immigration, foreign investment, and foreign trade made possible, in part, by the completion of a major port in Buenos Aires.<sup>8</sup> In the wake of this period of national prosperity and pride, and mirroring the nationalist movements in the arts and literature that spread throughout Europe, the cultural and artistic elite in Argentina embraced a reawakened interest in the folk history and traditions of their own country.

This renewed interest in the folk idiom impacted all aspects of art and culture at the turn-of-the-century. Throughout the seventeenth and eighteenth centuries the imported genres of French and Italian opera and Spanish *zarzuela* dominated the urban musical scene in Argentina. It wasn't until the end of the nineteenth century that the genre of art song experienced a revival in Argentina, motivated by the renewed interest in the traditional folk song and literature of the Argentine people championed by composer and ethnomusicologist, Alberto Williams (1862-1952).<sup>9</sup> Williams is credited with inaugurating a period of Argentine national composition with the premier of his 1890 work for piano, *El rancho abandonado*.<sup>10</sup> The work of Alberto Williams and his contemporaries, including López Buchardo, influenced the artistic development of almost

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<sup>8</sup> Michael Johns, "Industrial Capital and Economic Development in Turn of the Century Argentina," *Economic Geography* 68, no. 2 (April 1992): 189.

<sup>9</sup> Don Michael Randel, ed., *The Harvard Dictionary of Music* (Cambridge: Harvard University Press, 2003), 53.

<sup>10</sup> Gilbert Chase, "Alberto Ginastera: Portrait of an Argentine Composer," *Tempo* 44 (Summer 1957): 11.

every composer who followed. Not only did this generation of composers have a direct impact on the works of their pupils, but they also worked to establish music schools and conservatories throughout Argentina, including the Williams Institute, that perpetuated the principles of the nationalist composers and continue to figure prominently in the education of young musicians today.

As a child, López Buchardo spent the summers at his family's estate in the rural area outside of Buenos Aires. It was during these summers that he learned the traditions and music of the *gauchos*, a nomadic group of herdsmen who lived and worked on the *pampas*, or plains region of northern Argentina. It was from these people that López Buchardo first learned to play the guitar and it was their language of song that would provide much of the inspiration for his vocal compositions that followed.<sup>11</sup> In 1909, López Buchardo left Argentina to study with the French composer Albert Roussel. Through his relationship with Roussel and his experiences in Paris, he fell in love with the colorful use of harmony and transparent textures that was indicative of the turn-of-the-century *mélodie*.<sup>12</sup> When he returned to Argentina, he began to write vocal music that blended the raw passion and emotionalism that captivated him in the folk songs of the *gauchos*, with the refined treatment of chromaticism and dissonance that he experienced while in France. The product of this synthesis is a body of work in which vocal lyricism and expressive accompaniments elevate the folk idiom to a level of art song worthy of the international stage.

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<sup>11</sup> Deborah Schwartz-Kates, "Alberto Ginastera, Argentine cultural construction, and the Gaucho tradition," *The Musical Quarterly* (Summer 2002): 261.

<sup>12</sup> Schwartz-Kates, 262.

*Canción del carretero*, *Vidala*, *Querendona*, and *Copla criolla*, are all examples of compositions rich in musical and literary references to the people and rugged landscapes of rural Argentina. The strong rhythmic character of *Querendona* and *Copla criolla* lies mainly in the piano and is a dominant and relentless presence in both pieces. *Canta tu canto, ruiseñor y vuela*, in contrast, is a much headier sonnet, written by Argentine historian, poet, and professor, Ignacio B. Anzoátegui (1905-1975). The symbolic language of the text is paralleled in López Buchardo's setting by a greater use of coloristic harmonies and chromaticism that accentuates the grotesque images chosen by the poet.

The duet arrangement of *Vidala*, performed as part of this dissertation, is written in a style characteristic of the *pampas* region. The *vidala* is a folk song or dance in multiple verse form, during which the word *vidala* is repeated within each stanza.<sup>13</sup> As Kimball highlights, the origin of this song/dance derives from the time of year when people would gather to celebrate the ripening of the *algarroba* fruit. This song form was a favorite of nationalist composers of the time, and appears again, in stricter imitation, in Alberto Ginastera's composition *Canción al árbol del olvido*.

The nationalist movement in music and the arts that had been established by the previous generation of composers was still very much alive and thriving as the young **Alberto Ginastera** emerged onto the international stage. As a young man, Ginastera studied composition at the Williams Institute and later at the National Conservatory

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<sup>13</sup> Kimball, 523.

(renamed the Carlos López Buchardo Institute after his death in 1848).<sup>14</sup> These early ties to the national school of composition would have a lasting impact on Ginastera's musical aesthetic. While consistently embarking on musical journeys that explore the deepest roots of the Argentine folk tradition, Ginastera's music is also studded with prolific references to the neoclassical school of composition that dominated the musical scene in Europe at the turn-of-the-century.

Ginastera's earliest compositions derive much of their musical style and character from national influences. His first composition, *Impresiones de la Puna* (1934) for flute and string quartet, attributes much to the folk traditions of the Argentine highlands.<sup>15</sup> The young composer followed the success of this early chamber work with his ballet *Panambí*. While the work was initially conceived as a ballet, and was presented in this form at its premier in Buenos Aires, it is more often heard throughout Argentina and abroad as an orchestral suite. As Ginastera's reputation as an instrumental composer grew, his work expanded to include songs. In 1938, Ginastera composed two sets of songs for voice, *Cantos del Tucumán* (for flute, violin, harp, and two drums), and *Dos canciones* (which includes both *Canción del árbol del olvido* and *Canción a la luna lunaca*) for voice and piano.

*Canción al árbol del olvido* and *Canción a la luna lunaca* are both wonderful examples of the unique way Ginastera relies on both neoclassical and folk elements to inform his compositions. In *Canción al árbol del olvido*, the use of ostinato and

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<sup>14</sup> Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly* 43, no. 4 (October 1957): 440.

<sup>15</sup> Chase, "Alberto Ginastera: Portrait of an Argentine Composer," 12.



contrapuntal textures is a nod to the neoclassical influences on his work, while the strict adherence to the folk song form of the *vidala* is an ever-present reminder of the nationalist roots of this composer. It is particularly interesting that, for a set of songs so clearly intended as a representation of the Argentine national spirit, the composer should choose to set the texts of Uruguayan poet, Fernán Silva Valdés (1887-1975). Silva Valdés' texts reference the nomadic lifestyle of the *gauchos* and the rugged landscape unique to the *pampas* region, a region that transcends the borders of a single country, reaching across the northern portion of Argentina and into the southern regions of Uruguay and Brazil. In the text of *Canción a la luna lunaca*, Silva Valdés uses playful language and the diminutive ("nohecita") to present a wide-eyed, almost fanciful expression of young love. Throughout the initial two stanzas of the poem, the reader is led to believe that the speaker's words of praise and fascination are all directed at the moon. The speaker uses uniquely descriptive words like "el corral" to describe the encircling of the horizon ("Al corral del horizonte", "In the corral of the horizon") and the way the moon's warmth embraces the speaker ("En el corral de tus brazos", "In the corral of your arms"). The use of these unusual metaphors imitates the way a child would use familiar words and concepts to describe unfamiliar events or emotions. The true charm of the poem is revealed in the final stanza, when the speaker professes, "Ella para mí es la luna/ Que abarca toda mi vida!" ("She, for me is the moon/ That covers all my life!"). The reader finally realizes that all the characteristics previously attributed to the moon are qualities shared by the woman he loves. This youthful spirit is perfectly captured by Ginastera in the playful and rhythmic character of the accompaniment.

The completion of his *Cinco canciones populares argentinas* in 1948 further solidified Ginastera's role as one of the most innovative nationalist composers of his time. Three of the pieces in this cycle, *Chacarera*, *Gato* and *Zamba*, have titles which refer to specific folk dances still known and performed throughout much of Argentina today. Ginastera's settings retain the folk dance rhythms suggested by their titles, a characteristic shared Manuel de Falla's influential cycle, *Siete canciones populares españolas*. Ginastera's cycle as a whole, encompasses a vast array of moods and subject matter. At times, his harmonic language is saturated with chromaticism and at other times is content to rest in the calm of consonance. The driving rhythms of the first and last songs contrast the sparse textures and at moments utter timelessness that characterize the second, third, and fourth songs of the cycle. References to traditional instrumentation, especially the guitar, can be seen throughout this cycle. As is the case with a majority of Ginastera's music, many figures in the piano simulate the plucking and strumming of a classical guitar and often contain the six notes corresponding to the open strings. Such a gesture can be heard in the repeated motive in the second song of this cycle, *Triste*.

**Carlos Guastavino** is perhaps the most highly regarded composer of vocal music from Argentina, composing over five-hundred songs for voice and a variety of ensembles.<sup>16</sup> His songs are loved for their unique lyricism and the composer's gift for creating memorable melodies. Much of his fame may lie in his unparalleled ability to

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<sup>16</sup> Jonathan Kulp, "The Intersection of Música culta and Música popular in Argentine Song," *Latin American Music Review* 24, no. 1 (Spring/Summer 2003): 43.

stretch the boundaries of art song and popular song and merge them in such a successful and appealing way that has rarely been paralleled. In contrast to Ginastera, who embraced the modernist trends in harmony and avant-garde forms like neoclassicism, Guastavino preferred traditional tonality and conservative forms. For this reason, many of his contemporaries considered his works old-fashioned.<sup>17</sup> He managed to imbue his melodies, no matter how "old fashioned", with a newness and timeless relevance that earned him international recognition as a composer of vocal music.

Many scholars group Guastavino's songs into two distinct periods of composition: those before 1963 and those after 1963. Prior to 1963 a majority of Guastavino's songs are set to the texts of non-Argentine poets, among them the Spanish surrealist Rafael Alberti and the Chilean Noble laureate, Gabriela Mistral.<sup>18</sup> These early works make little to no reference to pre-existing folk material or song forms as the composer appears to have sought to create melodic and harmonic material based solely on the emotion and character of each individual text.<sup>19</sup>

All the songs chosen for this dissertation, with the exception of *Pampamapa*, are representative of Guastavino's early period of song writing. Among these early compositions are the popular *Se equivocó la paloma*, and *La rosa y el sauce*, perhaps Guastavino's most widely heralded and performed compositions. Rafael Alberti's austere poem, *Se equivocó la paloma*, was written during a time of self-imposed exile following

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<sup>17</sup> Jonathan Kulp, "Carlos Guastavino: A Re-evaluation of His Harmonic Language," *Latin American Music Review* 27, no. 2 (Fall/Winter 2006): 196.

<sup>18</sup> Kulp, "The Intersection of Música culta and Música popular in Argentine Song," 44.

<sup>19</sup> Kulp, "The Intersection of Música culta and Música popular in Argentine Song," 44.

the turmoil of the Spanish civil war. Alberti fled to Argentina during this period and took up residence in Buenos Aires. Guastavino has taken some liberties in his setting of Alberti's text, most noticeably the repetition of the phrase "se equivocaba...", which is the inspiration for the four note motive that runs throughout the piece. *La rosa y el sauce* was originally composed as a piano solo, and it wasn't until later that the composer added the vocal line.

Gabriela Mistral's intimate texts acted as a muse for a number of well-known song collections from Guastavino's early period, among them *Canciones de cuna*. Mistral's personal life was marred with tragedy. As a child, her father abandoned the family, leaving a void in her life that would never be filled. Seeking the relationship her parents never shared, she fell in love with a man who would eventually take his own life. In the absence of children of her own, she grew close to her nephew whom she treated as her own son, only to see him take his own life as well. It is perhaps her genius to have turned such tragedy and loss into some of the most honest and intimate poetry of the twentieth century, and it was for this that she was honored with the Nobel Prize in literature in 1945.<sup>20</sup> A large portion of Mistral's poetry contains maternal themes of childhood and lullabies; it was this subject matter which spoke to Guastavino's song writing personality most clearly. Viewed within the framework of the great loss and emptiness she experienced in her life, the maternal themes in these texts take on a level of seriousness and depth of emotion that may be overlooked without at least a passing knowledge of this poet's biography.

