OLD WORLD INFLUENCE ON NEW WORLD MUSIC: CANDELARIO HUÍZAR'S *IMÁGENES*

by

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Abstract

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Imágenes, an orchestral tone poem by Mexican composer Candelario Huízar, is an example of early twentieth-century Mexican orchestral writing (ca. 1910-1920) that sits on the cusp between the French-influenced music of the Porfiriato (ca. 1890-1910) and the folk-inflected Nationalism that followed after the 1920's. An historical, stylistic, and analytical study of the work places it in the context of other works of the period. A new annotated edition of the work is based on available resources, including historical information and manuscript sources.

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Introduction

Thesis

Meso-America has a rich cultural history, which of course includes music. In addition to the influence of native tribes such as the Aztecs, popular music in Mexico inherited the Spanish song tradition. These models were used as a basis for the genre known in Mexico as *Son*, songs that became increasingly politically motivated in the period of Mexican Independence (1810).[1] *Son* and other Mexican vernacular styles flourished in the spirit of national identity, and many songs were arranged for piano. More modern genres like *narco-corrido*, *ranchera*, and *cumbia* are all influenced by folk music, and despite the current universal availability of recordings in all such genres, regional variations are still common.[2]

Orchestral music, by sharp contrast, underwent little development until well into the nineteenth century. Prior to 1870, there were virtually no major instrumental ensemble works of any kind written by Mexicans.[3] The period that followed saw a dramatic increase in music composition, especially piano music with popular inflections and operas in the *bel canto* tradition.[4] Historically, this period is known as the Porfiriato because of the French-influenced cultural renaissance that accompanied Porfirio Díaz (1830-1915). Over the course of this period, education in orchestral writing gradually became available, even though there were no institutions created specifically for this purpose.

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[1] Dale Olsen and Daniel Sheehy, eds. *The Garland Handbook of Latin American Music* (New York: Garland, 2000), 151.
[2] Olsen and Sheehy, *The Garland Handbook,* 168-170.
[3] Xochiquetzal Ruiz Ortiz, assistant director of Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (CENIDIM), has compiled an extensive list of Mexican orchestral works; many of these were written before 1900. Mrs. Ruiz Ortiz and a team of Mexican musicologists and editors have recently made this list available, though it has not been published as of the completion of this thesis.
[4] Olsen and Sheehy, 152.

In the period following the Mexican Revolution (which most historians date to 1910-1918), nationalistic tendencies developed fairly quickly while modernist ideas were slower to permeate musical thinking in Mexico. The most well known orchestral composers are Carlos Chávez and Silvestre Revueltas—both of whom were influenced at least as much by their native folk music (as were Bartók and Dvořák in Europe) as by modernist ideas such as primitivism (like Stravinsky or Milhaud). Chávez became the central figure in the establishment and development of both performing and educational institutions.[5]

The period between the Mexican Revolution and the steady influence of nationalistic ideas is the primary focus of this investigation. The orchestral music written during this time is clearly distinct from its European counterparts (which had already been written roughly two or three decades earlier), but not yet under the spell of the "Indianist" ideas of Revueltas and Chávez.[6] Candelario Huízar, at the time upheld as one of the principal composers of this period, wrote four full-scale symphonies in the span of less than two decades.[7] Interspersed among his full-length symphonic works are shorter but no less compelling orchestral tone poems, the earliest of which is titled *Imágenes*. This work is the principal focus of both this investigation and the revised critical edition attached.

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[5] Julio Estrada, ed., *Música de México*, vol. 4 (México D.F.: Universidad Nacional Autónoma de México, 1988), 16.

[6] "Indianist" is a term used by many authors; hence, it is difficult to attribute to any individual. Used rather loosely by some, by others it is defined rather well. Where the term appears, there is a citation but not always a clear definition, depending on the clarity of the author and the interpretation of the term.

[7] Carlos González Peña, "El ruiseñor y la urraca," *El Universal*, 29 Dec, 1929, quoted in Micaela Huízar, *El surco de un artífice: Catálogo de obras y fuentes documentales de Candelario Huízar* (México, D.F.: CENIDIM, 2004), 239.

Nature of Research

My interest in this topic was sparked by involvement in the Philharmonic Orchestra of the Americas (POA), a New York City based ensemble with strong ties to Mexico. I began contributing to this organization beginning with its inaugural concert in 2004, and served (among other roles) as programming advisor. In this capacity, I made contacts within and explored the contents of the national musical archive in Mexico (CENIDIM). The most important of these contacts is Xochiquetzal Ruiz Ortíz, assistant director of the archive; her daughter Ixchel has been my primary contact and an invaluable source of information including scores, recordings and archival materials, as well as contacts with other knowledgeable people.

Because of my close ties with the national archive, my access to information from public sources was very good. With the help of my colleagues in Mexico, I was able to procure these along with private sources while working from the United States. I was in close contact with others in Mexico—including Juan Arturo Brennan (a critic), Mario Lavista (a composer) and Enrico Chapela (a composer and educator)—all of whom were generous with their time. I also briefly tapped the resources of the Latin American Music Center at Indiana University and used inter-library loan to procure the sources they suggested to me. There are other composers and conductors both inside and outside of Mexico who know this body of repertoire and may in the future shed further light on the topics addressed in this dissertation and attached edition.

Before establishing contact and trust with the family of the composer in September 2010, I was not in possession of any primary sources other than the published score of *Imágenes*. Micaela Huízar, the daughter and principal biographer and archivist of the composer,

collaborated with me on this project.[8] She introduced me to the relevant contents of the Huízar archive housed in the family home in the northern area of Mexico City, not far from the Basilica de Guadalupe. A week of visits in January 2012 (which houses the Huízar archive) was enough for me to become familiar with the other sources available for research; principal among these was the working copy of the score. Already able to compare the parts and the published score, I proceeded to use the working copy to answer most of the remaining questions about the accuracy of my new edition. Micaela Huízar also put me in touch with conductor Eduardo Dianmuñoz, who provided me useful background information from his experience preparing and leading performances of the symphonic works of Candelario Huízar.[9]

Other primary sources obtained during my visit included scores of previous and subsequent works, notebooks full of analyses and, most importantly, biographical and historical information about Candelario Huízar's life and career provided by Micaela Huízar herself. To complement these oral accounts, she provided me with her own book that includes a full catalog of works along with other documents related to Huízar's music. Further drafts or sketches of *Imágenes* or written correspondence that might reveal the compositional process turned out to be missing; the full history pertaining to the fate of these sources is found in Chapter 4. Lacking further evidence of the composer's influences and process directly related to *Imágenes*, I have used a combination of historical evidence and musical analysis to reach my conclusions.

[8] Micaela Huízar is a musicologist who has worked for CENIDIM as a researcher, mainly on the music of her father. She is generally regarded by the musicological community as the authority on the music of Candelario Huízar.
[9] Eduardo Dianmuñoz has worked primarily on works written after *Imágenes*, mostly the composer's four symphonies. He made the suggestion that my editing work be proofed in a rehearsal setting at some point in the future; I welcome such an opportunity from any capable and informed conductor.

A Brief History of Colonial and Post-Colonial Mexico

In order to fully understand the history and music of the post-revolutionary period, it is useful to review the pertinent parallel information in the centuries prior to the Revolution. The arrival of Hernan Cortés in Mexico was one of the most profoundly powerful events in world history. His military and financial success in subjugating the Aztecs and controlling their natural resources and native population was the first step toward confirming the idea among European powers that the solution to that continent's financial problems might be found in the so-called New World.

The story of colonial expansion eventually included the British (North America and South Asia), the French (Africa as well as Asia and North America) and the Portuguese (Africa, South America, and the East Indies). Central and South America remained under the strong control of the Spaniards for several centuries following Cortés's exploits, and Spain's colonial power was based on the integration of the local population into New Spain's economic and religious system. Though racial strife between people of indigenous and European descent continues to this day, Spanish colonial rule was arguably less destructive (or at least less purposefully destructive) than the corresponding subjugation of native North Americans several centuries later.

Political events in Europe in 1810 made a popular uprising against colonial rule in Mexico a natural event. France's Napoleon Bonaparte invaded Spain in 1808 and deposed the ineffective monarch Charles IV.[10] Even before this, internal pressures related to racial and economic inequality, poor food supply and economic policies dictated by the Spanish crown

[10] Meyer, Michael C, William L. Sherman, Susan M. Deeds. *The Course of Mexican History* (New York: Oxford University Press, 1999), 270.

fueled growing resentment.[11] The government of New Spain lacked both the monetary and military resources to counter a grassroots and broad-based movement for independent self-rule.

The achievement of independence in 1821, however, did not solve the state's enormous financial problems: the pressure of Mexico's massive debt to European lender nations eventually resulted in its military occupation by France.[12] By 1865, Maximilian (an Austrian noble) was installed as monarch, supported by the French army and legitimized by a small group of Mexican monarchists.[13] Only a few years later in 1867, the French were largely driven out and Maximilian executed.[14] Porfirio Díaz, a former Mexican general in this conflict, later launched a rebellion against the elected president and installed himself as dictator in 1876.[15] Among other things, Díaz was largely responsible for the industrialization of Mexico, a feat he accomplished by encouraging investment from foreign countries.[16]

The forced removal of Díaz in 1910 marked the start of a decade of political confusion and militia violence known simply as "The Revolution." Though central power tended to shift during the Revolution, the post-war government stabilized the situation enough to establish numerous cultural institutions.[17] Their mandate to form a national identity had a profound effect on artistic expression in particular: music, architecture and painting (particularly murals) flourished in the 1920s with the support of public funds and a genuine desire among artists to discover the meaning of being Mexican.

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[11] Meyer et al, *The Course of Mexican History*, 263-267.
[12] Great Britain, Spain, and France signed an agreement at the convention of London in 1861, which provided for a joint military force to occupy much of the Mexican coast in order to recoup economic losses caused by Mexican financial woes. Only the French followed with military action. Ibid., 373.
[13] Meyer et al, *The Course of Mexican History,* 377.
[14] Meyer et al, *The Course of Mexican History*, 385.
[15] Meyer et al, *The Course of Mexican History*, 398.
[16] The construction of much of the railroad system, for example, was administered by British firms. Meyer et al, *The Course of Mexican History*, 428.
[17] Alvaro Obregón (1880-1928), president from 1920 to 1924, raised government expenditures for education to over 50 million pesos per year, nearly five times the amount of his predecessors.

Chapter 1

Music in Mexico from the Colonial Period to the Revolution

Music in the Colonial Era

During the colonial period, the Catholic Church controlled many aspects of artistic expression. Though indigenous peoples used media, technique, and style from their own traditions, this was now done in the service of the church. This kind of cross-breeding is evident (to use one of many examples) in stone crosses, which contain figures common to native art.[18] The quintessentially Christian symbol of a cross would have no significant meaning to the pre-colonial Aztecs, yet in the post-colonial world their native artistic expressions were taken as a demonstration of the new convert's faith.

Vocal music in the colonial Catholic Church took on decidedly more European influences, mainly due to the strict and highly organized system of choir schools like the one implemented at the cathedral in Mexico City. Indigenous boys adopted European vocal styles with relative ease,[19] as contrapuntal and layered as the music tended to be. As early as the second generation after the conquest, men who had never set foot in Spain had already absorbed the conventions of European sacred vocal music well enough to compose new works in the style.[20] Like many activities related to the church, the theory and materials for teaching music were dictated by central authority but in practice carried out on a local level.[21]

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[18] An example is found in front of San Jacinto in the San Angel neighborhood of Mexico City

[19] The account of Francisco Pedro de Gante (ca. 1480-1572) confirms this point. Gerard Béhague, *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, 1979), 7.

[20] Zumaya was the first Mexican-born chapelmaster in Mexico City. Béhague, *Music in Latin America,* 16.

[21] This was true of most of Spanish America. Béhague, *Music in Latin America,* 5.

Instrumental music was not absent. Late in the seventeenth century, orchestras were being formed in several cathedrals, even outside of Mexico City.[22] However, the colonial church tended to block modern influences happening elsewhere in Europe, preferring to espouse more traditional vocal styles common to Renaissance composers like Lassus and Palestrina.[23] Late Baroque religious forms like the oratorio, so popular in Protestant countries like Germany and Britain, were rarely if ever produced[24]. Since orchestras were most often formed in order to accompany these larger works, their lack of development in Mexico is logical.

Music from the Independence (1810) to the Porfiriato (1867)

The chaotic political situation of the post- colonial period slowed the development of instrumental music significantly. Mexico was invaded both by France and the United States in the span of two decades.[25] In this situation, Mexican governments could not make it their priority to establish a framework for musical development. There was no tradition of instrumental craftsmanship on the European model, and the church's focus on religious music (and therefore principally vocal music) left in place plenty of choir schools but no educational institutions geared toward instrumental music.

Already in the eighteenth century, the ruling classes in Mexico had developed a taste for opera, particularly Spanish *zarzuelas*. The first company appeared in 1735, but went bankrupt

[22] The cathedral in Puebla is an example. Béhague, *Music in Latin America,*15, 21.
[23] Yolanda Moreno Rivas, *La composición en México en el siglo XX* (México, D.F.: CNCA, 1994), 20.
[24] An exception was José Aldana, a composer active at the end of eighteenth century. Influenced by Handel, his only extant work is a Mass. Nicolas Slonimsky, *Music in Latin America* (New York: Da Capo, 1972), 220.
[25] Mexican-American War (1846-1848) and Second Mexican Empire (1861-1867).

during the period of independence.[26] The growth of urban centers in the late eighteenth century created conditions favorable for the development of concert music, and the first Italian opera company followed in 1831.[27] Despite having been banned in 1799 at the bidding of church officials, opera gained popularity after the independence.[28] Both the linguistic similarities and aspects of the *bel canto* style made Italian opera popular with upper class Mexican audiences.[29, 30]

It is not surprising then that the first serious attempts at orchestral writing by Mexican-born composers were in this genre. The production of opera was the first step toward professionalism in music, and Melesio Morales (1838 – 1908) was the first musician in Mexico to be universally described as a composer.[31] *Ildegonda* (1866) was the opera that made Morales famous, not only in Mexico but also in Italy. Morales lived in Europe between 1865 and 1868, and he returned to write several more operas and direct the National Conservatory of Music of Mexico. Having written most of his operas in the Italian language and following the Italian model, his teaching naturally took a similar course. Among younger composers, however, this made Morales unpopular and eventually led to a virtual rebellion at the conservatory where Morales had presided as director since 1866. In particular, some were interested in selecting stories with a setting in pre-Columbian Mexico. Most notable of these operas was *Guatimotzin*

[26] Béhague, *Music in Latin America,* 97.
[27] Béhague, *Music in Latin America,* 98.
[28] It seems that the waltz was also a topic of great consternation amongst the clergy. Slonimsky, *Music in Latin America,* 220.
[29] Rivas, *La composición en México,* 22.
[30] Tangentially, there is a significant overlap between Mexico and Italy in today's pop scene as well: many artists perform in both countries because their fan base is fairly equal in size.
[31] Rivas, *La composición en México*, 23.