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20 Mistral, ix.

*Pampamapa* is the lone example of Guastavino's second period of song writing. It was during this period that the composer turned directly to folk texts, dances, and melodies as the inspiration for his song writing. *Pampamapa* is written in the style of a *huella*, an Argentine folk dance in alternating 6/8 and 3/4 meter. In addition to its characteristic rhythmic pattern, the *huella* also consists of a standard chord progression i-VI-III-V7-i, which is upheld in Guastavino's setting of this text.<sup>21</sup> An example of both the repeated rhythmic and harmonic material can be seen in the excerpt below.

Example 1 Carlos Guastavino, *Pampamapa*, mm. 11-20

The musical score for 'Pampamapa' by Carlos Guastavino, measures 11-20, is presented in two systems. The first system (measures 11-17) is marked 'Meno' and features a vocal line with lyrics 'Yo no soy de es-los pa-eses pe-ro es la mis-mo' and piano accompaniment. The second system (measures 18-20) is marked 'Allegro' and features a vocal line with lyrics 'he-ro-ja-do in-rus-gin de los ca-mi-nos.' and piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p'.

While representing three distinct periods and approaches to the composition of art song in Argentina, Carlos López Buchardo, Alberto Ginastera, and Carlos Guastavino were deeply influenced by both the rich folk heritage of their country and the traditions

<sup>21</sup> Schwartz-Kates, 256-257.

and innovations of the European musical scene. Such a broad-ranging blend of themes and aesthetics has yielded a vast genre of vocal music that has been generally overlooked by European and American audiences. The variety within the genre of Argentine song can be attributed to the fact that at one time or another in their compositional careers each of these composers identified elements of the European style that spoke to specific themes and emotions present in the melodies, literature, and traditions of their own national heritage. The beauty of these songs lies in each of composer's ability to use foreign influences in a way that only adds to the passion and universalism already present in the texts and spirit of the rural cultures that inspired so many of these compositions.

### The Songs of Brazil, Chile and Venezuela

Emily Riggs, soprano

David Ballena, piano

Devree Lewis, cello

Amor y perfidia Samba-classico	Heitor Villa-Lobos (1887-1959)
La tristeza del agua Al tiempo del amor De tí yo quiero hablar Amor, mi buen amor!	Inocente Carreño (b. 1919)
Bachianas Brasileiras no. 5 I. Aria (Cantilena) II. Dansa (Martelo)	Heitor Villa-Lobos
Selections from <i>Siete canciones venezolanas</i>	Juan Bautista Plaza (1898-1965)
Yo me quedé triste y mudo La noche del llano abajo Cuando el caballo se para Hilando el copo del viento Por estos cuatro caminos	
La gitana	Juan Orrego-Salas (b. 1919)
Canción de cuna para dormir un negrito	Modesta Bor (1926-1998)
O' Kinimbá Capim di pranta São João-da-ra-rão Engenho novo!	Francisco Ernani Braga (1868-1945)

**Heitor Villa-Lobos (1887-1959)****Amor y perfidia***Anonymous text*

No me digas mas gitana,  
 Que gitana yo no soy...  
 Si gitanilla yo fuera,  
 Pobre de tí, y de los dos.  
 Te diría que la engañas  
 Que le finges un amor...  
 Que estás de tener *tão* lejos  
 Como la tierra del sol.  
 El día que tú te cases,  
 Ella entrará en la prisión...  
 Que el que sin amor se casa...  
 Es infame, y es traidor.

**Samba-classico***Text by Heitor Villa-Lobos*

Nossa vida vive,  
 Nossa alma vibra,  
 Nosso amor palpita  
 Na canção do samba.  
 E'a saudade intensa  
 De uma vida inteira  
 E'a lembrança imensa  
 Que jamais se esquece...  
 Oh! Quanta beleza  
 Que faz pensar na doçura de sua melodia!  
 Oh! Faz viver um sofrimento esquisito,  
 Melancólico e triste!  
 Também tem o sabor de alegria  
 De viver na comunhão  
 Dos seres da terra  
 E do céu do Brazil,  
 Tudo é bom e justo  
 Tudo é belo enfim  
 Cheio de esplendor  
 Na grandeza infinda  
 É feliz quem vive  
 Nesta terra santa  
 Que não elege raça  
 Nem prefere crença  
 Oh! Minha gente!  
 Minha terra!  
 Meu país!  
 Minha pátria!  
 Para frente!  
 A subir!  
 A subir!  
 Samba!

**Love and Treachery**

Don't call me a gypsy anymore,  
 Don't tell me that I am not a gypsy,...  
 If I were a little gypsy girl,  
 It would be bad for you, and for us both.  
 I would say to you that you deceive her  
 That you pretend to be in love with her...  
 You are as far from being in love with her  
 As the earth is from the sun.  
 The day that you marry,  
 She will enter into the prison...  
 One who is not in love and gets married...  
 Is infamous, and is a traitor.

**Samba**

Our lives live  
 Our souls vibrate  
 Our love beats  
 In the song of the samba.  
 And intense nostalgia  
 Of an entire life  
 And an immense impression  
 That never is forgotten...  
 Oh! How beautiful  
 That it reminds us of the sweetness of its melody!  
 Oh! It makes one live a quaint suffering  
 Melancholy and sad!  
 And yet it has a sweet flavor  
 Of living in communion  
 With the beings of the land  
 And of Brazil!  
 Everything is good  
 Everything is beautiful  
 And full of splendor  
 In infinite grandeur  
 And happiness for those who live  
 In this blessed land  
 With no preference for race  
 And no preference for creed  
 Oh! My people!  
 My land!  
 My country!  
 My fatherland!  
 My frontier!  
 We'll rise up!  
 We'll rise up!  
 Samba!



**Inocente Carreño (b. 1919)****La tristeza del agua***Text by Alejandro Carías*

Una estrella muy bella  
 De rubios rizos finos  
 Turba el sueño del agua  
 De la fuente sombría  
 En donde el limo amado  
 De las dársenas,  
 Cría sus frágiles tapices  
 De tonos verdecinos.

Y el agua está muy triste...  
 Muy triste, se diría  
 Que tienen alma de monja  
 Mis ojos mortecinos  
 Indagan el secreto  
 De su melancolía  
 Por los bordes que tienen  
 Reflejos opalinos...

Y al buscar el secreto  
 Del pesar de la fuente  
 Pensé y me dije:  
 "Mi alma como ella es doliente  
 Y será, eternamente  
 dolorosa como ella..."

Triste agua de la fuente  
 Que nunca sonreíste,  
 Mi alma de monja enferma  
 Como tú será triste.  
 Por más que la enamoren  
 Los rizos de una estrella...

**Tiempo del amor***Text by Juan Angel Mogollón*

Al tiempo del amor se han encendido  
 Las apagadas rosas del ayer,  
 Y no hay ternura ni candor más puros  
 Que a su lado nos haga estremecer.

Bella es la vida si al final nos llega  
 En el celeste soplo del amor,  
 El embrujado encanto de las horas  
 Mágicamente henchidas de dulzor.

¿Por qué oponernos a su ardiente paso,  
 Si todo gira en torno a su misión?  
 Abramos las ventanas de la sangre  
 Y escuchemos tan sólo al corazón.

**The Sadness of the Water**

A very beautiful star  
 With fine blonde curls  
 Disturbs the sleep of the water  
 Of the shaded fountain  
 Where the beloved lime tree  
 Of the docks,  
 Raises the fragile tapestries  
 Of greenish tones.

And the water is very sad...  
 Very sad, it could be said  
 That she has the soul of a nun  
 The dying eyes  
 Investigate the secret  
 Of her melancholy  
 By the edges that have  
 Opaline reflections...

And when looking for the secret  
 Of the fountain's grief  
 I thought and said to myself:  
 "My soul like the water is sorrowful  
 And it will be, eternally  
 painful like her..."

Sad water of the fountain  
 That never smiled,  
 My sick nun's soul  
 Like yours will be sad.  
 Even though you are courted by  
 The curls of a star...

**Time of Love**

To the time of love they have ignited  
 The withered roses of the past  
 And there is neither tenderness nor candor more pure  
 That in the presence of love makes tremble.

Beautiful is the life if at the end it come to us  
 In the celestial breath of love,  
 The bewitched enchantment of the hours  
 Magically filled with sweetness.

Why should we oppose love's ardent path,  
 If everything revolves around its mission.  
 Let's open the windows of the blood  
 And let us listen only to the heart.

**De ti yo quiero hablar***Text by Juan Beroes*

De ti yo quiero hablar virgen mimada,  
 Porque he visto en tu pulso una amapola,  
 Porque allá en el abril te vi inclinada  
 Y asomada al adiós de una corola.

De ti yo quiero hablar núbil amada  
 Porque estás de jazmín vestida en ola,  
 Porque ayer una flor con tez lunada  
 Nevó en la luna de tu frente sola.

Quiero hablar de ese arcángel silencioso,  
 Que vuela sollozando en tu sollozo  
 Con un celeste sollozar que llora.

Y de ti quiero hablar novia querube,  
 Porque eres ya en la diestra de una nube  
 Señorita que vuelves de la aurora.

**Amor, mi buen amor!***Text by Manuel F. Rugeles*

Amor, mi buen amor, que nadie diga  
 Que la hora de amar ya no es la hora  
 Y que la hora de segar la aurora  
 No es también hora de segar la espiga.

Un azul de campánulas en flora  
 La luz del alba por la senda amiga,  
 Y es el amanecer una cantiga  
 Donde el arpa del bosque es más sonora.

Contigo pienso: Nuestra dicha es tanta,  
 Que una fe misma nuestro amor levanta  
 Y en nuestras vidas arde un mismo cielo.

Mi anhelo va al azar tras de tu suerte  
 Y siento que lo mismo va a tu anhelo,  
 A fuerza de quererme y de quererte.

**Of You I Want to Speak**

Of you I want to speak pampered virgin,  
 Because I have seen in your pulse a poppy,  
 Because in April I saw you inclined  
 And peeking at the farewell of a corolla.

Of you I want to speak young love  
 Because you are clothed in a wave of jasmine  
 Because yesterday a flower with a moon-like complexion  
 snowed in the moon of your forehead alone.

I want to talk of that silent archangel,  
 That flies sobbing in your sob  
 With a celestial sob that cries.

And of you I want to speak my cherub bride  
 Because you are already at the right hand of the cloud  
 Woman that returns from the dawn.

**Love, my Good Love!**

Love, my good love, let nobody say  
 The hour to love is no longer the hour  
 And that the hour to harvest the dawn  
 Is not also the hour to harvest the grain.

Blue of the flowering bellflowers  
 The light of dawn illuminates the friendly path,  
 And is the dawn a song  
 Where the forrest's harp is more sonorous.

With you I think: Our blessing so vast  
 That as a single faith our love rises  
 And in our lives burns the same sky.

My yearning takes a chance following your fortune  
 And I feel that the same goes to your yearning  
 Because you love me and I love you.

**Heitor Villa-Lobos (1887-1959)****Bachianas Brasileiras no. 5****I. Aria***Text by Ruth Valadares Correia*

Tarde uma nuvem rósea lenta e transparente.  
 Sobre o espaço, sonhadora e bela!  
 Surge no infinito a lua docemente,  
 Enfeitando a tarde, qual meiga donzela  
 Que se apresta e a linda sonhadamente,  
 Em anseios d'alma para ficar bela  
 Grita ao céu e a terra toda a Natureza!  
 Cala a passarada aos seus tristes queixumes  
 E reflete o mar toda a Sua riqueza...  
 Suave a luz da lua desperta agora  
 A cruel saudade que ri e chora!  
 Tarde uma nuvem rósea lenta e transparente  
 Sobre o espaço, sonhadora e bela!