(1871) by Aniceto Ortega[32] (1825 - 1875): though constructed on the Italian model, the plot attempted to explore feelings toward the conquest.[33]

Without its own infrastructure for education, a distinctive musical style was slow to develop in Mexico. Yolanda Morena Rivas states it best: "the growth of instrumental forms and the expansion of common practice harmony suffered from a lack of comprehension due to technical deficiency and poor information."[34] The nationalist trends in Europe were growing on the shoulders of hundreds of years of music in the concert tradition; and though this nationalist spirit may have been present in nineteenth century works such as *Guatimotzin*, Mexico lacked the technical resources and training with which to build a musical culture.[35] This lack was not limited to skilled composers and performers of instrumental works—it also included publishers, engravers, producers, managers and administrators, as well as those from more academic disciplines, such as musicologists.

Most compositions by Mexicans in this period (and well into the Porfiriato) were brief piano works modeled upon European pieces imitative of popular dance styles. The most common of these was the waltz, a dance that was officially denounced by the colonial church authorities.[36] The first piano factory in Mexico, built in 1796, predated the Independence and many wealthier members of the population owned pianos in the late nineteenth and early twentieth centuries.[37] The great Romantic period piano composers such as Chopin, Liszt and

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[32] Ortega also composed marches of social awareness following the execution of Maximilian, one of them the *Marcha Republicana*. Meyer et al, *The Course of Mexican History*, 411.
[33] Notable in the world of film years later (1939) is *La Noche de Los Mayas,* a film score turned symphonic work by Silvestre Revueltas.
[34] "…el crecimiento de las formas instrumentales y la ampliación del universo tonal fueron mal contendidos por la deficiente técnica y la poca información." Rivas, *La composición en México,* 22.
[35] José Mariano Elízaga (1786-1842) founded the first conservatory in Mexico in 1825 but it closed after a short time. Not until 1877 was another established.
[36] Slonimsky, *Music in Latin America,* 220.
[37] Slonimsky, *Music in Latin America,* 220.

Grieg were staples of the Mexican pianists' repertoire and well known to Mexican-born composers, many of whom were also professional quality performers on the instrument.[38]

The Late Nineteenth Century: Opera Begins to Extend to Concert Music

Naturally wanting to purge Spanish influence after the war of independence, Mexicans tended to assimilate European models "alternatively on the Italian, French and German schools."[39] The Italians Verdi and Puccini were of course the star composers of the opera, but *bel canto* and *opera buffa* works like those written by Donizetti, Bellini, and Rossini were also heard quite often. Some Italian and German composers lived in Mexico in the nineteenth century as well, most notably Hermann Roessler.[40] Though less of an international presence, French opera held an important cultural position among a group of nobility highly familiar with that culture. French opera also tended to overtly address topics of socio-political importance; this may have been attractive to *criollos* in the same way the operas of Verdi were an important factor in motivating the Italian population to fight for its independence from the Austro-Hungarian Empire in the mid-nineteenth century.[41]

Outside the realm of opera, Ricardo Castro (1864 – 1907) was "the first to approach large musical forms such as the concerto and the symphony… at a distance his attempts may seem

[38] Rivas, *La composición en México,* 24.
[39] "Para lograr esa asimilación, el compositor del México independiente se apoyó alternativamente en las escuelas italiana, francesa o alemana…" Rivas, *La composición en México,* 22.
[40] Rivas, *La composición en México,* 221.
[41] *Criollos* is the Spanish word for persons of pure Spanish descent but born in New Spain. This group became increasingly politically polarized in the decades leading up to Mexican independence in 1810.

weak, immature in their romanticism, and poorly orchestrated."[42] Castro, later known for the opera *Atzimba* in 1900, wrote several orchestral works including a symphonic poem *Oithona* (1885), two short symphonies (1883 and 1887), and a piano concerto (1904). Other opera composers who ventured into orchestral composition were Melesio Morales (*Sinfonía Vapor*, 1869) and Gustavo Campa (*Melodía* for violin and orchestra, 1890), the latter of whom would eventually become Candelario Huízar's composition instructor.

Orchestral performance saw some development in 1902 with the creation of a symphonic group under the direction of Carlos Meneses. He tended to program relatively contemporary works of French composers (especially Massenet), along with instrumental pieces from Wagner operas.[43] Jose Rólon writes passionately about Meneses's "tenacious and fighting spirit, truly an apostle, [whose] many qualities made him that much more important." His personality "dominated serious music in Mexico in the first part of the century. Never before him had anyone achieved a success as strong, prolonged and stable." Other orchestras (such as Julián Carrillo's *Orquesta Sinfónica Beethoven*) did not achieve the same kind of success, and all of these collapsed for at least several years during the Revolution. [44]

Aside from opera, most of Castro's compositions were piano pieces in the salon style common to the Porfiriato. This kind of music was written by many composers and sought to combine European short-form piano works (for example, the mazurkas of Chopin) and Mexican popular songs. Sometimes the composer arranged his own popular song: most well-known of

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[42] "…el primero en abordar las grandes formas musicales como el concierto y la sinfonía…a distancia parezcan débiles estos intentos, adolescente su romanticismo y pobre su orquestación…" Julio Estrada, ed., *Música de México*, vol. 3 (México D.F.: Universidad Nacional Autónoma de México, 1988), 166.
[43] Estrada, *Música de México*, 167.
[44] "..espíritu tenaz y batallador, verdadero apóstol, se multiplicaba en sus funciones." "…llenó por completo toda la primera época musical seria en el México de este siglo. Nunca nadie antes que él había logrado un éxito tan franco, prolongado y estable." Ricardo Miranda Peréz, *El sonido de lo propio: José Rolón (1876-1945)* (México, D.F.: CENIDIM, 1993), 148.

these was Manuel Ponce's *Estrellita*, to this day still part of Mexican musical identity.[45] This hybrid of popular song and dance-derived piano composition is often referred to as *alla Mexicana*: brief, light in texture, highly ornamented and elegant. Increasingly the rhythmic character of these compositions came from Latin American dance forms, such as the *Habañera*.[46]

Turn of the Century: The Influence of France

As professional composers grew in stature and success, they sought to extricate themselves from the artistic influence of European models. Ironically, to solve the problem of lack of suitable training, the solution for many was to do the bulk of their training abroad. Because of the personal artistic interests of Porfirio Díaz, France became a logical place to train for group of composers that included Castro, Campa, Ponce, and José Rolón, who would eventually win the first competition for nationalist composition. Díaz personally granted Castro a four-year travel grant in 1902.[47] Both Manuel M. Ponce and Jose Rolón followed with trips to Europe in 1904.[48] The irony of Mexico's previously contentious political relationship with France could not have been lost on the composers who went abroad to study their craft. Nevertheless, the education they received would set in motion a process of needed development in technique and craft.

[45] Estrada, *Música de México*, 44.
[46] Rivas, *La composición en México,* 23.
[47] Rivas, *La composición en México,* 24.
[48] Ponce did not travel to France on this trip, but rather to Italy and Germany. He travelled to France nearly two decades later. Estrada, *Música de México*, 47.

A result of this relationship with France that could be easily overlooked is the network of musical contacts established between France and Mexico. While Díaz was still in power, this sort of network would have been limited to small, elitist circles. After the Revolution, however, relationships between musicians from equal democratic nations would be more likely based on artistic self-promotion and the opportunity for financial gain. In the latter case, the increased distribution and sale of French sheet music in Mexico would certainly have been welcome in publishing circles. The fact that Mexico had no established music publishing industry of its own for concert music was an even bigger financial incentive for French publishers, who might even gain from increased numbers of high-quality compositions being produced in Mexico.[49]

The Influence of Debussy and the Impressionist School

Gustavo Campa based much of his teaching at the National Conservatory of Music of Mexico on the French musical aesthetic to the consternation of his former teacher Melesio Morales, a traditionalist attached to the conventions of Italian opera. Campa defended the validity of the French school in numerous combative articles and in his own compositions such as *Canción de Cuna*, a *berceuse* for piano. Ponce followed a similar path as he returned from France in 1908 having been exposed to the music of Debussy.[50] Upon gaining a teaching position in the conservatory, Ponce's enthusiasm caught the attention of many composers, including Jose Rolón.

[49] Ediciones Mexicana de Música, currently and for most of the twentieth century the largest Mexican publisher, was founded in 1945.
[50] As a chronological reference, the premiere of *La Mer* took place in 1903, the period in which Ponce was first studying in Europe.

Rolón was a critic and writer as well as a composer; one of his lectures on the topic of Debussy is transcribed in the volume *El sonido de lo propio*, a collection of writings compiled by Ricardo Miranda Peréz. Rolón admires Debussy for providing "the freedom from the tyranny and oppression imposed by Germanic music" and for "the violent expulsion of the universally themed music of the Romantics" which he describes as pathological.[51] For Rolón, it is the responsibility of the modern artist to reject the sentimental in art and embrace the representative; Debussy provides the strongest model in his preludes and, above all, in *La Mer* and *Ibéria.* Rolón also praises Debussy for re-uniting the French keyboard music of the Baroque (which he describes as "gracious and emotionally contained") with the use of instrumental color as a primary means of musical expression, in the same way that Impressionist visual art uses pointillist technique to represent an object.

Though Rolón's writing is short on musically technical language, he does address Debussy's rejection of the common practice tonal system in favor of whole-tone scales in the following quote: "he ended the single tonic European system and gave us the abundant regenerative multiplicity of tonalities found in Asia; already the Russians, guardians of Slavic (almost Oriental) folklore, gave all their influence to the coloristic genius of Debussy."[52] Many of these characteristics can be found in the music of Huízar, some of which is analyzed in Chapters 4, 7, and 8.

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[51] "…desprenderse de la tiranía, de la opression germánica." "Debussy expulsó violentamente de la música todos acquellos temas universales." Peréz, *El sonido de lo propio*, 53.

[52] "Él terminó con el sistema uni-tonal de Europa dándonos el de Asia con su multicidad super abundante de tonalidades regenradoras; ya que los rusos, guardianes de los rejuegos del folklore eslavo, casi oriental, dieron toda su influencia, su colorido al genio de Claudio Debussy." Peréz, *El sonido de lo propio*, 53.

Chapter 2

Orchestral Music After the Revolution

Stripped of the opportunity to develop its own set of musical institutions during the colonial period and provided with vague notions of French models during the Porfiriato, Mexico rapidly developed its own musical infrastructure in the decade following the Revolution. From a combination of economic necessity and national pride, a process of native Mexican musical maturity was set in motion during the Porfiriato. After the Revolution, this maturity bore fruit in the establishment of public institutions and private enterprise that encouraged not only training in composition, instrument skills and theory, but also concert presentation, publishing, recording and scholarship. It is in this context that Candelario Huízar, a 44 year-old and largely self-taught composer, came to Mexico City for training and eventually wrote his composition *Imágenes* in 1927.

Musical Infrastructure During the Revolution

The Revolution in Mexico (1910) was one of the most sordid and confusing conflicts of the twentieth century. Even after the colonial ravaging over three centuries and land-grabbing by the United States half a century earlier, Mexico was still rich in natural resources and ripe for an agrarian revolution to challenge the power of the wealthy landowners. Though less of a social upheaval than the Russian Revolution (roughly five years later) and less of a bloodbath than the great European wars, the conflict in Mexico was a largely rural movement with several different

leaders and shifting loyalties depending on the political circumstances. Even so, Mexicans generally view this period as the one in which a national identity was born.

Many musicians also took strong political positions, but whatever feelings of national unity were felt in various parts of Mexico, the political insecurity must have made it difficult to know where and how to develop and utilize their musical talents. Alejandro Madrid summarizes in his recent book on modernism in post-revolutionary Mexico: " Inevitably touched by these political and social uncertainties, Mexican musicians experienced cultural instability as well. Those who belonged to the intellectual elite had witnessed the crisis and collapse of many pre-revolutionary musical institutions that had nurtured them and had been fundamental to the development of an active musical life in Mexico City."[53] Those musicians who were not fighting probably struggled for survival in a way that would be difficult for a contemporary European counterpart to imagine. Europeans with expendable income were deeply invested in artistic expression, thereby generating a decent living for a small group of professional musicians and composers. Few Mexicans had enough to even contribute to such an effort; certainly the idea that a music industry on the scale of that seen in Europe would develop from the chaos of civil war must have felt like an optimistic notion at best.

Even during the revolutionary period, many important stabilizing foundations were laid for the performance and creation of orchestral works. The national symphony largely survived under the direction of Manuel M. Ponce and Julian Carrillo. Already in 1910, Gustavo Campa made major improvements to the National Conservatory by expanding the faculty and making material improvements to the library and instrument collection. Though plagued by shifts in political power starting in 1915, the conservatory was producing players capable of performing

[53] Alejandro L. Madrid. *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico*. (Philadelphia: Temple University Press, 2009), 113.

the standard repertoire. The year 1915 also saw the formation of the Dirección General de las Bellas Artes, with a mandate to "democratize art, not by diluting it but rather by making it useful to the general populace while at the same time highlighting the nobility of its nature or the dignity of its multiple aspects."[54]

This development of musical infrastructure occurred at an extraordinary rate when compared even with fledgling analogous institutions in the United States. Though still a far richer country at the turn of the century, the United States had only one major conservatory (New England Conservatory in Boston) and a few full-time symphony orchestras; almost the whole repertoire was from the pens of Europeans, not to mention the bulk of soloists and conductors. Mexico had virtually none of these things when the revolution ended, and yet less than a decade later had evolved to a point approaching that of its neighbor to the north. This progress could be said to have culminated in the first *Congreso de Música Nacional* in 1926.

Neo-Romantic Orchestral Composition: Rolón and Ponce

Despite the influence of uniquely Mexican music evident in many aforementioned compositions for piano, there were very few major orchestral works written before or during the Revolution. In Europe, the desire to develop a uniquely national style on the part of several nations had made the orchestral tone poem both popular and culturally recognizable (Smetana's *Ma Vlast* for example). To what extent works of this type were known in pre-revolutionary Mexico is unclear, but certainly the previously mentioned compositions written in the nineteenth

[54]"…democtratizar el Arte, sin rebajarlo, haciéndolo útil a las exigencies populares, pero evitando que pierda la nobleza de su índole o la dignidad de sus multiples aspectos." Alfonso Cravioto, cited by Carlos Chávez in "La Música de México," *El Universal*, April 4, 1952. Estrada, *Música de México*, 13.

century indicate a basic familiarity with the genre. However, there is little indication that Mexican composers of the nineteenth and early twentieth centuries had either the skills to write such works or the resources to have them performed.

The composers who bridged the gap between technical prowess and creative inspiration were largely those who travelled abroad. Rolón, who had already travelled to France in 1904, returned in 1926 to study at the Ecóle Normale in Paris, dividing his time between Paul Dukas, Nadia Boulanger, and others. He was diligent in maintaining his contacts in France, and his many letters give some insight into the mutual respect of a group of young Mexican guest composers and their French role models.[55] From Dukas in particular, he learned to harness the power of the symphonic model in a compact form, as well as a more universal philosophy removed from romantic sentiment.[56] This is evident in his tone poem *El Festín de los Enanos*, the winner of first prize in the 1926 *Congreso de Música Nacional*. *El Festín* combines Impressionist harmonies and orchestration with a dynamic rhythmic language that is more American.[57] Though exposed to more modernist tendencies in European composers such as those of *Les Six*, upon his return to Mexico he became more concerned with creating music of a national character.[58] Combining his French symphonic training and his Mexican nationalist ideals, the result was compositions such as *Cuahtemoc* (1930). This piece was one of Rolón's few adventures in what has been called "Indianism", an aesthetic represented in this case mainly by the use of pentatonic melodic material.[59] Nevertheless, though he eventually attempted the

[55] Many of these can be found in Peréz, *El sonido de lo propio.*
[56] Rivas, *La composición en México,* 44.
[57] Béhague, *Music in Latin America,* 128.
[58] *Les Six* was a group of French composers reacting against impressionist tendencies and toward a more avant-garde approach, involving in some cases collaboration with visual and movement artists. Its members were composers Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre.
[59] Béhague, *Music in Latin America,* 128.

use of pitch techniques such as Schoenberg's twelve-tone system, for Rolón modernism went not much farther than the neo-classical French model espoused by the Boulanger school.[60]

Manuel M. Ponce formed part of the same circle at this time. Ponce had escaped the Revolution by going to Cuba; the 1920s saw his second period in France, the first being at the beginning of the century. In the interim, Ponce had decidedly moved forward from salon-style piano works to a more sophisticated understanding of Mexican musical folklore.[61] He began to transcribe folk melodies and incorporate them more organically into his compositions (in the manner of Bartók).[62] Following a conference on musical folklore in 1913, he created a periodical dedicated to folk music in 1919, effectively giving him a loudspeaker with which to spread his nationalist ideas.[63] "Vernacular music, the faithful expression of the common people, agonized in forgotten ranches or in the isolated towns in the mountainous regions of the country. The Mexican song was forgotten without pity and suffered the disdain of our most prestigious composers, hiding itself like an ashamed child and obscuring its humble origins and lyric beauty in the presence of a society that recognized in its concert halls only music of foreign origin or Mexican compositions with French titles."[64]

Ponce took this second trip to France because he felt that his attachment to the European romantics was not congruent with the aesthetic of his peers.[65] Though his compositions achieved an expansion of formal ideas and an enrichment of orchestral texture, Ponce remained attached

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[60] Rivas, *La composición en México,* 45.
[61] Estrada, *Música de México*, 44.
[62] Rivas, *La composición en México,* 28.
[63] Estrada, *Música de México*, 31.
[64] "La música vernácula, expresión fiel de la vida del pueblo, agonizaba en las olvidadas rancherías del Bajío o en los poblados incrustados en las regiones montañosas del país. La canción Mexicana se perdía fatal e insensiblemente; sufría el desdén de nuestros más prestigiados compositores y escondíase como chicuela avergonzada, ocultando su origen plebeyo y su desnudez lírica ante las miradas de una sociedad que solo acogía en sus salones la música de procedencia extranjera o las composiciones mexicanas con títulos en francés." Estrada, *Música de México*, 11-12. Reprinted from "El Folk-lore Musical Mexicano," *Revista Musical de México*, n. 5, Sept. 15 1919, pp. 5-9.
[65] Further discussion on the stylistic progress of Ponce's music (beyond the scope of this thesis) can be found in Madrid's aforementioned book. Madrid. *Sounds of the Modern Nation*, chapter 3.

to what Yolanda Moreno Rivas calls a "Mexican classicist aesthetic". Effectively finding a compromise between harmonic color and calculated dissonance, this kind of music allowed for only discrete allusions to folk material instead of a redefinition of musical language.[66] Certainly the music of both Rolón and Huízar fits this description rather well, and serves to distinguish it from the "Indianist" nationalist aesthetic that followed in the 1930s and 1940s, mostly due to the influence of Carlos Chávez.

The Progress of Mexican Nationalism

Although nationalist composition in Europe was a major force for half a century, by the end of the 1920s it had fallen out of vogue. There are many reasons for this, but the two most convincing are the First World War and the advent of atonal composition. The relationship between France and Germany in particular took on an ominous tone: having been merely a rivalry in musical aesthetic and technique in the first decade of the century, the tension between the nations exploded into brutal warfare in the second decade. At the same time, composers like Schoenberg had completely revolutionized the sound and technique of composition, liberating dissonance from most of the constraints that dictated its use in the common practice period. Nationalistic music, with its focus on folk elements and the invocation of cultural calling cards, did not seem to fit with the more universal modernist aesthetic.

At the same time, Mexican nationalism was only gaining currency and lasted much longer.[67] Surrounded by a complicated maze of regional indigenous influences and without a

[66] Rivas, *La composición en México,* 29.
[67] Aurelio Tello, quoted in Huízar, Micaela, *El surco de un artífice: Catálogo de obras y fuentes documentales de Candelario Huízar* (México, D.F.: CENIDIM, 2004), 260.

time-tested tradition of concert music, Mexican composers differed in their approach to invoking nationalist ideas in their music. Some simply arranged traditional melodies and ordered them into a piano suite. Others attempted to recreate the environment (both natural and man-made) of their particular region in musical terms using the method of a tone poem.

Aurelio Tello, a composer and contemporary of Huízar, reflected on the progress of nationalist composition in his writings toward the end of the twentieth century. Dividing this progress into four periods, he first distinguishes those composers who cultivated the movement (in genres such as opera and salon music) from those whose primary goal was to "discover the most beautiful melodies from among the heap of accumulated decades' worth of popular songs."[68] The second period he defines as the amalgamation of this popular music and European romanticism in musical substance. In the third period he places *Imágenes* along with *El Festín* in the progression from piano composition to orchestral, spurred by the inauguration of the Orquesta Sinfónica de México under Melesio Morales. The fourth phase he describes as "the assimilation of indigenous elements as a consequence of the [Revolution], which helped to discover [native culture] as a symbol of national identity."[69] Tello places most of the remainder of Huízar's symphonic output in this fourth category, naming the second and fourth symphonies in particular.

[68] "…descubrir las más bellas melodías ocultas en el montón de cantos acumulados por la música popular." Tello as quoted in Huízar, *El surco de un artífice*, 261.
[69] …la asimilación del elementa indígena como consecuencia del movimiento de 1910, que ayuda a descubrir al índio como un símbolo de la vida nacional." Tello, quoted in Huízar, *El surco de un artífice*, 261.

The Growth of Institutions and the Modernist Aesthetic: Carlos Chávez

Carlos Chávez was not part of the group of Mexican composers that went to France in the 1920s, although he did take several trips to the United States. On one such trip, he became acquainted with Aaron Copland, with whom he developed a strong friendship.[70] Chávez returned to Mexico each time with more confidence in his leadership. In 1928, he became head of the National Conservatory, establishing among other things a section for the investigation of folk music.[71] The conservatory was now producing players capable of forming standing orchestras and teaching instrumental skills to the next generation of musicians. In 1929, Chávez took over directorship of the Orquesta Sinfónica, later to become the Orquesta Nacional. This ensemble premiered the vast majority of symphonic works written by Mexican composers up until mid-century, including *Imágenes* and *Sinfonía #1* by Candelario Huízar.[72]

Chávez's own compositions were already exploring directions other than the neo-romanticism espoused by composers like Rolón and Ponce. Rivas says that "in [Chávez's] works from the twenties, the influence of the avant-garde manifests itself in the use of the machine; [from] the paradigm of mechanized rhythm comes *Energía* (1925)… as well as *Dance of Men and Machines* from the score of *H.P.* Even though this 'symphonic ballet' makes explicit its relationship to regional traditions, it's impossible to negate the profound generational similarity with works such as… *Pacific 231* by Honegger."[73] *H.P.* refers to Chávez's work

[70] Copland would later spend several long periods Mexico absorbing the culture and writing music. His passionate interest in Mexican music led to such compositions as *El Salon México* and *Three Latin American Sketches*.
[71] Estrada, *Música de México*, 28.
[72] Estrada, *Música de México*, 16.
[73] "…en su obra musical do los años veinte, surge la influencia vanguardista que se manifiesta en el uso de la metafora de la máquina…en el paradigm sonoro del ritmo mecanistico…surgieron *Energía* (1925)….así como la *Danza de los hombres y las máquinas* en *H.P.* Aunque esta…sinfonía de baile haga explícita su relación con tradiciones regionales, es imposible negar su profundo nexo generacional con obras como…*Pacific 231* (1924)." Rivas, *La composición en México,* 32.

Horsepower (also known as *Caballos a Vapor*), effectively a three-movement piece originally written for dance but more often programmed in a concert setting similar to a symphony. These works were all written prior to 1927, the date of composition of Huízar's *Imágenes*.

Chávez and his compositions had a profound effect on Mexican concert music. He effectively began the "Indianist" trend in nationalistic music with his groundbreaking work *Sinfonía India* in which he used pentatonic melodies and percussion instruments taken directly from his own research on the Yaqui Indians.[74] He formed a group of composers in 1930 that included Rolón, and some claim that composers such as Huízar experienced a creative surge after meeting and working with Chávez. Not only was Chávez an active composer of symphonic music and conductor of the most active and progressive orchestra in the country, he became the principal representative of Mexican contemporary music abroad as well, developing close relationships with international figures such as Copland and Serge Koussevitsky. His overall influence on the next generation of Mexican composers cannot be overstated. Among other things, Chávez helped create the *Instituto Nacional de Bellas Artes*, which encouraged the diffusion of all the arts in Mexico.

The music of Silvestre Revueltas is also instrumental in understanding the divergence of the modernist school of Mexican composers from that of composers like Huízar. Revueltas admired the music of Huízar, especially the *Symphony #1* (1930) of which he commented that "[Huízar] knows how to take advantage of acquired material in order to construct works with a new style and direction that fits into his cultural world view… [music that] conserves the strong

[74] Ponce made similar investigations for his work *Instantáneas Mexicanas*, particularly in the second movement. Béhague, *Music in Latin America,* 126.

context of a cultural ideology that has not been conquered to the point of being hypnotized by European models."[75]

Compared to Huízar, Revueltas experimented (mostly in his music written after 1930) much more with form. He tended to structure his music formally around the development of themes, many of which were intervallic elaborations on folk material. Coupled with a complicated rhythmic language that favored polyrhythm, irregular meter, and ostinato, Revueltas achieved "an assimilation of an international musical language prominent in the first half of the twentieth century together with an individual compositional focus."[76] He also developed a characteristic use of instrumental color that included, among other things, the percussive use of strings and timbral incisiveness of the brass. All of these can be heard in *Sensemayá* (1938), his most performed orchestral work and often compared to Stravinsky's *Rite of Spring.*

Problems in Engraving and Distribution

Though engraving machinery was not difficult to build, and Mexico was not industrially lackluster, the largely illiterate population did not yet require publishers of newspapers or other print media to mass-produce and distribute on a scale comparable to that of Europe, for example.[77] It logically follows that there would be almost no distribution system for new orchestral works. In fact, there were probably few orchestras in Mexico with the resources to

[75] "Ha sabido aprovechar el material adquirido, para construir su obra en un sentido nuevo y una nueva dirección de acuerdo son su idiosincrasia racial…que conserva la fuerte contextura de una ideología racial que no ha sido conquistada, y no ha vuelto hacia Europa con los ojos sometidos." Revueltas quoted in Huízar, *El surco de un artífice*, 267.

[76] "…asimilación de los lenguajes internacionales predominantes en la primera mitad del siglo, junto con un enfoque composicional profundamente individualizado." Rivas, *La composición en México,* 46.

[77] José Mariano Elízaga organized the creation of the first Mexican-made music printing press in 1826. Slonimsky, *Music in Latin America,* 222.

mount performances of them in the first place: musicians would be more familiar with the standard European literature and it would therefore be less risky to program it.

These two factors considered together lead to the following conclusion: during the first several decades of the century, most of the engraved works in the permanent library of any given orchestra in Mexico were of European (very likely French) origin. Some works from composers based in Mexico City were engraved, but these were less familiar at the time because they had been written in that same period and had not yet achieved significant familiarity. Other works by Mexican composers (or from other parts of the Americas) would have been handwritten, sometimes by the composer himself.