**II. Dansa***Text by Manuel Bandeira*

Irerê, meu passarinho do Sertão do Cariri,  
 Irerê, meu companheiro, Cadê vióla?  
 Cadê meu bem?  
 Cadê Maria? Ai triste sorte a do violeiro cantadô!  
 Ah! Sem a vióla em que cantava o seu amô,  
 Ah! Seu assobio é tua flauta de Irerê:  
 Que tua flauta do sertão quando assobia,  
 Ah! A gente sofre sem querê!  
 Ah! Teu canto chega lá do fundo do sertão,  
 Ah! Como uma brisa amolecendo o coração,  
 Ah! Ah!  
 Irerê, solta o teu canto! Canta mais!  
 Canta mais! Pra alembra o Cariri!  
 Canta, cambaxirra! Canta juriti! Canta, Irerê!  
 Canta, canta sofrê Patativa! Bemtevi!  
 Maria, acorda que é dia  
 Cantem todos vocês Passarinhos do sertão!  
 Bemtevi! Eh! Sabiá! La! liá! liá! liá! liá! liá!  
 Eh! Sabiá da mata cantadô! Liá! liá! liá! liá!  
 Lá! liá! liá! liá! liá! liá! Eh! Sabiá da mata sofredô!  
 O vosso canto vem do fundo do sertão  
 Como uma brisa amolecendo o coração  
 Irerê, meu passarinho so sertão do Cariri ...  
 Ai!

**I. Aria**

Evening, a rosy, slow and transparent cloud  
 Over the space dreamy and beautiful  
 The Moon sweetly appears in the horizon,  
 Decorating the afternoon like a nice damsel  
 Who rushes and dreamy adorns herself  
 With an anxious soul to become beautiful  
 Shout all Nature to the Sky and to the Earth!  
 All birds become silent to the Moon's complaint  
 And the Sea reflects its great splendor.  
 Softly, the shining Moon just awakes  
 The cruel missing that laughs and cries.  
 Evening, a rosy, slow and transparent cloud  
 Over the space dreamy and beautiful!

**II. Dance**

Irere, my little bird from the backwoods of Cariri,  
 Irere, my companion, Where is the guitar?  
 Where is my beloved?  
 Where is Maria? Oh, the sad lot of the guitarist singing!  
 Ah, without the guitar with which its master was singing,  
 Ah, his whistling is your flute, Irere:  
 When your flute of the backwoods whistles,  
 Ah, people suffer without wanting to!  
 Ah, your song comes there from the deep backwoods,  
 Ah, like a breeze softening the heart,  
 Ah! Ah!  
 Irere, set free your song! Sing more!  
 Sing more! To recall the Cariri!  
 Sing, little wren! Sing, dove! Sing, Irere!  
 Sing, Sing, oriole, Seedeater! Flycatcher!  
 Maria, wake up, it is now day.  
 Sing, all singers, Little birds of the backwoods!  
 Flycatcher! Eh! Thrush! La! Lia!  
 Eh, thrush of the woods singing! Lia!  
 La! lia! Oh, thrush of the thicket, suffering!  
 Oh, your song comes from the deep backwoods  
 Like a breeze softening the heart  
 Irere, my little bird from the backwoods of Cariri...  
 ... Ai! <sup>22</sup>

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Heitor Villa-Lobos, *Bachianas Brasileiras no. 5* (New York: G. Schirmer, 1947), 1-24.

**Juan Bautista Plaza (1898-1965)***Siete canciones venezolanas**Text by Luis Barrios Cruz***Yo me quede triste y mudo**

Me refirió el arrendajo  
Lo que dijo el algarrobo,  
Y el algarrobo señoero  
Lo que oyó pitar al toro.

El lucero de la tarde  
Contóme un lance del pozo  
Y el pozo habló de la nube  
En su lenguaje más hondo.

La brisa murmuró cuentos  
De los pelados rastrojos.  
Yo me quedé triste y mudo  
Mirando el cielo redondo.

**Cuando el caballo se para**

Por la tostada llanura  
Es el camino el que viaja.  
Mira cómo sigue solo  
Cuando el caballo se para.

¿Caminito, quién te dio tanta sabana?  
Y quién te dio tanta pierna,  
¿Caminito, que no te cansas?  
¿Caminito, que no te cansas?

Me voy a morir de anhelo  
Si me niegas tus audacias:  
Camino que sigues solo  
Cuando el caballo se para.

**Por estos cuatro caminos**

Por estos cuatro caminos  
Volaron cuatro guacabas,  
Por estos cuatro caminos  
De la llanura tostada.

Por estos cuatro caminos  
Se perdieron cuatro garzas,  
En busca de un pozo verde  
Que el chaparral se chupaba.

Por estos cuatro caminos  
De la señoera guitarra,  
Por estos cuatro caminos  
Yo voy a buscar mi alma.

**Seven Venezuelan Songs****I remain Sad and Silent**

The mocking-bird told me  
That the carob tree told him,  
And the carob tree  
Heard it from the bull.

The evening star  
Told me about the well's quarrel  
And the well talked about the cloud  
In his most profound language.

The breeze whispers the stories  
From the barren fields  
I remain sad and silent  
Watching the round sky.

**When the Horse Stops**

Through the baked plain  
Is the road that he travels  
Look how he continues alone  
When the horse stops.

Little road, who gave you so much savannah?  
And who gave you so much leg,  
Little road, don't you tire?  
Little road, don't you ever tire, little road?

I am going to die of desire  
If you deny me Your boldness;  
Road that continues alone  
When the horse stops.<sup>23</sup>

**By these Four Paths**

By these four paths  
Fly four macaws,  
By these four paths  
Of the burnished plain.

By these four paths  
Are lost four herons,  
Looking for a green watering-hole  
That the bramble-bushes swallowed up.

By these four paths  
Of the solitary guitar,  
By these four paths  
I go looking for my soul.

<sup>23</sup> Patricia Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes* (Barcelona: Edicions Tritó, 2005), lxii.

**Hilando el copo del viento**

Las palmas están hilando,  
Hilando el copo del viento,  
Para hacer su traje lindo  
La novia luna de enero.

Las palmas están hilando,  
Hilando el copo del viento,  
Para tejer escarpines  
A los nacidos luceros.

Las palmas están hilando,  
Hilando el copo del viento,  
Para la mortaja blanca  
De mis difuntos anhelos.

**La noche del llano abajo**

La quema tendió su colcha,  
Su colcha roja en banco,  
Pensando que tiene frío  
La noche del llano abajo.

La noche se fue corriendo  
Por el terronal pelado,  
Mira que tiembla de fiebre  
Y se va a tirar al caño.

Al callejón en peligro  
Yo salí a buscar mis pasos,  
Y encontré la noche muerta  
Tendida en el llano abajo.

**Juan Orrego-Salas (b. 1919)****La Gitana***Text by Rafael Alberti*

Quisiera vivir, morir,  
Por las vereditas, siempre.  
Déjame morir, déjame vivir,  
Deja que mi sueño ruede  
Contigo, al sol, a la luna,  
Dentro de tu carro verde.

¿Por qué vereda se fue?  
¡Ay, aire, que no lo sé!  
¿Por la de Benamejí?  
¿Por la de Lucena o Priego?  
¿Por la de Loja se fue?  
¡Ay, aire, que lo no sé!  
Ahora recuerdo:  
Me dijo que caminaba a Sevilla.

**Spinning the Silk of the Wind**

The palms are spinning,  
Spinning the silk of the wind,  
To make her beautiful suit  
For the bride moon of January.

The palms are spinning,  
Spinning the silk of the wind,  
To weave stockings  
For the newborn morning stars.

The palms are spinning,  
Spinning the silk of the wind,  
For the white shroud  
Of my deceased longings.

**The Night of the Plain Below**

The fire unfolded her coverlet,  
Her red coverlet on the shoal,  
Thinking that the night  
Might be cold in the Plain Below.

The night left hurriedly  
By the blanched earth,  
The night sees how it trembles with fever  
And throws itself into the channel.

To the path in danger  
I left to search for my way,  
And I encountered the dead night  
Unfolded in the Plain below.<sup>24</sup>

**The Gypsy**

I wish to live, to die,  
By the little paths, always,  
Let me die, let me live,  
Let my dream wander  
With you, to the sun, to the moon,  
Inside your green wagon.

By which path did she leave?  
Oh, wind, how I don't know!  
By Benamejí?  
By Lucena or Priego?  
By Loja did she go?  
Oh, wind, how I don't know!  
Now I remember:  
She told me she was walking to Sevilla.

<sup>24</sup> Wilson, 134-149. (Translations for *Por estos cuatro caminos, Hilando el copo del viento, La noche del llano abajo*).

¿A Sevilla? ¡No!  
 ¡No lo sé!  
 ¿Por qué vereda se fue?  
 ¡Ay, aire, que no lo sé!

**Modesta Bor (1926-1998)**  
**Canción de cuna para dormir un negrito**  
*Text by Emilio Ballagas*

Dormiti, mi nengre,  
 Drómiti, ningrito.  
 Caimito y merengue,  
 Merengue y caimito.

Drómiti mi nengre, mi nengre bonito;  
 ¡Diente de merengue,  
 Bemba de caimito!  
 Cuando tú sea glandi  
 Va a sé bosíador,  
 Nengre de mi vida,  
 Nengre de mi amor.

Dormiti mi nengre  
 Drómiti, ningrito.  
 Caimito y merengue,  
 Merengue y caimito.

**Francisco Ernani Braga (1868-1945)**  
**O' Kinimbá**

*Popular song text*

O Kinimbá! Kinimbá!  
 Dadoake Kinimbá!  
 Salo ajo nuaie...  
 O Kinimbá! O Kinimbá!

**Capim di pranta**

*Popular song text*

Tá capinando, tá!

Capim di pranta  
 Tá capinando, tá nascendo.  
 Rahinha mandou dizê  
 pru módi pará co'essa lavoura.

Mandou, mandou dizê!  
 Mandou, mandou pará!

Lará, lilá!  
 Tá capinando, tá!

To Sevilla? No!  
 I don't know!  
 By which path did she go?  
 Oh, wind, how I don't know!<sup>25</sup>

**Lullaby for the Sleep of a Little Black Boy**

Sleep little boy,  
 Sleep little one.  
 Star apple and merengue  
 Merengue and star apple.

Sleep little boy, my beautiful darling;  
 Teeth like merengue,  
 Lips like a star apple!  
 When you are grown up  
 You are going to be a boxer,  
 You are my life  
 You are my love.

Sleep little boy  
 Sleep little one.  
 Star apple and merengue  
 Merengue and star apple.

**Oh Earth**

*This text is an invocation to various Afro-Brazilian religious deities. The speaker, most likely the traditional female religious leader, prays to leave earth and enter into the afterlife.*

**The Persistent Weed**

We pick it!

The persistent weed  
 We pick it and it regrows.  
 The queen orders  
 That we stop this work.

Orders!  
 Orders us to stop!

La, la, la, la!  
 We pick it!

**São João-da-ra-rão***Popular song text*

São João-da-ra-rão tem uma gai-tar-ar-ai-ta,  
 Quando to-co-ro-ro-ca bate nela;  
 Todos os an-ja-rá-ran-jos  
 Tocam gai-ta-ra-rai-ta,  
 Tocam tan-ta-ra-ran-to aqui na terra.

Maria, tu vai ao baile,  
 Tu leva o chale,  
 Que vai chovê,  
 E de pois, de madrugada;  
 Ai! toda malhada, ai!

Maria tu vai casares  
 Eu vou ti dares os parabens  
 Vou te dares uma prenda:  
 Ai! saia de renda, ai!  
 E dois vin-tens.

**Engenho novo!***Popular song text*

Engenho novo, Engenho novo, Engenho novo  
 Bota a roda p'rá rodá.

Eu dei um pulo, dei dois pulo,  
 Dei tres pulo desta vés  
 Pulei o muro quaji morro di pulá!...

Capim di pranta,  
 xique, xique<sup>26</sup>, mela, mela,  
 Eu passei pela capela  
 Ví dois padri nu altá!...

**Saint John**

St. John has a *gaita*  
 And when he beats it ;  
 All the angels join in and  
 Play the *gaita*,  
 Play here on earth.