Chapter 3

Huízar's Background, Training and Output

Huízar's Life Prior to Mexico City (1883-1917)

Having grown up in Jeréz in the region of Zacatecas, Candelario Huízar was both devoutly religious and highly connected to his local heritage. One of ten children, he was born into an age in which Mexico was under the influence of a shifting set of international powers, yet life in most rural places was still well-connected to the customs of indigenous people. Huízar married his first wife in 1906; the wedding ceremony proceeded according to the tradition of the region, and he would have attended many such ceremonies before he had come of age. His future work *Imágenes* was to be based on a program influenced primarily by the set of local wedding rituals.[78]

During this period in Mexican history, only the wealthy received schooling. Already Huízar's father was against giving his son a musical education, and training similar to what we expect today in a conservatory was simply nowhere to be found in that time and place. Hence, his training was more practical than theoretical: he joined the regional band and developed skills on saxhorn, viola, violin and French horn. In particular, Huízar's skills as a horn player earned him a consistently high standing among his colleagues, who conferred on him several leadership and teaching positions. Well-acquainted with band repertoire and the folk music of his region, he was also exposed to some opera and orchestral works as a violinist in the Giuseppe Verdi

[78] Tello quoted, in Huízar, *El surco de un artífice*, 264.

orchestra.[79] And though he likely sought to explore music outside of his locale, performances of symphonic music in particular were not common and recordings were as yet non-existent in the early twentieth century.

Only a few years after his marriage, the start of the Mexican Revolution turned many parts of Mexico into confusing and dangerous places. Theoretically, this was an agrarian revolution fueled by distaste for an elected president turned dictator. In practice, once Porfirio Díaz had been overthrown, central power tended to shift in succession from one general to the next. If this made some eventually skeptical about the true reasons for the original popular uprising among the disinherited classes, it certainly didn't stop huge numbers from taking up arms over the course of almost a decade. Most of them fought in or near their own native province and some of them even switched their loyalty from one army to the other over the course of the conflict. Huízar fought in the militia led by Pánfilo Natera and played an active part in the taking of Zacatecas by the rebels in 1914. The horrors of battle had the effect of solidifying his nationalist ideals.[80]

Huízar's life was different than that of many of his contemporaries, even those of Mexican origin and citizenship. For him, the decision to remain in his home region and fight in the Revolution went against the grain in several respects. In order to escape the expected hardships, most of his family fled to the United States before the conflict escalated, but he was determined to stay and fight for his patriotic ideals. In this way he also differed in attitude with respect to other composers of the era: the period during and immediately following the Revolution saw the largest number of Mexican composers travel to and live in Europe (or in the case of Ponce, in Cuba). Despite the idealistic spirit of the Revolution, Huízar and many of his

[79] Huízar, *El surco de un artífice*, 17.
[80] Huízar, *El surco de un artífice*, 19.

musical colleagues found few opportunities in Zacatecas in the post-war period. Without the chance for financial gain, he decided to seek his career elsewhere.

Mexico City: Huízar's Early Development and Major Influences

Huízar came to Mexico Districto Federal (also known as Mexico City or D.F.) as a married middle-aged man who had lived through the Revolution without his family, most of whom had escaped to the United States. Huízar enrolled in the National Conservatory of Music of Mexico shortly after his arrival in 1917 at the age of 34, pursuing a double concentration in composition and horn performance. Among many other successes during his tenure at the conservatory, he would become a founding member of the horn section of the National Symphony in 1928. He usually played in premieres of his own compositions and also served the orchestra as librarian. In this context, Huízar met Carlos Chávez (then the conductor of the orchestra) and joined his conducting and composition class; together the two became a driving force behind nationalistic composition in Mexico.[81] Chávez considered Huízar to be one of the most technically consistent composers in the nationalist group.[82]

Possessing the character of a serious and critical student, he was well suited to detailed and organized work. His program was particularly rigorous and conservative because of the period in which he entered the conservatory.[83] Partially in order to fund his studies, he took a position in the library of the conservatory and later became the library director. He was sought

[81] Luis Sandi, "*Homenaje a Huízar"*, *De música…y otras cosas* (México, Latino Americana, 1969), 33-35, quoted in Huízar, *El surco de un artífice*, 244.
[82] Socorro Díaz, "Opiniones de Blas Galindo y Carlos Chávez. Talentoso compositor y gran maestro fue Candelario Huízar", *El Día*, May 7, 1970, quoted in Huízar, *El surco de un artífice*, 253.
[83] Besides Gustavo Campa, Huízar worked with Estanislao Mejía, Aurelio Barrios y Morales, and Rafael Tello. Years later as a teacher at the conservatory, Huízar himself came to be the conservative member of the faculty. Sandi, quoted in Huízar, *El surco de un artífice*, 247.

after not only for his skills in cataloging, but also those pertaining to copying. His understanding of theory and composition must have benefited greatly from these responsibilities, given Huízar's close and frequent contact with a large variety of musical scores. His employment at the library also afforded him a perfect position from which to observe the quality of the manuscripts themselves.[84]

Although he entered the conservatory primarily as a performer, Huízar's dedication to composition was evident starting in 1921 when he joined Gustavo Campa's counterpoint class. By that time, Gustavo Campa had become a major teacher with his own composition class. Huízar joined this class in 1923 and was further exposed to the music of French composers such as Massenet and Saint-Saëns, as well as the more influential German composers, such as Wagner.[85] Though Italian operas were favored in pre-revolutionary Mexico, composers who wrote primarily operas (such as Bizet and Massenet from France, Wagner and Weber from Germany) were also studied. Campa was particularly influenced by the lyricism of French opera, and the timing of Huízar's arrival was well matched with the height of interest in French music, particularly that of Claude Debussy and other Impressionists and Post-Impressionists.[86]

The operatic influence on Campa the composer can be heard in his mini-concerto *Melodía*, an instrumental piece imitative of an opera aria in a manner similar to Mozart. The violin part has a singing character throughout with hardly any sudden dynamics, aggressive articulation or even many skips in the melodic line. Harmonically it contains virtually none of

[84] According to Micaela Huízar, information about which pieces the composer might have studied has been lost: sketchbooks, study material and scores from this period are all missing from the archive. Mrs. Huízar indicated that she tried to obtain conservatory records for the contents of the score library during the period in which the composer was a student, but her attempts were unsuccessful.
[85] Huízar, *El surco de un artífice*, 20.
[86] Otto Mayer-Serra, *Panorama de la música Mexicana*, México (México D. F., El Colegio de México, 1941), 157.

the chromatic characteristics found in late Romantic period concertos, but instead remains close to the original tonic.

These are the kind of constraints Huízar grew to dislike about the style common to the Porfiriato. He viewed romanticism as a means to a more personal style and began to incorporate folk elements into his compositions, while attempting to maintain an ever-present expressive lyricism.[87] He also wished to use rhythm to connect his music to the land and people of Mexico. Often insistent, his rhythmic language frequently evokes the "painful reality of working in the fields from sun-up to sun-down just to survive."[88] In *Pueblerinas,* for example (a composition written a few years after *Imágenes*), he treats a popular theme from Zacatecas called *Danza de los Panaderos* in double counterpoint with a tune of his own composition.[89]

Huízar's academic training also included orchestration, and Huízar is known to have owned a copy of *Principles of Orchestration* by Rimsky-Korsakov[90]. The combination of Huízar's studious nature, access to scores, and experience as a multi-instrumentalist contributed to his development as a skilled orchestrator. Dan Malmström writes "Huízar has been called Mexico's best orchestrator, and not without reason. His capacity [as an orchestrator] can be seen not only in his own compositions but also in his orchestrations of other composers' works."[91] These included older works such as Vivaldi's *Concerto Grosso* Op. 2 No. 11, and Bach's

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[87] Tello, quoted in Huízar, *El surco de un artífice*, 263.
[88] "…doloroso como en la realidad del campo, donde el trabajo de sol a sol para vivir con miseria apenas y tiene tregua." Tello, quoted in Huízar, *El surco de un artífice*, 266.
[89] Mayer-Serra, *Panorama de la música Mexicana,* 158-159.
[90] Currently published by Dover with the last new edition dated June 1, 1964
[91] "De su capacidad como orquestador pueden verse pruebas no sólo en el hecho de que haya orquestado obras de otros compositors, sino en su música misma." Dan Malmström, *Introducción a la música mexicana del siglo XX*, trans. Juan José Itrilla (México, D.F.: Fondo de Cultura Económica) (Breviarios 263), 1977), 113. This Spanish monograph is based on the the author's original doctoral dissertation: Dan Malmström, *Introduction to twentieth century Mexican music* (Uppsala, Sweden, 1974).

Toccata, Adagio and Fugue in D minor, as well as *Sobre Las Olas* by Mexican Juventino Rosas.[92]

Malmström continues: "There is little doubt that he learned from the French impressionists; this can be observed, for example, in the way he uses the different instruments of the orchestra, particularly the strings. He created the same 'transparency' in sound as Debussy (second movement of Oxpaniztli) and the same 'richness' in sound as Debussy and Ravel (first part of *Pueblerinas*)."[93] Malmström refers to pieces written after *Imágenes*, but his description of Huízar's command of orchestral texture and color (and the influence of the impressionists) could also apply to the introduction to *Imágenes*. An in-depth analysis of this section of the piece can be found in Chapter 7.

Huízar's Place in the Nationalist School

In mapping the progress of Mexican nationalism, Aurelio Tello placed Huízar in the third stage, that which saw the principal medium of concert music shift from the piano to the symphony orchestra. Equally central to Huízar's aesthetic is melody: starting with the composition of *Imágenes*, his melodic material was to some degree derived from popular songs or indigenous scales and rhythms. "Huízar incorporated in his music pentatonic scales of indigenous origin or indigenous melodies based in these scales; but [Huízar] combined a

[92] Tello, quoted in Huízar, *El surco de un artífice*, 262.
[93] "No hay duda de que aprendió de los impresionistas franceses, lo que puede observarse, por ejemplo, en la manera en que ha utilizado los diversos instrumentos de la orquesta, especialmente las cuerdas. Ha creado la misma "transparencia sonora que Debussy (Segundo movimiento de *Oxpaniztli*) y las mismas "riquezas" sonoras que Debussy y Ravel (primera parte de *Pueblerinas*)." Malmström, 113.

profound command of form, the great feeling of melodic construction and the strict adherence to traditional symphonic form."[94]

For this reason, Jose Antonio Alcaraz finds common ground with the music of Dvořák and, above all, Mahler. Alcaraz himself points out the irony of this comparison with Huízar: Mahler was not a towering musical figure in 1927 and his music remained in obscurity for nearly half a century before being revived by the likes of Bruno Walter and Leonard Bernstein.[95] The juxtaposition of the festive and playful with the melodramatic and rhapsodic is a strong characteristic of *Imágenes*.[96]

Despite Huízar's interest in using devices such as pentatonic melodies to invoke indigenous characteristics, one cannot deny his strong connection to European post-romanticism in nearly all the symphonic works. It's probable that the tendency of other Mexican composers to further embrace modernist ideas made Huízar's work seem conservative. In response to the favorable reception of *Imágenes* in the press, Jesús C. Romero asks "what is the significance of this music in our musical evolution, a Huízar so influenced by a French and German aesthetic?"[97] He goes on to respond to his own question: "If it is significant, it is due to the effective application of indisputable technical skill and genuine inspiration in the service of a nationalist musical aesthetic."[98] Despite the endorsement of important and progressive

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[94] "Huízar incorporó a su música las escalas pentatónicas de origen indio, o melodías indias basadas en estas escalas; también instrumentos de origen prehispánico como el teponaztli y el huéhuetl, pero a ello sumó un profundo dominio de la forma, un gran sentido de la construcción melódica y una observancia estricta de los esquemas sinfónicos tradicionales." Tello, quoted in Huízar, *El surco de un artífice*, 264.

[95] Huízar's music has been rarely played outside of Mexico and, for the last half-century, mostly forgotten inside Mexico as well.

[96] An example from Mahler can be found in the first symphony, second movement where a boisterous and jovial waltz is countered by melodic passage full of romantic sentimentality. The third movement has some similar characteristics: it alternates between a melancholy melody and a grotesque town-band orchestration.

[97] "…qué hubiera representado en nuestra evolución musical, un Huízar afrancesado o germanizado en su expresión artistica?" Romero, Jesús C. *La Música en Zacatecas y los músicos zacatecanos* (México D.F: Universidad Nacional Autónoma de México), 61.

[98] "Si mucho significó, fue debido a que supo aplicar eficazmente su técnica musica indiscutible, y su alta inspiración, al servicio de una escuela musical nacionalista." Romero, *La Música en Zacatecas*, 61.

composers such as Chávez and Revueltas, Huízar's ultimate rejection of modernist trends well into the middle of the century must have made him appear behind the times.

Chapter 4

Huízar's Compositions Prior to *Imágenes*

Huízar's works during his early tenure at the National Conservatory of Music favored vocal music. Setting French texts most often, two of his songs are entitled *J'ai Trop Chanté* and *Priére pour Ma Mére*. These take on a decidedly Romantic quality in both their text setting and melodic gesture. Already in these student-period works, we see Huízar's predilection for simple melodic lines that are easily sung, though the *Horn Sonata* has its technical challenges.