Maria, you go to the dance,  
 You take a shawl,  
 It's going to rain,  
 And then, at dawn;  
 Ay! everything is wet, ay!

Maria, you will marry  
 I will congratulate you  
 I will give a gift to you:  
 Ay! a beautiful lace skirt, ay!  
 And two *vin- tens*.

**New Mill!**

New mill, new mill, new mill  
 Make the wheel go 'round.

I jumped once, I jumped twice  
 Three times I jumped  
 I jumped over the wall almost died from jumping!...

Persistent weed  
*xique, xique, mela, mela*  
 I passed by the chapel  
 And saw two priests on high!...

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<sup>26</sup> The word "xique" may either refer to the town of Xique-Xique in the Northeast region of Brazil, or a cactus-like plant that originates from this same region.

### **The Songs of Brazil, Chile and Venezuela**

As was the case in Argentina, the cultural and musical life in Brazil, South America's largest country, experienced a renaissance during the early decades of the twentieth century. This rich period of musical development is embodied for many in the dominant musical personality of **Heitor Villa-Lobos**. Villa-Lobos composed a vast number of works in a variety of genres ranging from symphonies to operas, film music, ballets, and smaller forms including guitar and piano solos, chamber music, and songs.

Born and raised in Rio de Janeiro, Villa-Lobos earned the majority of his early musical education from his father, an academic and amateur musician. It was in those early years that Villa-Lobos developed his life-long love of the cello and guitar. While his father supported his interest in the cello, the guitar was an instrument that was frowned upon by members of elite society at the time. In 1899, free from his father's influence, Villa-Lobos fully embraced his study of the guitar throughout the streets of Rio.

Villa-Lobos followed in the footsteps of a generation of musicians inspired by a great period of nationalism in Brazil. The end of the colonial period, in 1889, led to economic and industrial prosperity in Brazil, supported by the rise of coffee beans as the country's most valuable export. Artists and musicians began to look beyond the long period of European artistic dominance and explore the folk traditions of the indigenous peoples of Brazil. In addition, the rich musical and artistic history of the more than a



million recently freed African slaves had become inextricably linked to the history and development of the arts and literature in Brazil.

Perhaps the most important musical genre to develop prominence during this period was the *choro*, a uniquely Brazilian style of instrumental music played by groups of strolling musicians throughout the streets of Rio. The music of the *chorões* originated from a blend of European popular music (polkas, tangos, mazurkas), African popular genres (including the *samba*) and uniquely Brazilian popular song forms, typically performed in an improvisatory style.<sup>27</sup> During the period between 1900 and 1920 the *choro* became the dominant musical genre of the day, at which time the European popular forms waned in importance in favor of uniquely Afro-Brazilian and Brazilian musical forms. It was this version of the *choro* that Villa-Lobos came to know intimately. The young composer would go on to compose a series of more than a dozen works he labeled *choros*. Biographer David Appleby, described these *choros* as a genre that “sought to amplify the idea of providing a panoramic view of the improvisatory techniques of street musicians.”<sup>28</sup>

Many sources document a prolific period of ethnomusicological research between the years of 1905 and 1913 during which Villa-Lobos is rumored to have collected thousands of exotic folk tunes, not only from the streets of Rio, but also throughout the isolated communities of the Amazon and plains regions.<sup>29</sup> While the length and depth of

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<sup>27</sup> Thomas Garcia, “The “Choro”, the guitar and Villa-Lobos,” *Luso-Brazilian Review* 34, no. 1 (1997): 61-62.

<sup>28</sup> David Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (New York: Greenwood Press, 1988), 79.

<sup>29</sup> Gerard Béhague, ed., “Villa-Lobos, Heitor,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29373> (accessed November 7, 2010).

this research is sometimes called into question, there is no doubt that specific folk song references appear throughout hundreds of his compositions. His affinity for folk songs also influenced his improvisational approach to composition, as demonstrated by the informal and spontaneous development that characterizes many of his works.<sup>30</sup>

While much of Villa-Lobos' compositional style was intimately rooted in the folk song of the indigenous peoples of Brazil, the young composer was also influenced by the influx of European musicians to South America and by his early studies in composition with Francisco Ernani Braga.<sup>31</sup> In the early decades of the twentieth century, internationally renowned musicians like Darius Milhaud and Artur Schnabel toured South America including stops in Rio de Janeiro. A lasting friendship with both of these composers helped Villa-Lobos establish international fame by allowing him to secure performance opportunities in Paris and elsewhere abroad. Though Villa-Lobos was undoubtedly influenced by the people he met and compositions he heard throughout Europe, the young composer said of his travels in Europe, betraying an air of confidence and national pride, "I didn't come here to study. I came to show you what I've done".<sup>32</sup>

Villa-Lobos' embrace of modernism propelled him to the forefront of anti-establishment musical culture in Brazil. His early works have often been compared to Stravinsky's ballets of the first decade of the twentieth century, as both composers combine elements of folklore, primitivism, neoclassicism, and post-Romantic tonality in

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<sup>30</sup> Béhague, "Villa-Lobos, Heitor."

<sup>31</sup> Kimball, 433.

<sup>32</sup> David E. Vassberg, "Villa-Lobos: Music as a Tool of Nationalism," *Luso-Brazilian Review* 6, no. 2 (Winter 1969): 56.

a uniquely inventive way.<sup>33</sup> During his time in Paris, Villa-Lobos was drawn to the works of Debussy and other “impressionist” composers and incorporated their ideals into his own uniquely Brazilian compositions.<sup>34</sup> In 1922, a group of artists, poets, musicians, and academics organized the very first “Week of Modern Art” in São Paulo and it was Villa-Lobos who was chosen to represent the face of modern musical composition.

While recognized internationally for his compositions, at home, the composer is almost as well known for his contributions to music education in Brazil. Villa-Lobos passionately promoted music education at all levels, and through his outspoken support of this cause, found favor for his nationalistic ideals in the eyes of the new political establishment of Getúlio Vargas. In this instance, the term nationalistic applies not only to a reawakened interest in the use of traditional folk music and literary motifs in modern musical composition, as it does elsewhere in this paper, but also to the strong political and greater ideological implications of the word. The composer’s political alliance with the Vargas administration made him a controversial character throughout the dictator’s fifteen year rule (1930-1945). University of Maryland professor, Daryle Williams recently published a book, *Culture Wars in Brazil: The First Vargas Regime, 1930-1945*, in which he provides a more detailed discussion of this period in Brazilian political and cultural history, in particular, the way the Vargas regime uses state sponsored art and cultural projects to advance the party’s ideology.<sup>35</sup>

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<sup>33</sup> Béhague, "Villa-Lobos, Heitor."

<sup>34</sup> Kimball, 433.

Villa-Lobos was named as the Ambassador of musical nationalism and arts advancement throughout Brazil and organized a series of presentations, performances, and rallies throughout the country to raise awareness of his cause. He wrote of his journey;

“I went...to proclaim the power of Brazilian artistic will, and the regiment soldiers and workers of national art-- of this art which [now] fluttered dispersed in the immensity of our territory, to form a resistant block, and to loose a thunderous shout able to echo in all the corners of Brazil-- a shout-- a thunderburst, formidable, unisonous and frightening: BRAZILIAN ARTISTIC INDEPENDENCE...Who does not feel proud of being Brazilian, above all at this moment, when all nations are turning with ardor and unrestrained interest in all the facts and original things born in the great resources of their own civilizations... [The aim of the tour is]...to elevate Brazil in the opinion of the great nations, and perhaps, who knows, to awaken the sad lethargy of a sleeping race.”<sup>36</sup>

This was his ideological aim and his music was his method.

An accomplished composer for the voice, Villa-Lobos composed songs in a number of languages including Portuguese, Spanish, French, and Italian. Perhaps none of his vocal works are more famous than his *Bachianas Brasileiras no. 5* for soprano and orchestra of cellos. Conceived as a homage to the genius and universal influence of Johann Sebastian Bach, *Bachianas Brazilerias* is a collection of nine works for a variety of ensembles, ranging from string orchestra and chorus to flute and bassoon. In keeping with his own derivative use of folk music, Villa-Lobos described Bach as a man whose music “I consider a kind of universal folkloric source, rich and profound...[a source] linking all peoples”.<sup>37</sup> In each of the nine works, Villa-Lobos develops uniquely

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<sup>36</sup> Vassberg, 57.

<sup>37</sup> Béhague, "Villa-Lobos, Heitor."

Brazilian musical material using baroque musical techniques, including contrapuntal textures and common practice period concepts of harmonic development.

*Bachianas Brasileiras no. 5* is composed as a two movement dance suite, consisting of an *Aria (Cantilena)* and *Dansa (Martelo)*. The two titles include both the name of a movement associated with a baroque dance suite and a Brazilian title referencing the nationalistic rhythmic or melodic source material for each movement. The *cantilena*, in this case, refers to a lyric vocal line which carries the main melodic material in the first movement. The aria is in ABA form, with the A section being composed as a melancholy *vocalise* and the B section including the text of poet Ruth Valadares Correia, who was also a capable soprano and Villa-Lobos' choice to sing the premiere of the work in 1938. The second movement, composed seven years later, was described by the composer as "an animated dialogue between soloist and instruments in the form of the rhythmic chants of 'emboladas,' interrupted by instruments fighting for thematic primacy." The text for this movement was written by Manuel Bandeira, a Brazilian nationalist poet and close personal friend of Villa-Lobos.<sup>38</sup>

While the *Bachianas Brasileiras no. 5* is Villa-Lobos' best known vocal composition, he also wrote a number of individual songs for voice and piano, among them *Amor y perfidia*. The text to this song is in Spanish and written in a vocal and pianistic style that references the musical heritage of Spain more than the folk traditions of his native Brazil. *Samba-classico* is one of Villa-Lobos' more theatrical compositions. The text of *Samba-classico*, originally composed for voice and orchestra, celebrates a

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<sup>38</sup> Brazilian Guitar Quartet, *Program Notes*, <http://www.brazilianguitarquartet.com/paginas/program> (accessed November 6, 2010).

vision of Brazil as a country that has transcended race and religion. The poet, E. Villalba Filho, is actually the composer himself whose affection for his country is apparent in the utopic nature of the text. The defining two beat rhythmic characteristic of the *samba* is evident throughout this reflective and prayerful version of Brazil's most popular musical genre.

The works of Brazilian composer **Francisco Ernani Braga** are often overshadowed by the success of his pupil, Heitor Villa-Lobos. Braga contributed a number of worthy compositions to the song repertoire, in particular, a number of *Canções do folclore brasileiro*. His music evidences the influence of post-Wagnerian chromaticism as well as a clear affinity for the traditional Afro-Brazilian music of his homeland, a result of his education both at the Imperial Conservatory of Brazil and the Paris Conservatory under the tutelage of Jules Massenet.<sup>39</sup>

From the time of the Portuguese discovery of Brazil in the year 1500 through the nineteenth century, the institution of slavery was the driving force behind economic and agricultural growth in the newly settled region. The Afro-Brazilian culture was concentrated in the Northeastern coastal regions of the country where sugar cane plantations thrived. It is from this region that the folk texts and melodies of the songs for Braga's numerous *Canções do folclore Brasileiro* are derived. At the time of Braga's setting, these same texts were being performed throughout Brazil by popular folk artists, perhaps most notably, Inezita Barosso.

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<sup>39</sup> Kimball, 527.

*O' Kinimbá* has been attributed to the region of Pernambuco, a province in northern Brazil.<sup>40</sup> The text, written in an Afro-Brazilian dialect, originates from the traditions and rituals surrounding *Macumba*. The practice of *Macumba*, or “Black witchcraft”, is typically attributed to the Bantu slaves from the Northeastern coastal regions of Brazil. Braga’s arrangement creates a trance-like and prayerful feel by virtue of the steady, repetitive bass line. The constant two against three between the voice and piano and the composer’s use of chromaticism seem to highlight the uneasy relationship between the material world and the spiritual world as the worshipper drifts in and out of both. In the second piece, *Capim di pranta*, one can hear the repetitive labor of the harvesters as they pluck the persistent weeds from the fields. *São João-da-ra-rão* is in rondo form and relies on a popular method of improvisation in children’s songs in which the interior syllables of the words are repeated in a playful manner. In the final piece, *Engenho novo!*, the accompaniment simulates the churning wheels of the sugar cane mill. The random repetition of text captures the worker’s youthful innocence and joy over the opening of a new mill. More important than the meaning of the text itself is the sound the texts makes in repetition.