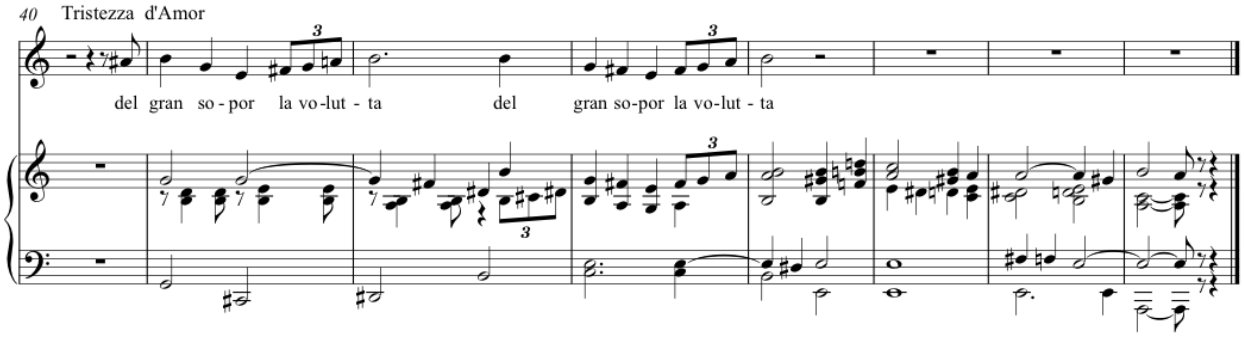
The harmonic language is simpler than one might expect from art song composers such as Fauré, though there are moments of surprise. Huízar tends to use standard nineteenth century harmonic language as a basic palette, but there are many passages where significant deviations occur, sometimes shifting or adding one note to alter a common-practice harmony. In a few select passages, the chord vocabulary gives the impression of tonality but the movement between sonorities is so chromatic as to lose any sense of functionality. Several examples here will serve to introduce the reader to the harmonic language seen in sections of *Imágenes*, particularly the introduction, the subject of Chapter 7.

Tristezza d'Amor (1921)

This song was likely intended as a composition exercise, as it was not premiered until after the composer's death. The text setting demonstrates a character typical of French art song: the syllabic setting places faster notes toward the end of the phrase, with a longer note at the cadence. However, the harmony often moves in the piano part on the final note of the vocal

phrase, lending a feeling of constant motion. The pace quickens as the key changes from minor to major, an eighth-note offbeat pulse becoming a steady flow of sixteenth notes.

The instability of tonal center that characterizes this song is cleverly projected by the piano part. Though A is clearly the tonic of the piece, the first clear cadence in that key is not until measure 6. The piano introduction contributes to this vagueness by implying the tonic is E, due to the constant presence of a D-sharp. Though A minor and E minor are equally strong throughout the first section of the song, the A tonic is confirmed in the middle section (in the parallel major). The virtual recapitulation of the first section that follows maintains the previous duality of the tonic all the way until the postlude.



Example 4.1

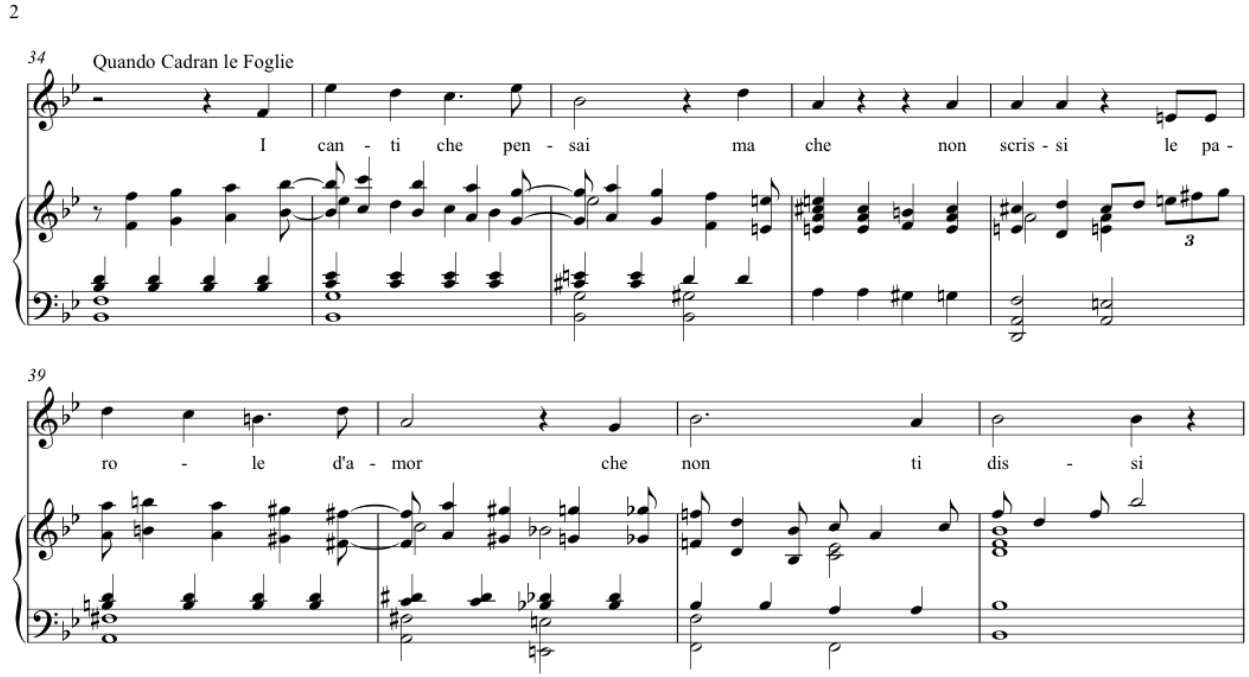
The example above shows the last four measures of the vocal part followed by the piano postlude. In a pair of two-bar phrases, the scalar material in the vocal part implies two cadences in E, but both phrases end on B. The piano part avoids E-minor the first time with a deceptive cadence and then resolves briefly to E-major the second. However, the D-sharp leading tone disappears in the last beat of this measure leading the tonic assertively back toward A through a typically chromatic sequence of chords. Obscuring the tonic using the piano in this way is common to Schumann song cycles, though certainly not absent from the songs of Fauré (to cite a French example). In any case, the harmonic language here indicates Huízar's assertive control

using the piano but also his propensity to deliberately obscure the tonic in music clearly intended to be tonal.

Quando Cadran le Foglie (1922)

Set to a text of L. Stechetti, this song (like the previous one) was not premiered until after the composer's death.[99] The key of B-flat is well established from the start, and only closely related keys are implied for most of the song. The excerpt below appears toward the end of the song. Again the piano takes the lead, repeating the same material with which it opened. The voice sings thematically unrelated material that serves primarily as a commentary, almost in the style of a recitative or coda of an aria. There is a clear division of the phrase in the middle of measure 5 (with a cadence on D) but the stronger cadence is of course on the final measure where the harmony resolves to the tonic.

[99] Lorenzo Stachetti is a pseudonym for the Italian writer Olindo Guerrini (1845-1916). Guerrini's outspoken views against the clergy makes Huízar's choice of text somewhat ironic given his religious character. It is likely that the text was assigned to him for educational reasons, as the text (written in 1877) had already been set to music in Italian by Paulo Florence and Francesco Tosti, and by other composers in four other languages. Chisholm, Hugh, ed. (1911). *Encyclopedia Britannica* (11th ed.). Cambridge University Press.

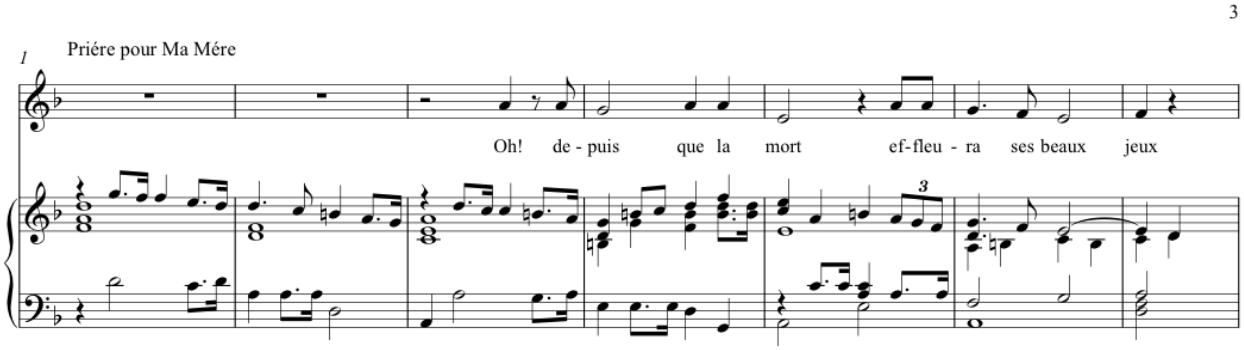


Example 4.2

Notable harmonically are two diverse instances of an augmented sixth chord, neither of which is treated in textbook fashion: the first occurs in measures 36-37 and the second in measures 41-41. The first is approached in typical chromatic fashion from a diminished seven, the F-E movement in the piano (from German to French augmented sixth) allowing the E to remain as a common tone with the resolving A-major chord. Though the augmented sixth in the left hand resolves typically, Huízar skips the intermediary cadential 6/4 chord and moves directly to V in D minor. Inversely, the augmented sixth chord in measure 39 resolves to the expected second inversion tonic triad, but the augmented sixth itself is inverted and therefore resolves inward. The net result is a harmonic plan that moves from the tonic B-flat to D minor (on the measure 38 cadence) and back to B-flat two measures later. This kind of common-tone harmonic relationship is typical in Huízar's writing.

Priére pour Ma Mére (1925)

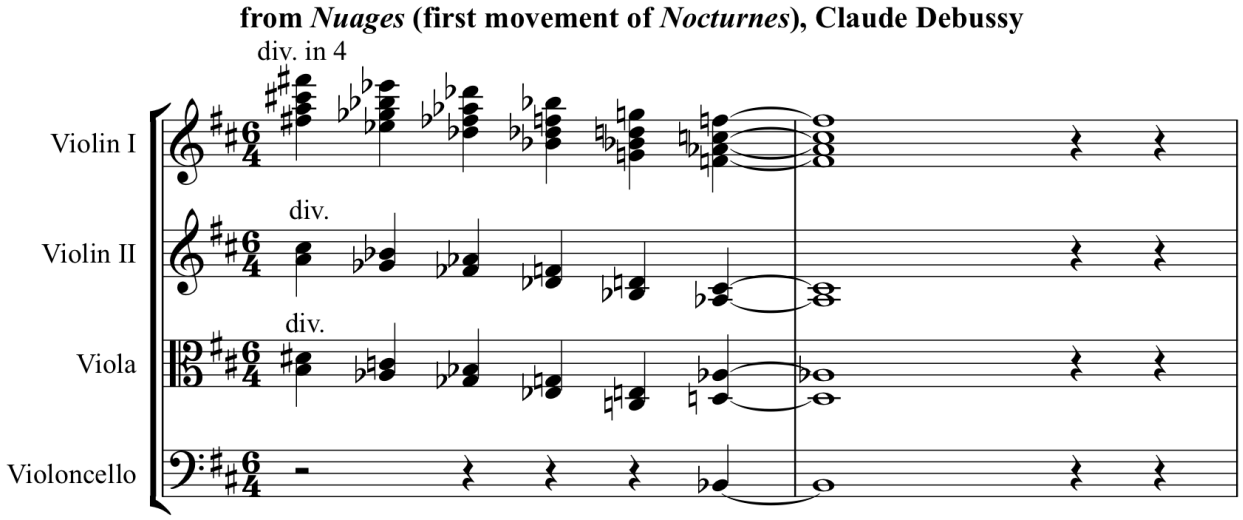
In example 4.3 below, Huízar's tendency to maintain separate motivic ideas in the piano is again on display, particularly with the dotted rhythm on the weak beats treated imitatively between the hands. More relevant is the modal character of the harmony caused by the absence of a leading tone in either of the implied keys (D and A). The introductory phrase in the piano begins in D minor but a plagal cadence lands on A-minor as the vocal part enters. Neither the C-sharp nor the G-sharp is present to confirm either key, however, and the excerpt ends with a weak cadence in D-minor (with still neither leading tone present).



Example 4.3

The harmonic language in the middle section of the song (Example 4.5) is far more chromatic and shows signs of Huízar's French-oriented training, particularly the influence of Debussy. This is particularly true of measure 21, where a single chord is transposed repeatedly down a whole step in consistent parallel motion. This kind of progression is fairly common in the music of Debussy; one such example occurs in the first movement of *Nocturnes* just before rehearsal #2 (example 4.4). Here the violas (divided in two) and violins (divided in four) take a five-note chord (a dominant seven with an added ninth) and transpose it down at varying intervals. The chord thus ceases to function harmonically but instead as an extension of a

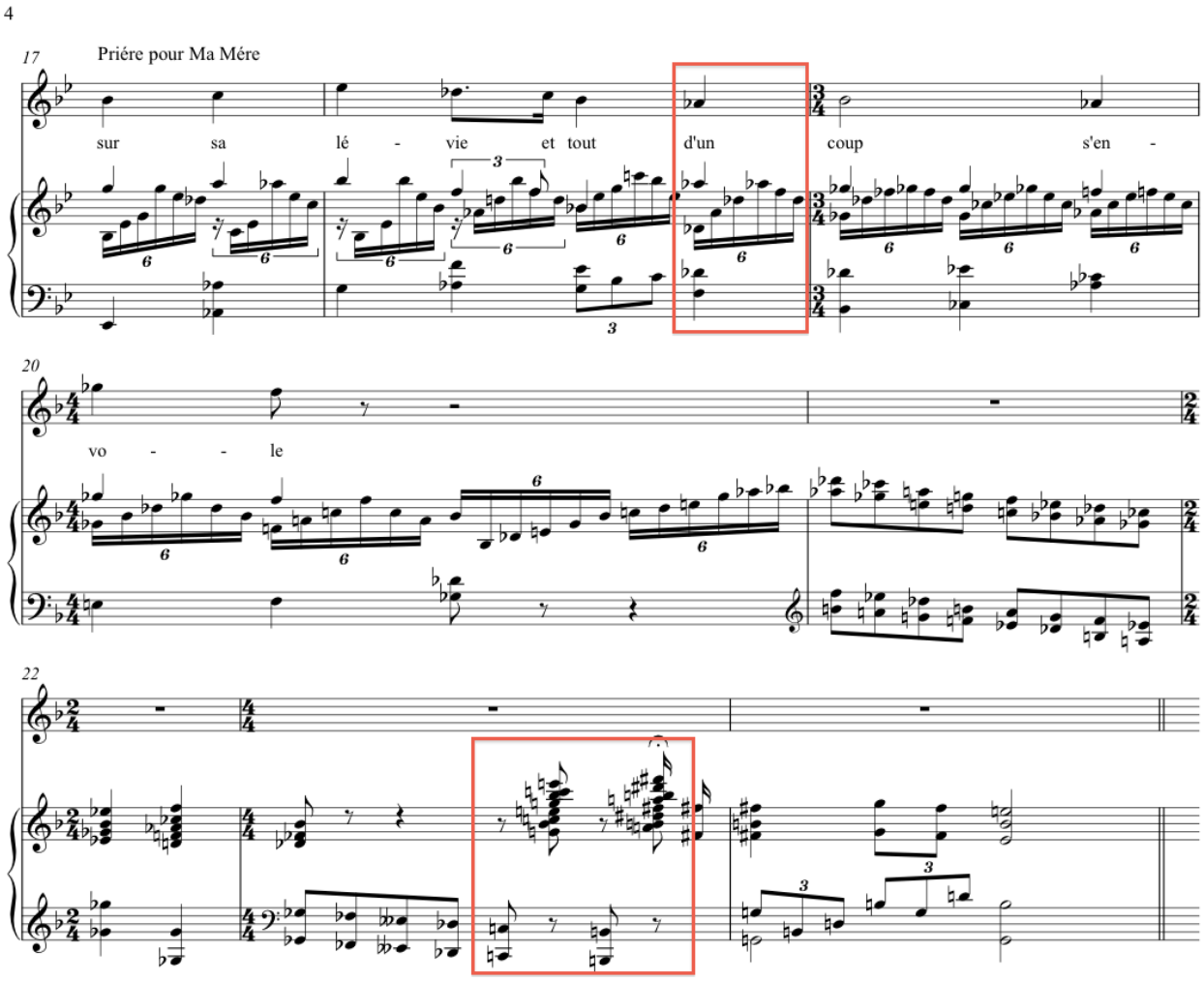
melodic line. This kind of parallel harmonic movement results in what Debussy intended when he said "Il faut noyer le ton."[100]



Example 4.4[101]

The first and last parts of Example 4.5 below contain other examples of Huízar's tendency to treat traditionally tonal chord progressions so chromatically as to all but negate their formal function. Most of measure 17 and 18 falls within in the key of E-flat but the last beat of measure 18 makes an abrupt switch toward C-flat in measure 19. This leads toward another example of an inverted augmented sixth chord that then moves deceptively to G-flat. The end of the excerpt contains chords that behave even less functionally. In measure 23, there are three dominant seven chords on G-flat, C and B. None of the three is related to the other by perfect fifth, nor are they related to G major, the key of the subsequent section of music.

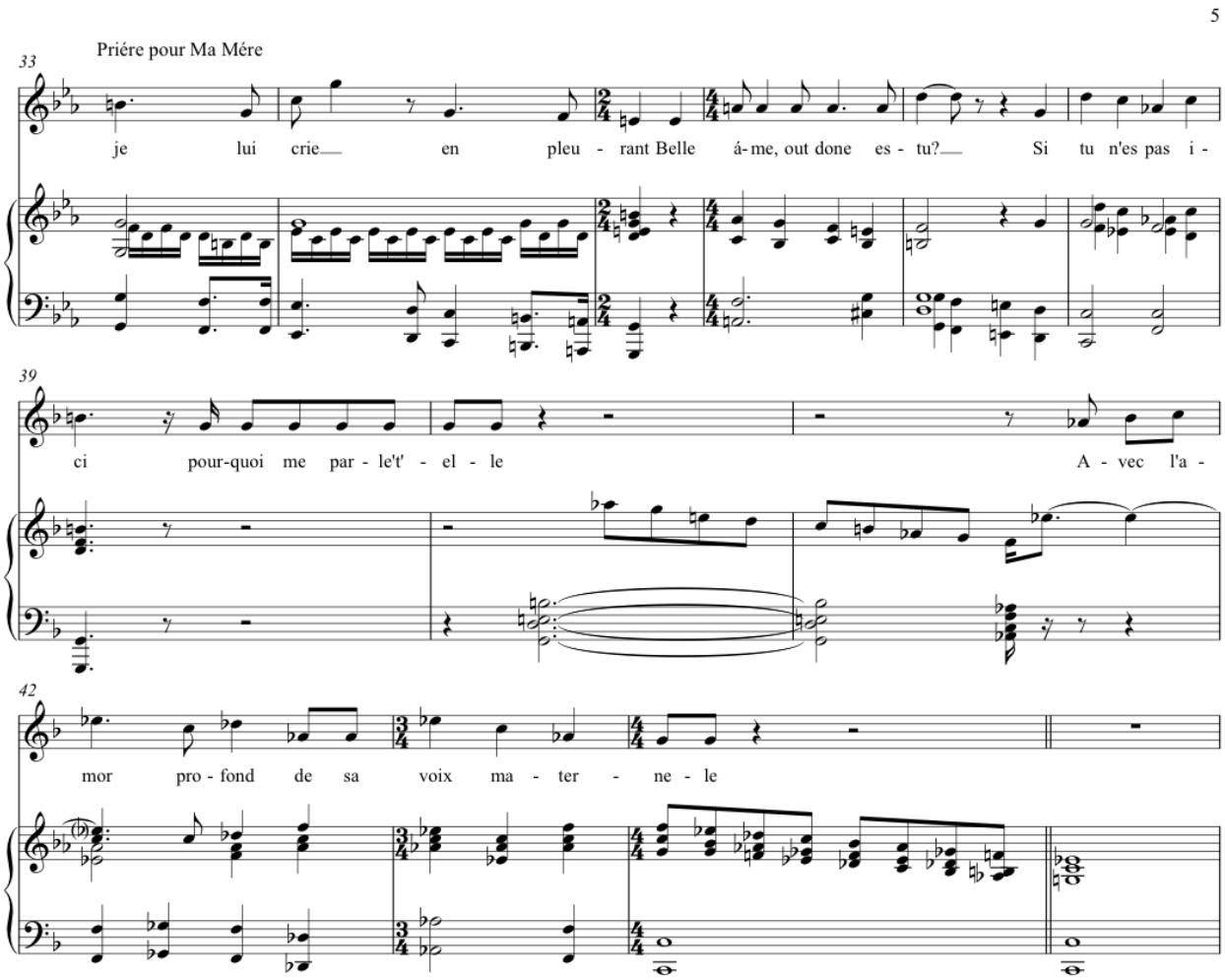
[100] "Tonality must be clouded over" or "obscured."
[101] Debussy, Claude. "Nuages" from "Nocturnes." Paris: E. Fromont, 1900.



Example 4.5

There are also two places in the score where the accuracy of the written pitches is worth questioning. The first of these, in measure 18, places the D-flat in the vocal part against a D-natural in the piano in exactly the same octave. As part of a dominant seventh chord on B-flat, the pitch D appears to be part of the prevailing harmony, while the D-flat in the vocal part anticipates the change in scalar content toward the end of the bar. Though the moment is fleeting, it is the kind of dissonance that seems out of place in context. A different kind of confusion could arise from measure 22 in the left hand: although the G-flat seems logical

because of the note on the next downbeat, that note causes the two hands to overlap in an awkward way. It seems likely that a bass clef indication is missing for the left hand in measure 22: the resultant B-flat also forms harmonies that would seem to fit the context of the language and also avoids the awkward crossing of the hands.



Example 4.6

In the last section of the song (Example 4.6), of particular note are the two G major triads with the added pitch E (bar 35 and 40). Both appear in the context of a C minor tonality, as the beginning and the ending of the excerpt indicate. Each chord occurs at a cadence but is preceded by a closely related chord on the previous bar's upbeat, thereby creating harmonic syncopation

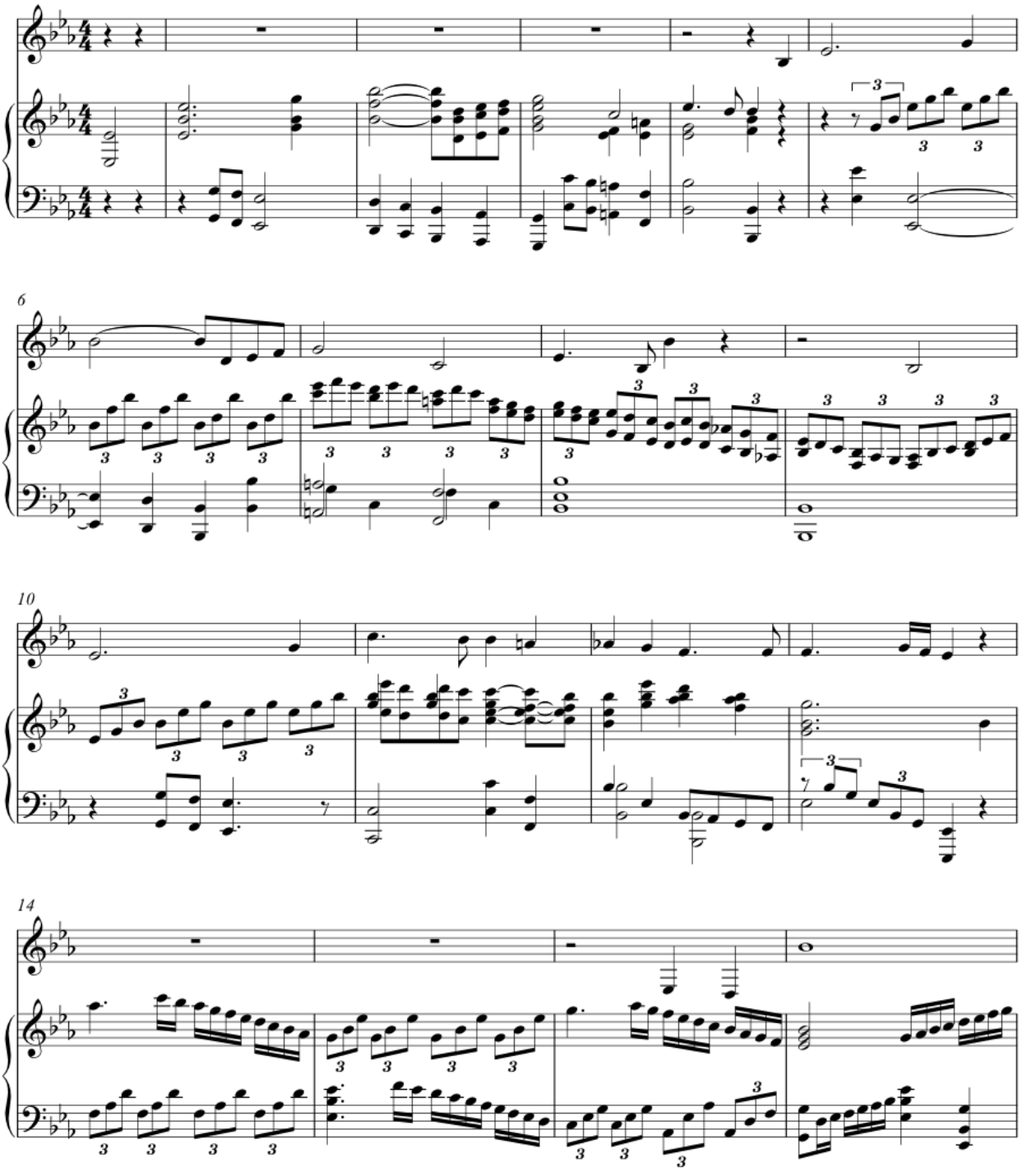
and weakening the cadence on the downbeat. A descending C harmonic minor scale follows the second chord (in measure 40), though the A-flat sounds like a half-step appoggiatura to the root when placed against the chord. And though none of the notes in the scale create unresolved dissonance, the non-chord tones all fall on strong beats, weakening the sense of meter in a manner similar to a recitative.

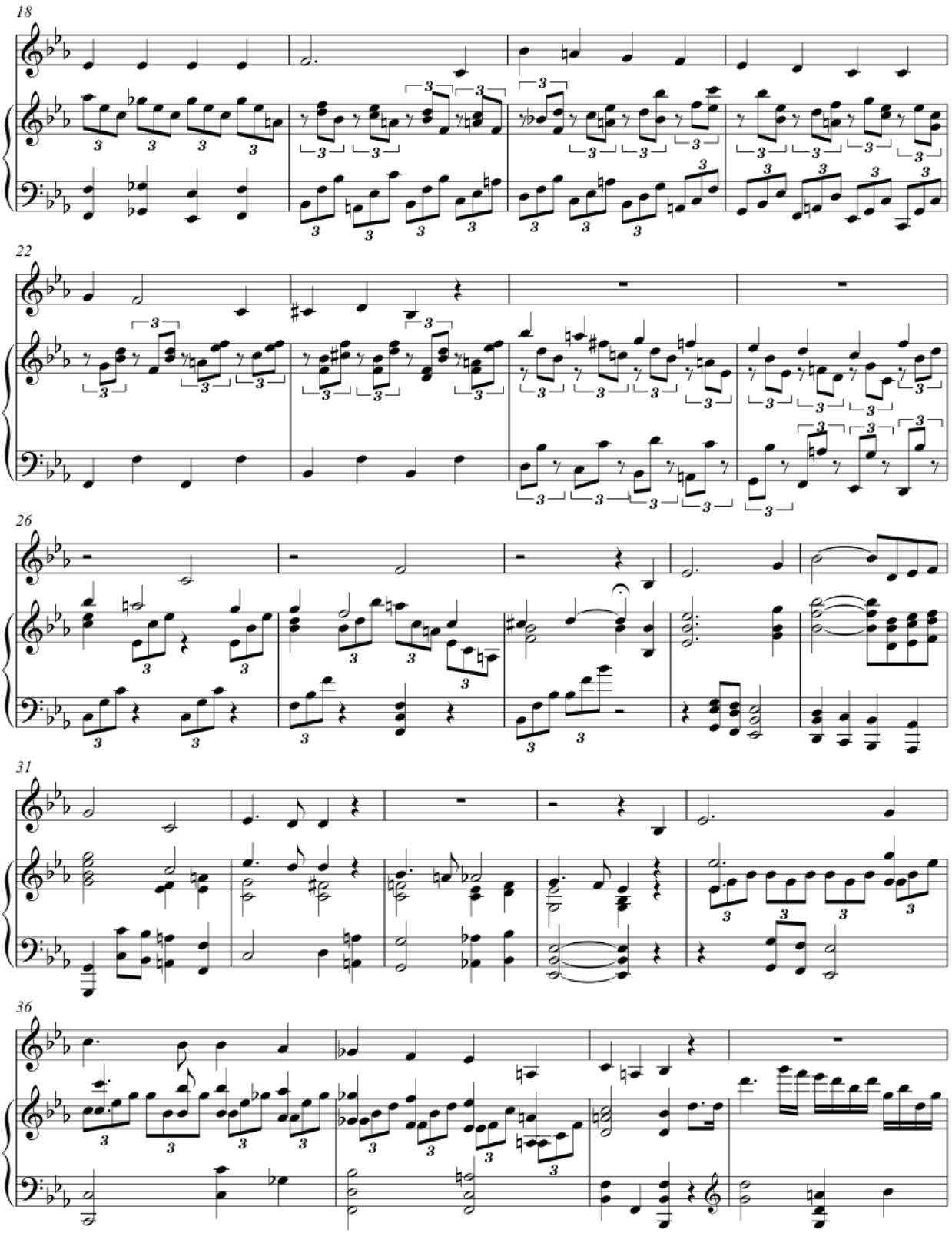
Horn Sonata (1925)