Artistic culture in Venezuela experienced a period of relative decline throughout the 19<sup>th</sup> century. Musical output during the post-colonial period was limited to highly stylized military marches and European waltzes, and public performance diminished in favor of small salon-style gatherings. Composers of this period often drifted into various veins of composition, including national hymns and patriotic songs, compositions

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<sup>40</sup> May Festival, *The Official Program of the Fifty-Fifth Annual May Festival*, Ann Arbor: University Musical Society, 1948.

pertaining to a specific historical figure or event, as well as original compositions drawing on elements of original folk music.<sup>41</sup> The period of musical renewal in Venezuela began with the rise of Vicente Emilio Sojo, the patriarch of Venezuelan nationalism and renowned promoter of vocal music (both solo and choral) throughout the country.<sup>42</sup> Vicente Emilio Sojo and this early school of nationalist composers, championed a style of composition that combined elements of European modernism and French Impressionism specifically, with the strong history of Venezuelan folk traditions.<sup>43</sup>

**Juan Bautista Plaza** is a pivotal figure in the development of Latin American national art song. Like many of his contemporaries, he saw no contradiction in combining elements of European modernism with the unique musical history of his own people of Venezuela.<sup>44</sup> A majority of Plaza's musical study came through his work as a musicologist. Plaza was a great student of the past, a respected music historian, and a trusted editor of compositions dating back to Venezuela's colonial period.<sup>45</sup> As a young man, Plaza traveled abroad to study composition in Rome where he became acquainted with the turn-of-the-century works of European composers including Spanish composers, Manuel de Falla and Fernando Obradors, and turn-of-the-century French composers, Debussy and D'Indy.

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<sup>41</sup> Cira Parra, "Tendencias musicales en el nacionalismo venezolano desde la música coral de Modesta Bor," *Revista de Investigación* 34, no. 69 (2010): 95.

<sup>42</sup> Gilbert Chase, "Creative Trends in Latin American Music-I," *Tempo* 48 (1958): 32.

<sup>43</sup> Willi Apel, ed., *The Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1972), 897.

<sup>44</sup> Mary Elizabeth Labonville, *Juan Bautista Plaza and Musical Nationalism in Venezuela* (Bloomington: Indiana University Press, 2007), 140.

<sup>45</sup> Apel, 897.



Luis Felipe Ramón y Rivera, a prominent Venezuelan ethnomusicologist, described the folk influence on Plaza's music as loosely derivative at best.<sup>46</sup> While this comment was meant more as pure observation than as criticism, it serves to highlight Plaza's choices in folkloric sources as those suggestive of specific rhythmic models and melodic gestures and not strictly imitative in melody and/or form. Ramón y Rivera suggests that the melodic references Plaza does borrow from folk song are those shared across cultural lines and not purely Venezuelan in nature.<sup>47</sup> The result is a portrait of a composer for whom a majority of his works rely more on the neo-classical model of his European contemporaries than on strict references to Venezuelan folk song.

The *Siete canciones venezolanas*, suite para canto y piano (1922) is undeniably one of Plaza's most folk-inspired compositions. His choice to set Luis Barrios Cruz's texts, alone, highlights the indisputable nationalist intentions of the work. The texts for the cycle were taken from a collection of poems titled "La respuestra a las piedras" in which the poet makes frequent reference to the landscape and peoples of the Venezuelan plains region. The *Siete canciones venezolanas* has been compared on many occasions to the *Siete canciones españolas* of Manuel de Falla. In a pre-concert talk at the work's premier, Plaza acknowledged the influence that de Falla's work had had on his cycle, noting "the way in which de Falla solves in them the problem of creating a very Spanish music without recourse to direct folkloric documents or data, thanks to the pure and simple assimilation of its substance....into a more refined form of art".<sup>48</sup> This statement,

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<sup>46</sup> Labonville, 149.

<sup>47</sup> Labonville, 149.

<sup>48</sup> Labonville, 156.

in many ways, summarizes Plaza's understanding of what it means to be a Venezuelan nationalist composer, while at the same time existing within the European musical model. Throughout the cycle, Plaza references specific rhythmic formulas of folk origin, including the use of  $6/8 + 3/4$  meter and the frequent appearance of hemiola.<sup>49</sup>

**Inocente Carreño** is well-known throughout Venezuela as a conductor, arranger, music theorist, classical guitarist, and composer. Unlike many of the other South American composers of international renown, Carreño never received any longterm professional training abroad. He studied almost exclusively in Caracas with Vicente Emilio Sojo, and his compositional language owes much to this early school of nationalist composers. Carreño's compositions for voice evidence his gift for writing beautiful, lyric melodies which rely heavily on the use of neo-classical forms, counterpoint, and expanded chromaticism. His compositions are supremely unique in their use of harmony and melody, and break noticeably from one of the primary ways South American composers previously identified their music as "national"; through the use of folk derived rhythms.

The four songs featured on this recital are wonderful examples of the expansive melodies and colorful chromatic harmonies that characterize so many of Carreño's compositions. These songs display the composer's ability to weave elements of the vocal line and accompaniment together to create a seamless tapestry of sound and emotion. Each piece has the potential to feel as if it exists free of a time signature. This illusion of

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<sup>49</sup> Labonville, 158.

rhythmic freedom is made possible by the composer's use of shifting meter and his propensity to write phrases that extend across the barline. Perhaps what is most compelling is the way the composer uses these techniques to transform a text, which on its own holds no exceptional weight or value, and, by virtue of his musical choices, turn it into a beautifully expressive verse.

Yet another pupil of the Vicente Emilio Sojo, **Modesta Bor**, holds a special place in the development of twentieth-century music in Venezuela. Her legacy lies not only in the scope of her contributions to the genre of modernist vocal compositions, but also in her distinction as the first female Venezuelan composer to seek post-graduate study abroad.<sup>50</sup> Her achievements paved the way for a generation of women composers to follow in her footsteps.

Born in Caracas in 1926, she received a majority of her early musical training from Vicente Emilio Sojo. Her oeuvre contains a variety of sonatas for solo instrument and piano, songs for solo voice and piano, and a large collection of choral works for adult and children's choirs. Like many composers, her compositional language changes as she matures as a composer. While many of her early compositions contain clear folkloric references, this characteristic element of her compositional style becomes more discreet as her work matures. Much of her music written after 1962 evidences the strong influence of Russian composer Aram Khachaturian. Khachaturian's influence is most apparent in

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<sup>50</sup> Felipe Izcaray, *The legacy of Vicente Emilio Sojo: nationalism in twentieth-century Venezuelan orchestral music* (Madison: University of Wisconsin, 1996), 111.

her changing approach to form and harmony.<sup>51</sup> Her late works make use of extended harmonies, including ninths, elevenths, and thirteenths, and make frequent use of unprepared chromatic modulations.<sup>52</sup> In addition to the harmonic and formal influences on her work, biographer Cira Parra draws attention to the increasing acceptance of the social and political responsibility she bares as an artist, an agenda she shared with her Russian mentor.<sup>53</sup>

*Canción de cuna para dormir un negrito* is from a collection of works titled *Tríptico sobre poesía cubana* (1965). This set of three compositions features the works of Cuban poets Emilio Ballagas and Nicolás Guillén, two of the most achieved Cuban poets of the 1920s and 30s.<sup>54</sup> Ballagas and Guillén were both leading contributors to the poetic genre of *negrism*, or *Afro-Antillana* poetry, a popular and much debated poetic form from the 1920s and 30s in Cuba and Puerto Rico.<sup>55</sup> In Cuba, a country with a history of deep-seated racial hierarchy, the importance of the African community as part of the island's history began to come to the forefront of the artistic and literary world. Ballagas, a white poet, presented a number of articles that defended the trans-racial authorship of *negrista* poetry which supported the idea that poets of all races could write in the style if the poet fully understood, through research and empathy, the depth of the

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<sup>51</sup> Parra, 91.

<sup>52</sup> Parra, 91.

<sup>53</sup> Parra, 91.

<sup>54</sup> Seymour Menton, "Colombian Literature," *A History of Literature in the Caribbean: Hispanic and Francophone Regions*, ed. A. James Arnold, Julio Rodriguez-Luis, and J. Michael Dash (Philadelphia: John Benjamins, 1994), 16.

<sup>55</sup> Jerome Branche, *Colonialism and race in Luco-Hispanic Literature* (Columbia: University of Missouri Press, 2006), 170.

Afro-Cuban experience.<sup>56</sup> The text below is the first stanza of Ballagas' poem, *Canción de cuna para dormir un negrito*. The complete translation of the poem can be viewed in the "Texts and Tanslations" portion of this paper.

"Dormiti, mi nengre  
drómiti, ningrito.  
Caimito y merengue,  
merengue y caimito...."

Like much *negrista* poetry, this text presents an interesting linguistic study, combining words and sounds from a variety of sources including Spanish, African languages, and Afro-Cuban dialects.<sup>57</sup> For a more complete discussion of Afro-Cuban literary movements in the early-twentieth century, Miguel Arnedo-Gómez's *Writing rumba: the Afrocubanista movement in poetry* and Laurence A. Breiner's *An Introduction to West Indian Poetry* are both recommended readings.

**Juan Orrego-Salas** remains an important figure in contemporary music throughout Chile and the United States. A composer and renowned music scholar, he has been, throughout his life, a great champion of Latin American music in the U.S. He held a faculty position for decades at Indiana University, during which time he founded the Latin American Music Center at Indiana University, one of the largest collections of Latin American scores and recordings in the United States.

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<sup>56</sup> Branche, 170.

<sup>57</sup> Enrique Noble, "Ethnic and Social Aspects of Negro Poetry in Latin America," *The Phylon Quarterly* 18, no. 4 (1957): 394.

Born in Santiago, Chile, he left as a young man to study composition with Randall Thompson and Aaron Copland in the United States.<sup>58</sup> While still in Chile he studied composition with Domingo Santa Cruz, an influential figure who, according to Gilbert Chase, was very vocal in his disapproval of the national school of composition. Santa Cruz and his circle reacted strongly against the constant referencing of folkloric material that was dominant throughout Chile at the time. The preference for nationalist source material began in the late nineteenth century with the work of Humberto Allende and was still championed by the older generation of composers. Santa Cruz spoke out against the desire among composers to write music “that could be recognized as typically Chilean”. While he was not opposed to the use of texts that evoked the people and landscapes of Chile, he encouraged his students to look to trends in European modernism as their compositional model instead of the formal, rhythmic, and melodic characteristics of folksong.<sup>59</sup>

Juan Orrego-Salas composed over eighty works in almost every genre from symphony to song. His early works from the 1940s and 50s can mostly be classified as neoclassical or neo-baroque in their use of counterpoint, modal scales, and motivic development. In the 1960s, he experimented more with the orchestral genre eventually pushing the boundaries of his compositional style to include irregular rhythms, tone clusters, altered chords, polytonality and eventually atonal compositions.<sup>60</sup>

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<sup>58</sup> Wilson, 39.

<sup>59</sup> Gilbert Chase, “Creative Trends in Latin American Music-I,” 30.

<sup>60</sup> Aurelio de la Vega, “Latin American Composers in the United States,” *Latin American Music Review / Revista de Música Latinoamericana* 1, no. 2 (1980): 171.