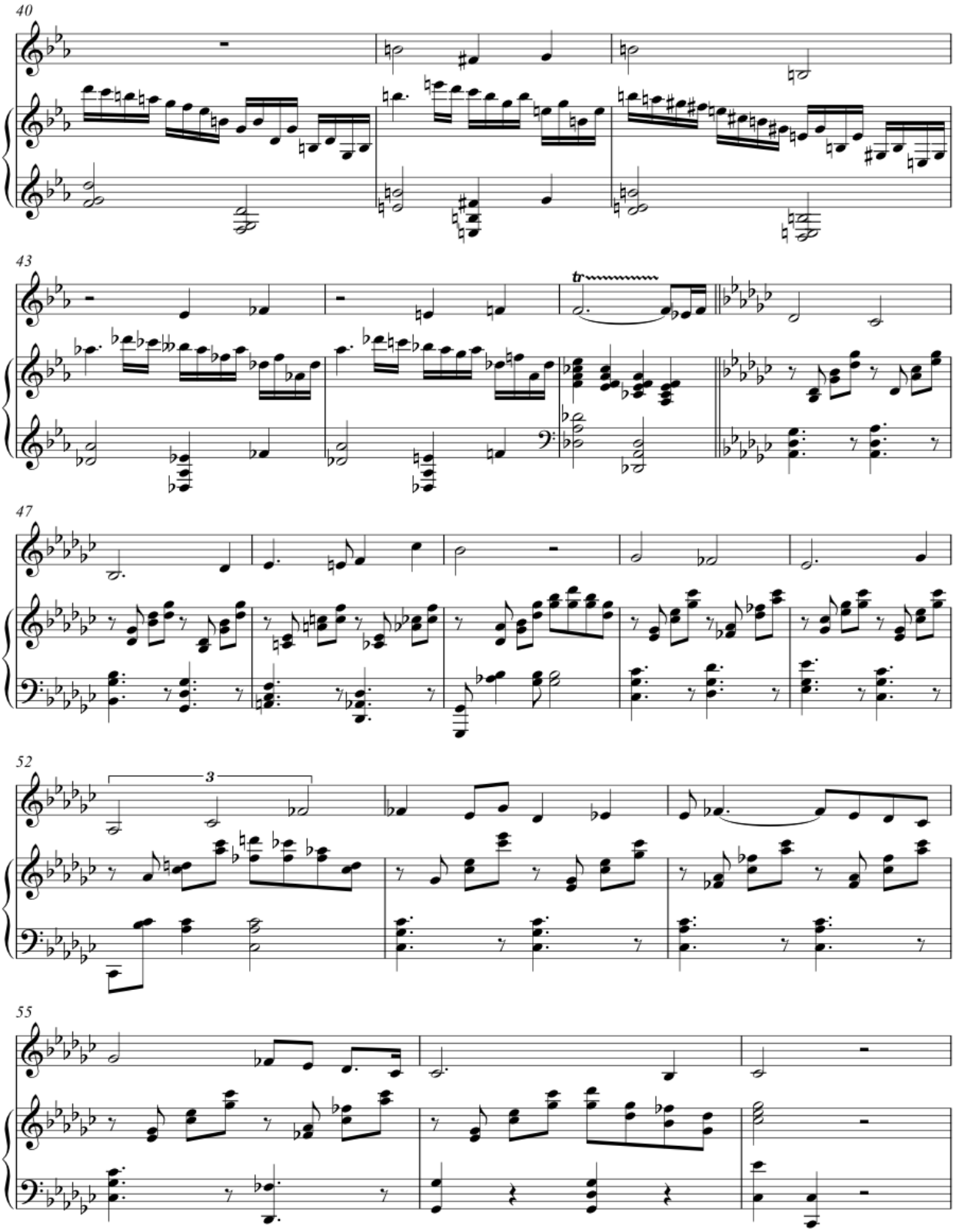
This was Huízar's last original composition prior to *Imágenes*. The first movement follows sonata-allegro form in a predictable fashion, but the third movement contains some unusual key relationships and a few highly chromatic passages that make previous examples in this chapter seem conservative. The first three sections of the third movement (in a modified sonata-allegro form) are found below, preceded by a chart indicating key area, phrase lengths and harmonic motion for these sections of music.

First Theme in E-flat (14 bars)		
1-5	4	I -> V^{65} -> I^{6} -> V^{7}/V -> V
6-10	5	I -> V^{7} ->V^{7}/V -> V (2 measures w/susp)
11-14	4	I -> vi -> I^{64} -> V^{7} -> I
Transition to B-flat (15 bars)		
15-19	5	V^{42} -> I -> vi -> I^{6} ->vii^{07}
20-24	5	I <-> V → ii^{7} -> I^{64} -> V^{7} -> I
25-29	5	I <-> V → ii^{7} -> I^{64} -> V^{7} -> I
Return to Theme: E-flat (9 bars)		
30-36	6 = 4 + 2	I -> V^{65} -> I^{6} ->V^{7}/V -> vi -> V/iii -> iii -> IV -> V -> I
36-39	4	I -> vi -> V^{65}/^{b}vii -> I^{64} -> V^{7} -> I (in B-flat)
Transition to G-flat (7 bars)		
40-21	2	Gm -> V^{42} / Cm
42-43	2	Em -> V^{42} / Am
44-46	3	D-flat min > I (in G-flat major) -> V^{7}
Theme 2: G-flat to C-flat (11 bars)		
47-50	3	I (susp) -> VII^{65} -> V^{7} -> I
51-52	2	in C-flat: I -> V^{42} -> I^{6} -> I
53-54	2	V^{65}/I -> I (melody ^4 -> ^3)
55-58	4	IV -> I -> ii^{7} -> I^{64} -> V -> I

Example 4.7
Horn Sonata (exposition)




2
18
22
26
31
36


40
43
tr
47
52
3
55

The first section of this movement is a representative example of Huízar's sense of phrasing and harmonic rhythm in the context of a single key area. The first phrase in the piano functions as an introduction to the horn entrance, but the same thematic material and virtually the same progression is repeated in the second phrase (with an extended dominant which lengthens the phrase by one bar). The third phrase opens with the same familiar motif and follows the same harmonic path, with the exception of the second chord. These repetitive aspects of the phrasing are further highlighted by the definitive perfect authentic cadence in measure 13 and the sudden textural change to transitional material.

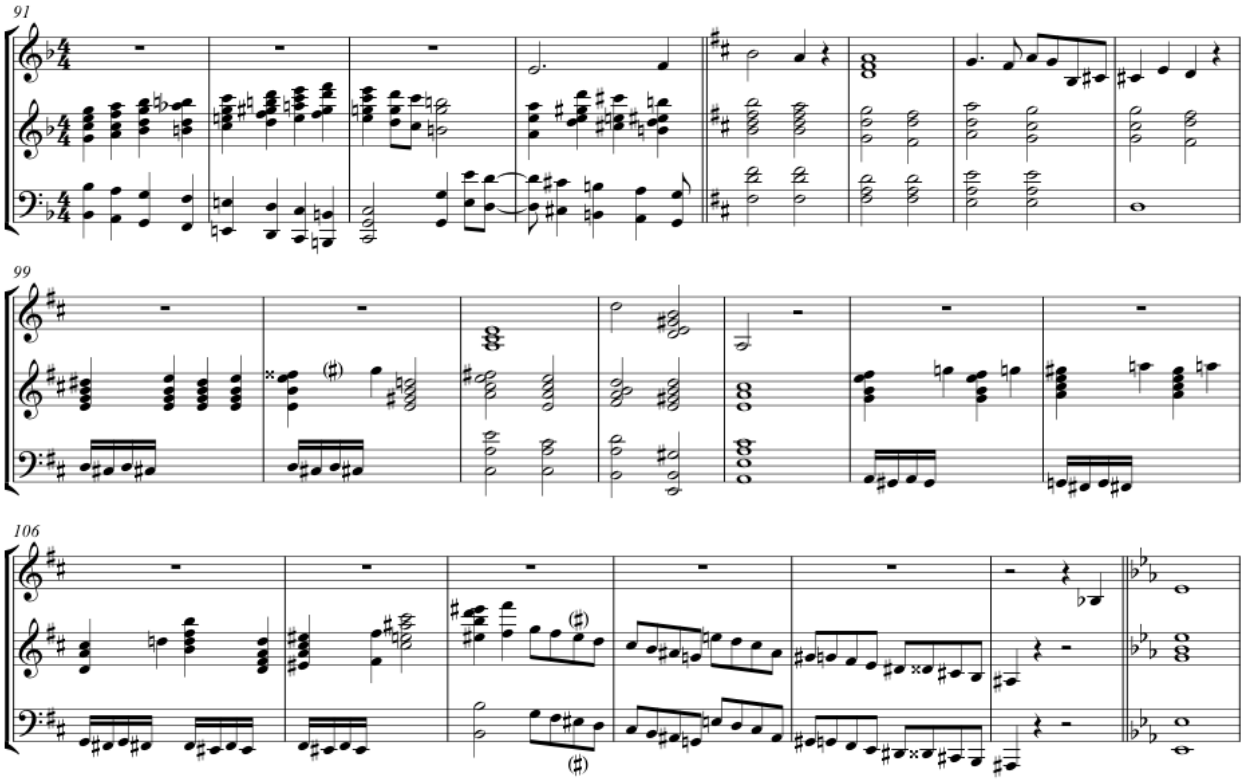
The second section, which functions primarily as an extended dominant to the second statement of the main theme in measure 30, is grouped in three phrases of five measures each. Though the first phrase contains contrasting material and a modulation to the key of B-flat, the second and third phrases are a virtual copy of one another in both melodic content and harmonic structure. The third phrase doubles the harmonic rhythm in the cadence by repeating the closing figure in the horn, this time in the piano part. Again the section ends with a perfect authentic cadence with the requisite appoggiatura followed by a pause.

The nature of these cadences is conservative and repetitive. The brief recapitulation of the main theme does move to extend the phrase lengths and imply other keys using secondary dominant seventh chords, but nonetheless each phrase ends in the same obvious authentic cadence. To anyone used to associating the sounds of the classical period with the mature music of the infinitely creative mind of Mozart or Haydn, this horn sonata might seem conservative or even banal.

If this were the case, the next transition section (bars 40-46) would come as a great surprise. This transition eventually leads to G-flat major, but via third-relations rather than the

circle of fifths. Each phrase starts in a minor key and ends in a dominant seventh chord that prepares the key a fifth below the original. Instead of completing the expected modulation, however, the relation of a minor third is used instead (first moving from G minor to E minor and finally to D-flat minor). In the contrasting third phrase on D-flat, the quality of the chord changes from minor to major as the previous two-bar sequence is shortened to one bar. Though the rapid switch of mode is not so surprising, more unusual is the unprepared move to a dominant seventh without any movement of the root.

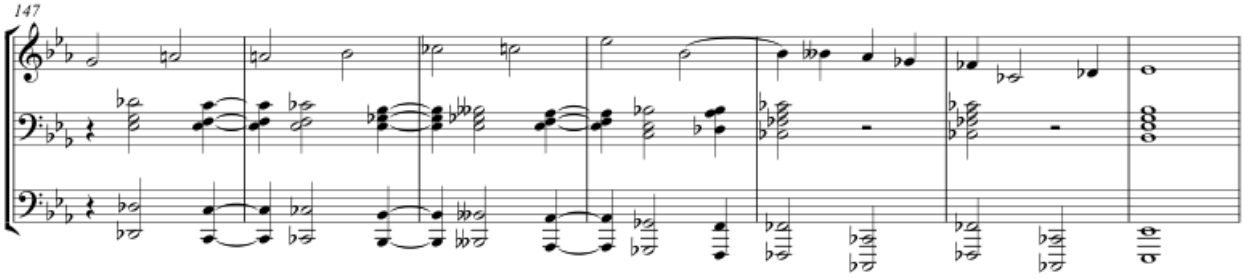
In contrast to the repetitive harmonic motion of the exposition are the surprising progressions that characterize the passage preceding the recapitulation of the main theme. Example 4.8 below shows a reduction of the score for the purposes of demonstrating principal harmonic movement and voice leading. Measure 99 begins a five-bar phrase in which the activity of the left hand and the chromatic neighbor tone in the right lend tension to a straightforward progression confirming a local tonic of A. The following phrase in measure 104 is a more harmonically complex variation of the same texture: moving through D major to B minor, the sequence ends abruptly in measure 108. The double-octave descending passage that follows is reminiscent of a virtuosic piano concerto and continues to exclude the horn up until the thematic restatement. The scale itself bears some resemblance to the harmonic minor scale due to the number of augmented second intervals; and though B minor specifically is not confirmed, the final A-sharp seems to imply a resolution to that key. As the horn finally re-enters to state the principal theme, Huízar irreverently re-spells that pitch as B-flat, therefore arriving back in the E-flat tonic key.