In the introduction to *La Gitana*, one can hear the composer's innovative use of tone clusters juxtaposed against a traditional rhythmic model that calls to mind the Spanish style. The piano and voice relate very little throughout this piece. Orrego-Salas uses the piano in two very different ways throughout this piece. In one moment, his illustrative use of the piano highlights the endless meandering of the gypsy, while at another moment the piano provides little more than a sparse chordal accompaniment to complement recitative-like passages in the vocal line. While the piano writing pushes the boundaries of tonal harmony, the vocal line is quite tonal and singable. This piece serves as a wonderful example of Juan Orrego-Salas' attempts to push South American art song in the direction of modernism, often at the expense of local flavor.

### The Songs of Perú and Colombia

Emily Riggs, soprano  
David Ballena, piano  
Michael Angelucci, piano  
Diana Sáez, percussion

#### *Siete canciones populares peruanas*

Edgar Valcárcel  
(1932-2010)

Polka  
Yaraví  
Vals  
Huayño  
Toro toro  
Canción de cuna  
Marinera

Michael Angelucci, piano

A ti  
A mi ciudad nativa  
Algún día  
Canción de Noel  
from *Canciones de Navidad*

Jaime León  
(1921-)

-Intermission-

#### *Tahwa inka'j tak'y-nam (Cuatro canciones inkaicas)*

Theodoro Valcárcel  
(1900-1942)

Suray Surita  
H'acuchu!  
W'ay!  
Chilin-uth'aja

Triste con fuga de tondero  
La chichera  
La Perricholi  
La marinera

Rosa Mercedes Ayarza de Morales  
(1881-1969)

Diana Sáez, percussion



**Edgar Valcárcel (1932-2010)**  
*Siete canciones populares peruanas*  
*Popular song texts adapted by the*  
*composer.*

**Polka**

Cholita no te enamores  
 Cholita haz como yo  
 Porque sufrir tantos sinsabores  
 Si quien quisiste te despreció  
 Cuando te pidan el sí no les hagas caso  
 Aunque con ansias en ti sientas amor  
 No te ilusiones ya sé, diles no puedo  
 Así la paso sin fe mucho mejor  
 No te ilusiones ya sé, diles no puedo  
 ¡Y bórrate el ay ay del corazón!

**Yaraví**

Soy pajarillo errante que ando perdido,  
 Vago por la enramada  
 En pos de abrigo, en pos de abrigo.  
 Alzo mi vuelo, me traicionan las alas  
 ¡Ay! ¡Volar no puedo!  
 Alzo mi vuelo, me traicionan las alas  
 Me traicionan los vientos  
 ¡Ay! ¡Volar no puedo!

**Vals**

Tú acabas con la vida del que te ama  
 Traidora descreída en el amor  
 Ingrata sin conciencia de alma negra  
 Que hieres al mas duro corazón.

Hoy te ves convertida en mercancía  
 Has perdido la vergüenza para amar  
 Porque el destino ha sabido castigarte  
 Y solo dios te podrá perdonar.

Desgraciada criatura es la que te ama  
 Inocente porque no sabe pensar  
 Insensato porque vive enamorado  
 Sin saber que tú no sabes amar.

Alejandrina, tú...

**Polka**

Cholita don't fall in love  
 Cholita do it like me  
 Because one suffers so many disappointments  
 If the one you love scorns you  
 When they ask you for your hand don't listen to them  
 Even though you may feel so excited by love  
 Don't buy into the illusions, tell them you can't  
 I live so much better without knowing  
 Don't buy into the illusions, tell them you can't  
 And erase the pain from you heart!

**Yaraví**

I am wandering like a lost bird,  
 I wander by the arbor  
 Looking for warmth, looking for warmth.  
 I rise up to fly, but my wings betray me  
 Ay! I cannot fly!  
 I rise up to fly, but my wings betray me  
 The winds betray me  
 Ay! I cannot fly!

**Waltz**

You end the life of the one who loves you  
 You are treacherous and faithless in love  
 You are ungrateful without a conscience and a black soul  
 That hurts the hardest of hearts.

Now you see yourself changed into merchandise  
 You have lost the shame to love  
 Because fate has known how to punish you  
 And only God will be able to forgive you.

A wretched creature is the one that loves you  
 Innocent because he cannot think  
 Senseless because he lives in love  
 Without knowing that you don't know how to love.

Alejandrina, you...

Tarde será cuando veas tu desgracia  
 Y no hallarás remedio para tus males  
 Y tendrás que resignarte a sufrir  
 Porque como infame tendrás que morir  
 Agobiada por tan crueles sufrimientos  
 ¡Y olvidada del que te amó primero!

### **Huayño**

Cerrito de Huaysapata  
 Testigo de mis amores  
 Tu no más estás sabiendo  
 La vida que estoy pasando

Un besito y un abrazo  
 A cualquiera se le da  
 Al rico por su dinero  
 Al pobre por caridad.

### **Toro-Toro**

Torollay toro  
 Vacallay vaca  
 Kay toro challay ta lasuy kapuway  
 Kay vaca chayllay tala say kapuway.

### **Canción de cuna**

Duérmete niña mi paloma  
 Tu juego deja, tu juego deja ya.  
 Afuera el viento y la nevada pueden lastimar  
 Pero la casa renace para tus sueños  
 Cuando la medianoche se acerque  
 Tus dulces ojos entonces brillarán  
 Afuera el viento y la nevada pueden lastimar  
 Pero la casa renace para tus sueños.  
 Mi niña obedece corazón, alalau  
 Duérmete ya, duérmete ya.

### **Marinera**

Aquí he venido y por eso aquí estoy  
 Cuando me vaya no sabré donde estaré  
 La vida es lucha constante  
 Jamás consuelo hallaré  
 Voy como el judío errante  
 Llevando mi eterno duelo  
 Algo inmenso mi mente,  
 Mi mente ha soñado  
 Que nunca podré alcanzar.

It will be late when you realize what you've done  
 And you won't find any remedy for your actions  
 And you will have to resign yourself to suffering  
 Because like an infamous person you will die  
 Overwhelmed by such cruel suffering  
 And forgotten by the first one that you loved!

### **Huayño**

Little hill of Huaysapata  
 Witness of my loves  
 Only you know  
 The life that I'm living

A little kiss and a hug  
 To anyone is given  
 To the rich for their money  
 And to the poor for charity.

### **Toro-Toro**

Little bull, little bull  
 Little cow, little cow  
 (The following two lines are in Quechua)

### **Lullaby**

Sleep little one my dove  
 Stop playing, stop playing now.  
 Outside, the wind and the snow can harm you  
 But the house is reborn for your dreams  
 When midnight approaches  
 Your sweet eyes will shine brilliantly  
 Outside the wind and the snow can harm you  
 But the house is reborn for your dreams  
 My little one obey, my darling, *brrrr*  
 Go to sleep now, sleep now.

### **Marinera**

I came here and that's why I'm here  
 When I leave I won't know where I will be  
 Life is a constant struggle  
 I will never find consolation  
 I go like the Wandering Jew  
 Bearing my eternal mourning  
 Something immense my mind,  
 My mind has dreamed  
 Something that I can never achieve.

**Jaime León (b. 1921)****A ti***Text by José Asuncion Silva*

Tú no lo sabes... mas yo he soñado  
 Entre mis sueños color de armiño,  
 Horas de dicha con tus amores,  
 Besos ardientes, quedos suspiros.  
 Cuando la tarde tiñe de oro  
 Esos espacios que juntos vimos,  
 Cuando mi alma su vuelo emprende  
 A las regiones de lo infinito.

**A mi ciudad nativa***Text by Luis Carlos López*

Noble rincón de mis abuelos:  
 Nada como evocar, cruzando callejuelas,  
 Los tiempos de la cruz y de la espada,  
 Del ahumado candil y las pajuelas...

Pues ya pasó, ciudad amurallada,  
 Tu época de folletín...  
 Las carabelas se fueron para siempre de tu rada...

¡Ya no viene el aceite en botijuelas!  
 Fuiste heroica en tiempos coloniales,  
 Cuando tus hijos, águilas caudales,  
 No eran una caterva de vencejos.

Mas hoy, plena de rancio desaliño,  
 Bien pueden inspirar ese cariño  
 Que uno les tiene a sus zapatos viejos...

**Algún día***Text by Dora Castellanos*

Un día llegarás.  
 El amor nos espera  
 Y me dirás; amada,  
 Ya llegó la primavera.

Un día me amarás  
 Estarás de mi pecho tan cercano  
 Que no sabré si el fuego que me abraza  
 Es de tú corazón o del verano.

Un día me tendrás  
 Escucharemos mudos  
 Latir nuestras arterias  
 Y sollozar los árboles desnudos.

**To You**

You do not know it... but I have dreamed  
 Among my dreams color of ermine,  
 Hours of joy with your favors,  
 Burning kisses, soft sighs.  
 When the afternoon is tinted with gold  
 Those spaces that we saw together,  
 When my soul its flight undertakes  
 To the regions of the infinite.<sup>61</sup>

**To my Native Land**

Noble corner of my grandparents:  
 Nothing like remembering, crossing the streets,  
 The times of the cross and the sword,  
 The smoking lamp and the straws...

It has passed, walled city,  
 When you looked like the picture in the brochure...  
 The caravels are gone forever from your shores...

The oil no longer comes for free!  
 You were heroic in colonial times  
 When your children, soaring like eagles,  
 Were not a swarm of swifts.

But now, full of rancid disarray,  
 It can still inspire that kind of love  
 Like one has for an old pair of shoes...

**One Day**

One day you will come  
 Love is waiting for us  
 And you will tell me; beloved,  
 Spring has arrived.

One day you will love me  
 You will be pressed close to my breast  
 That I won't be able to tell if the fire that consumes me  
 Comes from your heart or from the summer.

One day you will have me  
 We will listen in silence  
 Our arteries beat  
 And the bare trees cry.

<sup>61</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, liv.

Un día, cualquier día,  
Breve y eterno.  
El amor es el mismo en verano,  
En otoño y en invierno.

### **Canción de Noel**

*Text by Eduardo Carranza*

Noche buena sobre el lino del mantel  
Cerca de la copa llena de rosas  
Está la cena de Noel.

Está el vino moscatel  
todo espumoso y dorado.  
El gordo pavo trufado  
y los buñuelos en miel.

No oyes soñador un coro bajo la noche  
Y también en tú espíritu sonoro  
Son las campanas de oro de Belén. ¡Ah!

Bajo la noche nevosa de diciembre  
El niño rey mullidamente reposa.  
Tan frágil como una rosa  
Entre la mula y el buey.

Llévale a Jesús poeta tu alma  
En ofrenda de amor.  
Tu alma como de poeta  
Es un alma de pastor.

También como los pequeños  
Tú tienes necesidad de juguetes y de ensueños  
Que importa sin son ensueños  
Que no sean realidad.

### **Theodoro Valcárcel (1900-1942)**

#### **Quatro canciones inkaicas** *Popular Songs Texts*

##### **Suray Surita**

Kaizoq' oita kamachini  
Waillactay Suray-Surita,  
Aman munanquichu nispa  
Waillactay Suray-Surita.

Aa oj q' enraico saq' erpariwa  
C'uyaita kiricuspa  
!Zon q' ollay!

Pai q' e panta  
Puripui man sapallampaj;  
Hinata q' apariyman  
Ma quiyki wampas sip' iway

!Munaiqui!  
One day, any day,  
Brief and eternal.  
Love is the same in summer,  
In autumn and in winter.

### **Christmas Song**

Christmas Eve on top of the linen tablecloth  
Near the vase full of roses  
Is the Christmas dinner.

The muscat wine  
is all bubbly and golden.  
The fat truffled turkey  
and buns in honey.

You don't hear, dreamer, a chorus under the night  
And also in your tuneful spirit  
Are the golden bells of Bethlehem. Ah!

Under the snowy December night  
The Child King rests.  
As fragile as a rose  
Between the mule and the ox.

Take to Jesus your soul  
In an offering of love.  
Your soul is like that of a poet  
And like that of a shepherd.

Just like the little ones  
You have need of toys and dreams  
It doesn't matter if they are dreams  
That are not reality.

### **Four Incan Songs**

#### **Suray Surita**

I command this heart  
My sweet Suray Surita,  
You needn't long for another return,  
My sweet Suray Surita.

Ay! She left me for another man.  
My soul wounds me cruelly.  
Oh! Pain!

But will follow your track to shout to you  
That I am dying of pain, Ah!  
And even though you  
choke me with your hands,  
I love you

Zonq'oitac sicutichiwán  
 Waillactay Suray-Surita,  
 Manan quiypichunispa  
 Waillactay Suray-Surita.

### **H'acuchu!**

H'acuchu ripuikapusun  
 Chaquiwan llactaj puncuta  
 Yacuschustim cusq'uicuman  
 Q'osq'opi hatun llactawan.

Chinkarq'a pusun  
 Saik'unqui chi q'añoq'a marq'askaiyqui  
 Huañu nai kamaspas tachimkunai kamapas  
 H'allpaman.

Monañña kapuan paschu simipas taquinaipac  
 Ñustallai,  
 Simiy icho q'a kan mucharinal apac.  
 !Urpillay munas q'allay!

¡Hacuchu chinkar q'akapusun! Ah!

### **W'ay!**

W'ay! Manun pujllac tinkaiman hamur hina  
 Niwan sonq'oi  
 Hina pas qeka cuiman  
 Q'oillormanta pukuspa  
 Ñawiywan mas kasq'aiqui  
 Chayñanta ripukuspa.  
 W'ay! Zonq'ollai.

Chai uh'ananta ñachinkachispa  
 Wakaskallampi pitej urpilla  
 Munai nimpi mith kacuspa p'awan.

W'ay ankankasac  
 Qui llantin yma inan manan sullasac  
 Llaquita aipuspa.

H'inata cui t;uta,  
 Hinatacui p'unchaucunapi.

La, ra, la, rai, la !Uphiala!  
 La, ra, la, rai, la hinantin wakaspa  
 Q'oillor man tapuspa.  
 ¡Ay!

And my heart answers  
 My sad Suray Surita  
 It is impossible to forget her,  
 My sweet Suray Surita.

### **Let's Go!**

Let's go my little darling,  
 To the doors of the village  
 Who knows if on the road  
 We will find a little hut.

Let's go, my love,  
 If you tire, my arms will carry you,  
 Although I die or bitterness and pain drag me  
 down.

I almost have no voice  
 To tell you how much I suffer my dear,  
 From this tyrant love, darling of my dreams.  
 My sweet little dove, my princess.

Let us go get lost, let's go, love! Ah!

### **Ayes!**

Ay! What a cruel hoax from that ingrate  
 This bitterness he gave me  
 Without wanting to cure it, or even  
 to offer any consolation.  
 My eyes cannot take any more,  
 My chest wants to burst.  
 Ay! Ay, ay, heart.

When the dove loses  
 His sad turtledove lover,  
 In their worries they stumble in flight.

Oh! cruel absence, vain hope;  
 Who will assuage my sobs  
 In my gloomy orphanhood!

All of my nights are like this  
 All of the hours, without calm.

La, ra, la, lai, Cruel love!  
 La, ra, la, lai, la, ra. For making me cry this way,  
 Forgetting me this way.  
 Oh!

**Chililin-uth'aja**

Q'osña uth'aja llocall wawanki  
 Welnasuth'aja imill wawanki,  
 Aa, sumac p'anq'ara,  
 Chullunquiai at ampiq'olila  
 P'asan q'allai!

Aylluipas pampa,  
 Chililin antawita,  
 Chililin wikuñita.  
 !Ah!

Imallacha kaimunacui  
 H'uchuichalla ancha h'atun;  
 Mai chiq'a mucnaynitapas  
 Musp'a musp'ata purichin.

**Rosa Mercedes Ayarza de Morales  
 (1881-1969)**

**Triste con fuga de tondero**

*Text by the composer*

Hasta la guitarra llora  
 Siendo un madero vacío  
 Cómo no he de llorar yo  
 Si me quitan lo que es mío.

Si mañana te acordaras  
 De que me quisiste un día  
 Sabrás entonces que hay penas  
 Que nos acortan la vida.

Tú representas las olas  
 Y yo las playas del mar  
 Vienes a mí me acaricias, ¡ay!  
 Me das un beso y te vas.

Tondero:

Quien sabe con otro dueño  
 Tienes amores, quien sabe,  
 Tu mal agradecimiento  
 Lo pagarás tu mas tarde

Piénsalo bien que vas a hacer;  
 No vayas a tropezar  
 Conmigo otra vez,  
 Y vuelvas a caer,  
 De nuevo, para mi poder,  
 ¡Quién sabe!

**Little Town**

Smoke from my little house far away  
 And from my little sheep the wool,  
 Flowers from the little hill where it snowed;  
 Thorns from the thistle  
 that scratched me!

Far away Ayllu, the plain of my ayllu  
 "Chililín, little bells,  
 Chililín, little llamas!"  
 Ah!

Such mysterious love  
 You no longer fit in my soul;  
 Stir us up, make us drunk with your  
 Sweet tyranny.<sup>62</sup>

**Triste with a Tondero Fugue**

Even the guitar cries  
 Being an empty piece of wood  
 How could I not cry  
 If they take away what is mine.

If tomorrow you will remember  
 That you loved me one day  
 Know that there are sorrows  
 That shorten our lives.

You represent the waves  
 And I the beaches of the sea  
 You come to me and touch me, oh!  
 You give me a kiss and leave.

Tondero:

Who knows who else  
 You love, who knows,  
 For your ungratefulness  
 You will pay for it later.

Think hard about what you will do;  
 Don't trip  
 With me another time,  
 Don't fall again,  
 Again, for my power,  
 Who knows!

<sup>62</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, lviii-lix. (*Cuatro canciones inkaicas*)

**La chichera***Text by the composer*

¡La chicha de Terranova!  
 ¡Qué la pida quién la quiera!  
 Aquí está la preferida  
 Aquí está la de primera ¡como no!  
 Aquí está la de primera...  
 Aguárdate que ya voy...  
 Aguárdate caserito,  
 Que por mucho que se venda  
 siempre tendrás tu vasito ¡zambo!  
 Tendrás tu vasito  
 Cuidado con ese pollo  
 Que es una ficha  
 Porque le ofrecí una llapa se bebió  
 Toda la chicha ¡caramba!  
 Toda la chicha.  
 ¡Ay! viejito no te entusiasmes  
 Cierra esa boca, cierra esa boca  
 Porque lo que estás mirando se ve...  
 Pero no se toca, se ve...  
 Pero no se toca.  
 ¡Qué si, qué si, qué si!  
 Te estás muriendo por mí  
 Y apenas doy media vuelta  
 Ya estás llamando a otra puerta.  
 Si eres de consodolí...  
 ¡Chicha!  
 Para tanto ají.

**La Perricholi***Text by Carlos Alberto Fonseca*

Si voy por la Alameda  
 Con mi mantón de seda,  
 Mirándome se queda  
 La alborotada grey,  
 Y por halar el lazo  
 De mi chapín de raso.  
 Inclínase a mi paso  
 La corte del Virrey.

Las damas encumbradas  
 Me siguen con miradas  
 Cortantes como espadas  
 De envidia y de altivez,  
 Y erguida en mi calesa  
 Sostengo mi nobleza  
 Que es casi una Marquesa  
 La amada de un Marqués.

**The Chichera**

Chicha from Terranova!  
 Come and get it if you want it!  
 Here is the favorite  
 Here is the best, right!  
 Here is the best...  
 Wait for me that I'm going...  
 Wait for me my faithful customer,  
 No matter how much I sell  
 You will always have a glass ¡zambo!  
 You will always have a glass  
 Be careful with that guy  
 He is trouble  
 Because I offered him little extra he drank  
 All the chicha ¡caramba!  
 All the chicha.  
 ¡Ay! Old man don't get excited  
 Close your mouth, close your mouth  
 Because what you're looking at, you can see...  
 But you can't touch, you can see...  
 But you can't touch.  
 Of course, of course, of course!  
 You're dying for me  
 And I soon as I turn around  
 You're knocking at another door.  
 If you need to be consoled...  
 Chicha!  
 For all the heat.

**The Perricholi**

If I pass by the Alameda  
 With my silk shawl,  
 The rowdy crowd  
 Keeps staring at me,  
 And for untying the lace  
 On my satin sandals.  
 They bow as I pass by  
 The Viceroy's court.

The lofty ladies  
 Follow me with their eyes  
 Sharp as swords  
 Of envy and pride,  
 And upright in my carriage  
 I retain my nobility  
 Which is almost a Marquise  
 The beloved of a Marquis.

Imán de tentaciones,  
Yo cruzo los salones  
Hiriendo corazones  
Al golpe de mi pié.  
Amat se transfigura  
Celando mi hermosura,  
Si ondeo la cintura  
Al ritmo de un minué.

Los rígidos señores,  
Los frailes, los oidores,  
Acatan sin rubores  
La gracia de mi ley,  
Pues si nací plebeya  
Tan solo por ser bella  
Mi amor prendió una estrella  
Al cetro del Virrey!

### **La marinera**

*Text by the composer*

Soy peruana, soy limeña;  
¡Caramba!, soy la flor de la canela  
Y a mi son alegre y  
Retozón baten las palmas.  
¡Caramba!, todo el que peruano sea.  
A los pobres y a los ricos  
Les da un vuelco el corazón... ¡Ay!  
Cuando oyen cantar mis coplas  
Con guitarra y con cajón.  
Y es que soy, como no,  
Y es que soy la mas criolla,  
Y es que soy, como no,  
Y es que soy la verdadera.  
Alma grande de peruana  
Y es que soy... la marinera.

Magnet of temptations,  
I walk across the salons  
Wounding hearts  
With my every step.  
Amat is transfigured  
With jealousy over my beauty,  
If I wave my waist  
To the rhythm of a minuet.

The rigid gentlemen,  
The friars, the auditors,  
Without blushing  
Abide the grace of my law,  
As I was born a commoner  
Just for being beautiful  
My love lit a star  
In the scepter of the Viceroy!

### **La Marinera**

I'm Peruvian, I'm from Lima;  
*¡Caramba!*, I am the cinnamon flower  
And to my singing cheerful and  
Frolicking the palm trees sway.  
*¡Caramba!*, to everyone who is Peruvian.  
To the poor and the rich  
Their heart skips... *¡Ay!*  
When they hear me singing my songs  
With a guitar and with a *cajón*.  
It's because I am, of course,  
It's because I am, the most creole,  
It's because I am, of course,  
It's because I am the most true.  
Big Peruvian soul  
It's because I am... the *marinera*.



### **The Songs of Perú and Colombia**

The history of song in Perú is as ancient and varied as the pre-Incan civilizations, Incan Empire, Afro-Peruvian slave population, and colonial Spaniards that make up its cultural heritage. Perhaps in no other country are the varieties of musical traditions so intricately woven into the cultural fabric of a modern nation. The unique position of Perú as both the center of the Incan empire and the seat of Spanish colonial power left a lasting mark on the development of art and culture in the country.<sup>63</sup> Composers at the turn-of-the-century looked specifically to the folk song and traditions of these indigenous populations in the hopes of creating a uniquely Peruvian musical style. A school of composition sprung up around this renewed interest in the past, and perhaps no composer produced more works in this vein than Theodoro Valcárcel.

**Theodoro Valcárcel** belongs to a first generation of nationalist composers, who like their contemporaries in Brazil, Argentina, and elsewhere in South America, embraced the harmonies and formal structure modeled by European modernism while making frequent use of indigenous melodic material, dance rhythms, and scales. Valcárcel received the majority of his musical training abroad, including a number of years in France in the early decades of the twentieth century and international appearances as both

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<sup>63</sup> Chase, "Creative Trends in Latin American Music-I," 31.

a conductor and concert pianist.<sup>64</sup> When he returned to Perú, he became the leader in what some have termed the “cult of indigenism”; a circle of musicians and artists who incorporated the purest forms of indigenous art, song, and ritual into their works.<sup>65</sup>

Among the composers’ most influential works are his *Thirty Songs from the Vernacular Soul*. Valcárcel excerpted the four songs performed as part of this dissertation and published them as a cycle under the current title, *Cuatro canciones inkaicas*. Although the text was originally conceived by the composer in Quechua, the 1936 Paris edition was published in its Spanish translation. Throughout the *Cuatro canciones inkaicas*, Valcárcel relies on the pentatonic scale and the interval of the minor third, which are both musical characteristics associated with many Incan folk melodies.<sup>66</sup> The revised version, published in 1986 (edited by Edgar Valcárcel), includes the original Quechua texts and a number of optional cadenzas that are intended to capture the improvisatory nature of the indigenous folk song style.<sup>67</sup> The use of an indigenous language in the context of art song composition was an important milestone for Perú’s nationalist school. Some scholars have suggested that Theodoro’s successful integration of indigenous melodies and language into the contemporary art song idiom is due, in part,

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<sup>64</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxvi.

<sup>65</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, 31.

<sup>66</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxvi.

<sup>67</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxvi.

to Perú's relatively unique integration of Andean Indian culture into mainstream artistic culture.<sup>68</sup>

A visit to modern day Perú evidences the success of a number of early twentieth century musicians, artists, literary figures, and scholars, who not only advocated for the inclusion of indigenous elements into the cultural fiber of modern Perú, but also promoted the concept that both *indigenismo* and *peruanidad* (a movement based on the hispanic-Indian or *mestizo* cultural derivations) contribute equally to the development of a national identity.<sup>69</sup> The *Cuatro canciones inkaicas* are a wonderful expression of this artistic ideal.

**Edgar Valcárcel** was born in 1932 and died on March 10th, 2010 at the age of seventy-eight. He was known throughout Lima as a great conductor, prolific composer and professor of theory. Valcárcel began his musical education at the National Conservatory of Lima and later traveled to Buenos Aires to study under the direction of Alberto Ginastera. Following his formal schooling, he traveled to Europe where he studied with avant-garde composers, Luigi Dallapiccola and Oliver Messaien.<sup>70</sup> Over the course of his compositional career he contributed works to almost every genre, including symphonies, chamber works, songs for voice and orchestra, songs for voice and piano,

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<sup>68</sup> Gerard Béhague, "Indianism in Latin American Art-Music Composition of the 1920s to 1940s: Case Studies from Mexico, Peru, and Brazil," *Latin American Music Review / Revista de Música Latinoamericana* 27, no. 1 (Spring - Summer 2006): 32.

<sup>69</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, 32.

<sup>70</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxiv.

concerti, and choral compositions. In the tradition of his uncle, Theodoro Valcárcel, his works combine indigenous folk songs with modern harmonies and unique innovations.

*Siete canciones populares peruanas* for two pianos and voice, subtitled *Homenaje a Manuel de Falla*, is a significant composition for voice from the contemporary period. The influence of de Falla's *Siete canciones populares españolas* is apparent in both the formal layout of Valcárcel's cycle as well as in his approach to the treatment of the folk song material. Both cycles contain a total of seven pieces and have titles that reflect the traditional dance-forms and rhythms that inspired each work. In addition, Valcárcel found clear inspiration in de Falla's juxtaposition of simplistic melodies, rhythms, and tonality of the original folk song material with newly composed and often virtuosic accompaniments.<sup>71</sup> More than simply virtuosic, Valcárcel's accompaniments make creative use of the two pianos by evoking instrumentation that would have accompanied the folk songs in their original form. One figure that appears throughout the cycle is notated as a tremolo on a single note. The intent is to mimic the repetitive strumming of a single string as you would hear on a mandolin or similar stringed instrument. In several songs, arpeggiated choral figures simulate the plucking of a guitar in some songs. In others, thick cluster chords mimic drumming (in an almost Ivesian way) and dense contrapuntal textures recall the sound of a slightly out-of-tune and out-of-step street band (the *Polka*).

Edgar Valcárcel occupied a number of residences throughout Perú, perhaps none more influential on his compositions than his home in Puno, the province of Perú

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<sup>71</sup> Kimball, 502.

surrounding lake Titicaca. Puno is known to have been a rich cultural center of the Inca Empire (the legend attributes the founding of the Inca Empire to two individuals who emerged from Lake Titicaca) and many of the ancient traditions are still observed today. A number of the folk songs and dances that Valcárcel chooses for this cycle are representative of the culture of this region, including the *yaraví* and *huayño*. Both the *yaraví* and *huayño* retain many of their traditional characteristics in Valcárcel's settings. The identifying features of the *huayño* include the accented syncopation of the 1st and 3rd beats and high-pitched vocal writing. The *yaraví* retains its typical minor mode with momentary references to the parallel major as well as its characteristic literary melancholy and use of nature imagery.<sup>72</sup> Other songs in this cycle are based on genres of *música criolla*, including the *marinera*, *polka*, and *vals*.

**Rosa Mercedes Ayarza de Morales** is a unique personality in the musical development of the twentieth century in Perú. She was trained as a classical musician and worked throughout her life as a composer and conductor. Her songs were popular in Perú during the 1930s, 40s, and 50s, and she is viewed throughout her country with a certain degree of reverence for the works she contributed to the genre. Her works occupy a space between art song and popular song and are so representative of the Peruvian national spirit that they are almost universal in their appeal. Ayarza de Morales' vocal writing is said to have opened the doors for a new generation of lyric singers in Perú,

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<sup>72</sup> Robert Stevenson, "Early Peruvian Folk Music," *The Journal of American Folklore* 73, no. 288 (Apr. - Jun. 1960): 115-116.

including the internationally known tenor, Luigi Alva.<sup>73</sup> In addition to her work as a composer and conductor, she was also an avid ethnomusicologist and assembled a number of valuable collections of folk melodies that helped preserve the pre-colonial musical traditions of Perú.

The songs included in this study feature two *Estampas Limeñas*; *La chichera* and *La Perricholi*. The latter recalls what is now an internationally known story of forbidden love between the Viceroy of Lima and a young commoner, adapted most notably as the libretto for Offenbach's opéra bouffe, *La Périhole*. The *marinera* is the official national dance of Perú, a traditional dance that features alternating 6/8 and 3/4 meters. The traditional instrumentation would be for band.

The songs of Perú, as evidenced by this collection of works, contain an air of commonality, a national musical consciousness, present in many of the songs of the past century. Although each composer differs in his approach to form, harmony, and even the languages they choose to set, the combined influence of Afro-peruvian, indigenous, and Spanish colonial elements identifies these compositions as uniquely Peruvian.

**Jaime León** is one of the most prolific contemporary composers in Colombia today. His vocal writing features both dense harmonic dissonances and transparent textures, typically inspired by the character of the chosen text. León graduated from the Julliard School of Music in New York where he studied piano and orchestral conducting. In 1947, he returned to Colombia as principal conductor of the National Symphony

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<sup>73</sup> Global Music Network, Inc, "Rosa Mercedes Ayarza de Morales," <http://www.gmn.com/composerscomposer.aspx?id=690&s=F9E3D371EA2272251D6258D4B612E26336D91C6B> (accessed May 20, 2011).

Orchestra, a position he held for almost a decade. He returned to the U.S. a number of times throughout his life to live and work, including an appointment as the director of the American Ballet Theater Orchestra from 1968-72. In 1972, he left the U.S. to accept a position as the conductor of the Philharmonic Orchestra of Bogotá where he would spend the rest of his career.<sup>74</sup> León composed thirty-two songs for soprano and piano, almost exclusively using the texts of accomplished Colombian poets from the late nineteenth and early twentieth centuries, including Dora Castellanos, Luis Carlos López and José Asunción Silva.<sup>75</sup> Throughout the 1970s, León's songs grew in popularity both at home and abroad. The first recording of his songs was completed at The Catholic University of America in Washington, DC.<sup>76</sup>

*Canción de Noel* is from a set of four songs entitled, *Canciones de Navidad*. The text, written by Eduardo Carranza, begins by describing the festive scenes of the holidays and then relaxes into a more spiritual account of the season. León's music parallels the transition from the material expressions of Christmas to the spiritual by becoming more rhythmically free and sparse in texture. Perhaps one of the most compelling musical elements in this piece is León's use of beautiful melodic lines that appear and disappear in the left hand of the piano. Both *A ti* and *Algún día* are examples of León's ability to

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<sup>74</sup> Patricia Caicedo, *Jaime León*, [http://www.mundoarts.com/index.php?itemid=46&catid=14%3Acomposers&id=19%3AjaimeLeón&lang=en&option=com\\_content&view=article](http://www.mundoarts.com/index.php?itemid=46&catid=14%3Acomposers&id=19%3AjaimeLeón&lang=en&option=com_content&view=article) (accessed on March 5, 2011).

<sup>75</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxiv.

<sup>76</sup> Caicedo, *La canción artística en América Latina: Antología crítica y guía interpretativa para cantantes*, xxxiv.

use striking transparency and simplistic harmonies to evoke a very distinct musical character.

The poem, *A mi ciudad nativa*, was written in 1906 by one of Colombia's most noted literary figures of the early twentieth century, Luis Carlos López. Throughout the colonial period, Cartagena was the reigning cultural center in what many have termed the "rimland", or the Caribbean coastal region of northern Colombia.<sup>77</sup> Born and raised in Cartagena, the city functions as the primary inspiration for Carlos López's first book of poetry, *De mi villorio (From My Village, 1908)*. A majority of the poems in this volume compare the thriving city of Cartagena during the colonial period to the condition of the city at present, noting its slow decline that became apparent at the turn-of-the-twentieth century. *A mi ciudad nativa*, is not only notable for Carlos López's use of sensitive imagery and gritty word choice, but also because it marked a transition away from the stylized traditions of earlier poetry, and in particular the sonnet, to a more prose-based form.<sup>78</sup> Jaime León's setting of this text captures its prosaic character by accommodating the natural rhythms of the language and irregular meter of the phrases in quasi-recitative sections. His use of two against three, which becomes the musical pattern for the returning reminiscence, "Noble rincón, de mis abuelos..." ("Noble corner of my grandparents..."), effectively highlights the incoherence between the Cartagena of the present and the memory of its past. The rhythm of the piece is in the style of a Colombian *cumbia*, an African derived dance type that was popular in Cartagena and throughout the Caribbean coastal region.

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<sup>77</sup> Menton, 67.

<sup>78</sup> Menton, 66.



## Conclusion

While this research in no way represents a complete discussion of all the major South American composers and compositions of the past century, it is my hope that it serves to highlight a number of previously unknown works that represent milestones in the development of the genre. By looking at the full content of works discussed in this paper and presented in recital, one begins to understand the richness and variety of the source material and the unique aspirations and innovations of each composer that have combined to produce a volume of works worthy of international praise. Some composers like Juan Bautista Plaza, Carlos Guastavino, and Inocente Carreño embraced the traditional Romanticism of the European model, inserting the romantic landscapes and oral histories of their own peoples. Others, like Alberto Ginastera, Juan Orrego-Salas and Edgar Valcárcel pushed the boundaries of the *avant-garde* movement and represent a generation of experimentalist composers who juxtaposed distinctly nationalist folk dances and popular song texts with uniquely modern and individual approaches to rhythm, harmony, and form. Still others, like Theodoro Valcárcel and Fransisco Ernani Braga excerpted folk material in its rawest and most exact form, elevating it to the level of art song through the incorporation of virtuosic accompaniments and modern harmonies.

There are a number of resources available to singers and students interested in the music of this region, many of which are referenced in this document. Colombian soprano, Patricia Caicedo, has published a number of anthologies including two volumes of Colombian art songs and *The Latin American Art Song: A Critical Anthology and Interpretative Guide for Singers*. Kathleen Wilson's *The Art Song in Latin America: Selected Works by Twentieth-Century Composers*, while by no means comprehensive, can also be seen as a point from which to begin one's study of this material. Due to copyright restrictions many song cycles that appear in these anthologies are incomplete. The Free Library of Philadelphia, Library of Congress, and Latin American Music Center at Indiana University have all been invaluable resources in assembling the music for this study and are wonderful resources for anyone interested in an in-depth study of this material.

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