Example 4.8

The sonata's coda also features a progression noteworthy for its chromatic originality. The harmonic reduction of the coda in Example 4.9 below demonstrates the first three measures as a voice exchange between the horn and the bass notes of the piano. Variations on a typical voice exchange include an A-natural in measure 147, instead of the chromatically predictable A-flat, and the addition of a fourth inner voice in place of the typical three-voice texture for voice exchange. As the voice exchange ends in measure 150, the harmony loses all hints of tonal functionality. The first chord in this measure seems to lead into B-flat major via its dominant; the horn responds to the implication by moving to that very pitch. It is the continuing chromatic line in the bass, however, that directs this progression; the B-flat in the horn simply holds over the bar line as a suspension. As if the arrival on F-flat is not surprising enough, the horn melody

takes another beat to resolve to the chord tone and the resolution to the tonic E-flat is made chromatically downward with no intermediate function chord.



Example 4.9

Chapter 5

Performance and Publishing History of *Imágenes*

The history of the score and parts for *Imágenes* deserves its own chapter—not so much for its importance in the repertoire, as for its typical position with regard to engraving and publishing practices in Mexico. Due to disparate sources which have never been properly edited, there are numerous internal inconsistencies within each available version of the score and between score and parts. The parts were created from a working copy, giving rise to discrepancies between it and the submitted copy. The score and parts were in the hands of the composer his whole life, yet much of the corollary materials (sketches, for example) have been lost. The score was not published until after the composer's death, and still the score and parts are both copied from the composer's own handwriting. The published copy of these materials is hard to read and there is no published errata sheet to deal with the frequently encountered discrepancies. In short, for a modern orchestra in the developed world, performing this score requires something of a leap of faith and more than a little background knowledge of the composer and his oeuvre, to the extent that such knowledge is easily available.[102]

[102] Nearly all of the information in this chapter comes from the oral account of Micaela Huízar recounted over the course of several days. Where I have searched for corroborating evidence for information that would seem to require it, there is a footnote. Though Mrs. Huízar is considered to be the authority on the music of Candelario Huízar, it is important to point out that she was not yet born when *Imágenes* was composed and still a child during most of her father's active compositional period. These oral accounts might someday be corroborated with more factual evidence, but for this investigation they provide valuable anecdotal information for purposes of understanding the compositional and editorial issues addressed.

Pre-Composition, Completion and Premiere

Candelario Huízar was still a student in 1926 when the first national music competition was announced (*Concurso del Primer Congreso Nacional de Música)*. This competition was part of the first national musical congress (*Congreso de Música Nacional)* in 1926. The composition category was divided into several disciplines, one of which was for an orchestral work in the form of a Tone Poem. There was no age limit and winners could expect to receive at least a partial premiere of their works.

Entries in all categories were to pursue three principal goals, as stated in the guidelines. First, entries were Mexican musical folklore and explore its use as inspiration for new works. Second, inroads were to be made in the formation of a national musical identity by exploring regionally specific elements of rhythm, color and expression. Third, the congress as a whole was to identify technical tendencies of Mexican composers so as to eventually form a group of like-minded composers. The call for papers (the non-composition categories) in particular yielded thirty-six submissions and over ninety participants. Debate surrounding these was the catalyst for ongoing discussion about the character of Mexican music, though this did not greatly affect the results of other categories in this particular competition.[103]

The composition category in particular required Huízar to incorporate into his new composition some aspect of traditional Mexican music. His first instinct was to look to the familiar music of his hometown of Jerez. He knew many regional folk songs known as *Jarabes* because of band arrangements he played as a youth. His first step was to write down as many of the tunes as he could remember: he sketched some tunes from memory, others he extracted from

[103] A detailed discussion of the first congress and the debates which defined its direction is found in Madrid's aforementioned book. Madrid. *Sounds of the Modern Nation*, chapter 4.

parts which he acquired from his period playing with bands in Jerez. Knowing of the existence of other tunes from his tenure as a band musician back in the Zacatecas region, Huízar wrote to his brothers and cousins and obtained music to songs previously unknown to him. Combined with the tunes he had previously sketched, he filled the better part of a sketchbook with possible tunes in the *Jarabes* genre.

Extracting a common subject from a diverse set of themes, he settled on a set of tunes related to the traditional wedding ceremony of his region that Huízar experienced at his own wedding. One tune in particular known as *La Chinita* (or *Little Chinese Girl*) caught the composer's attention; a simple one-staff version of the tune is found on the title page of the published score. An entire section of *Imágenes* uses the tune as clear source material, even so transparent as to be orchestrated in parallel thirds as is typical for the great percentage of arrangements of Mexican folk repertoire.

It is likely that the common denominator in this collection of tunes, the traditional wedding ceremony of the region, was the inspiration for the program of the work: a day in the life of Jerez, Huízar's home town. The most logical choice of form or genre, then, was the tone-poem as expounded by the likes of Richard Strauss. Like Strauss before him, Huízar clearly had a narrative in mind, possibly even focused on an actual day such as that of his own wedding. There is no program per se attached to the score, but the movements have descriptive titles in addition to their tempo indications:

1. *Largo* (*Preludio* - Prelude)
2. *Allegro (Marcia Nupcial* - Nuptial March
3. *Largo (En el Templo* – In the Temple
4. *Allegro-Vivo (Tema Regional* – Regional Melody)

5. *Allegro (Cabalgata* – Horse Ride)

As discussed in previous chapters, determining the exact models available to Huízar at the time of composition has proved a daunting task, but many possibilities can be inferred via musical analysis. Though the finished score clearly indicates the work is a tone poem (through its title), there is no way to know what exactly Huízar knew of previous samples of the genre or which particular pieces influenced him more than others. What does seem clear is that the folk tunes which he collected and his own recollections of Jerez were at least as strong as the European influences he absorbed through his conservatory training. These compositional choices are directly in line with guidelines provided by the judges of the competition.

The aforementioned Huízar archive contains no organized sketches for the work, but it does contain two copies of the score: a submitted copy and a working copy. The working copy is partially in pencil with the other part covered over in pen, whereas the submitted copy is entirely written in pen. The working copy is dated 22 July, 1927 on the last page along with the composer's signature, including "P.G.D." for "por gracia de Dios." The submitted copy was the one Huízar gave to the competition judges, and its cover is engraved with the title of the work. This copy had already been submitted for the competition and was in the hands of the judges when he was informed of his second place finish in 1928. The working copy thus became Huízar's source both for the creation of parts and for future revisions. It is not clear whether Huízar created the parts himself or contracted the work to someone else.

The working copy has rehearsal numbers that are also reflected in the parts. These were entered at the time of the creation of the composer's wind ensemble arrangement of the work in 1964. At that time, he had suffered a stroke and was forced to do all his work with his left hand, including the entering of these rehearsal numbers. When Huízar made this arrangement, he had

the opportunity to make changes to the original orchestral version, but he chose not to do so. Nevertheless, there are some differences between the working copy, the submitted score and the parts.

The parts created from the working copy of the score were submitted according to the rules of the competition, soon after the completion of the composition in 1927. Though the set of parts was complete, the piece received only partial performances in 1928 before it was premiered in full in 1929. Both of the incomplete performances were conducted by Rocabruna, whereas the 1929 complete premiere was led by Carlos Chávez; in both cases, Huízar himself performed as part of the horn section of the orchestra. The reason for the partial performances of *Imágenes* was its second place in the composition competition: first prize had been awarded to Jose Rolón's *El Festin de los Enanos,* already completed in 1925.

By the time *Imágenes* received its full premiere, Huízar had already established a strong reputation as a composer in Mexico City, and the skill demonstrated by his work was well recognized in the musical press of the day. One of the newspapers wrote the following as part of its review: "the deafening applause from the audience in the concert hall required the presence of the composer; a timid man separated himself from the orchestra and stepped forward, moved and smiling… it was Candelario Huízar. Everyone had the impression that in that moment, for the music of Mexico, a great composer had appeared. Only a composer who had forged a work so solid, so beautifully inspired, so rich in emotional and pictorial suggestion, and above all, ours, can be considered authentic."[104]

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[104] "…atronaron la [añosa] sala [Arbeu] los aplausos del public celebrando la ejecución de *Imágenes* y requiriendo la presencia del autor, un homre tímido destacó de la masa orquestal, y avanzó turbado y sonriente, [hacia las candilejas]. Era Candelario Huízar. Todos teníamos la impression de que en acquel instante, y para la música Mexicana, se había registrado la aparición de un gran compositor. ¡Soló un compositor auténtico, un compositor de raza hubiera podido forjar obra tan sólida, tan bellamente inspirada, tan rica de sugestiones emocionales y pintorescas, y, sobre todo, tan nuestra!" Carlos González Peña, "El ruiseñor y la urraca," *El Universal*, Dec 29, 1929.

Huízar's Later Career and Fate of his Materials

In the decade following its premiere, many factors contributed to a kind of collective amnesia about *Imágenes*, not only in larger circles of Mexican orchestral works but even in the minds of the composer himself and the inner circle which supported him. Huízar's *First Symphony* was already being composed by the time *Imágenes* received its premiere, and the composer considered his symphony a natural outgrowth of the tone poem in scope and style. Nationalistic ideas were the principal impetus behind the creation of *Imágenes* as dictated by the terms of the competition, but the future work of composers like Chávez and Revueltas went far beyond the use of folk and popular music source material.

Still, professional activity brought Huízar into close contact with Carlos Chávez, in particular as the latter became the undisputed leader of concert music activity in Mexico City. The two composers at one time shared studio space in the center of the city and Huízar kept the majority of his written materials in storage there. There are materials that Huízar was known to have possessed that can no longer be located; records indicating the location of these materials are accurate up until the time that the two composers shared the studio. According to Micaela Huízar, Chávez himself may have been the cause for the loss of so much of Huízar's materials. These may have included sketches of his own works, as well as annotated copies of works that he surely studied as part of his conservatory courses.

Other sources of insecurity about the whereabouts of Huízar's materials are the instability of his first wife and the difficulties in their marriage. Candelario's first wife was spiteful enough to destroy parts of his library in the heat of argument (this included both his own compositions and those of other composers). She was a lifelong alcoholic, and her antics forced the composer to seek work-space outside of his home and later even to move his written materials out of

harm's way. Whatever the location of Huízar's library, both copies of the score for *Imágenes* thankfully remained in the composer's possession. Roughly from the time of marriage to his second wife, these materials have been housed along with the rest of the library in the archive.

Publishing and Recording Opportunities

In 1945, *Ediciones Mexicanas de Musica (EMM)* was formed, principally through the efforts of composers Rodolfo Halffter and Blas Galindo. This institution established its offices a few blocks from the Zócalo and in the shadow of Bellas Artes, the principal musical venue in the heart of Mexico City. The offices are still in the original location on the second floor of a nondescript office space with a sunny atrium, and still run by two women who have worked there virtually since the time of the company's inception. One of these, Isolda Acavedo, was formerly Rodolfo Halffter's secretary, making the span of her tenure at the publishing house close to sixty years, if not more.

Huízar was never offered a publishing opportunity during his lifetime by EMM, but he did have the opportunity to choose one of his orchestral works to be engraved as part of his admission into the Society for Arts and Letters. Huízar's choice was a later tone poem titled *Pueblerinas*, a piece in the same nationalist spirit as *Imágenes*. This was the only opportunity he had for such permanent and authoritative copying of his compositions during his own lifetime. After the composer's death, Micaela Huízar was given direct control over all the composer's materials and full rights to its distribution.

In 1987, Micaela Huízar granted control over the written materials for all of the orchestral works to the *Musica de Concierto* section of the *Sociedad de Autores y Compositores*

de Mexico (SACM). This organization was formed under the direction of composer Manuel Enriquez, an important figure in Mexican contemporary music. SACM was an organization that focused on popular music, particularly that which had historical relevance and a connection to Mexico's indigenous past. Enriquez founded the *Musica de Concierto* department and immediately set out to promote Mexican concert music in the same way. Though his efforts were significant, Enriquez died not long after (in 1994) and there was nobody with enough experience and passion to effectively run his section of SACM. It was during this period that Huízar's music began to be known throughout Mexico, and Micaela Huízar has since been hard at work as the principal advocate of her father's music, and also done the majority of the work in distributing materials to performing organizations.

EMM did eventually enter into a contract to publish most of Huízar's orchestral works in the late 1990's, but none of the works were re-engraved as part of the agreement with the composer's estate. Furthermore, there is a quite complicated arrangement between EMM and its international distributor, Peer Music. *Imagénes* is by no means the only Mexican work published under this arrangement, and this is discussed in detail in the next chapter.

Imágenes was first recorded in 1982 by the Orquesta Sinfónica Nacional, conducted by Sergio Cárdenas. This recording was made after the composer's death and produced from the original handwritten score and parts, as is the case with the majority of his works. The recording is currently in the RCA catalog and commercially available, although this is certainly not the case with all of Huízar's orchestral catalog.

Chapter 6

Problems in Engraving, Distribution, Performance, and Recording

Current Issues of Publishing and Distribution

The last section of Chapter 2 describes the typical state of engraving for early twentieth-century Mexican orchestral music. The fact that many scores were handwritten and possibly difficult to read makes sense given the conditions of the time and place. In Europe, continuously operating professional orchestras in major cities have been in existence since the mid-nineteenth century. In these locations, the existence of a community of musicians developed over the course of many decades provides the need for conservatories and other organizations in which individuals can hone their skills. At the time of the premiere of *Imágenes*, such a community was weak even in Mexico's capital, let alone in places more provincial. This is not to say that musical training of all types was substandard in the country as a whole, but certainly the symphonies of Beethoven, to cite one example, would be far more familiar to a musician trained in Vienna than one in Mexico City.

What is more difficult to understand is why a good deal of this problem persists even today, nearly a century later. Many of the standard works in the Mexican orchestral canon have never been machine-engraved or even copied by a specialized professional. It follows that there are often discrepancies between score and parts, and probably within scores themselves. Errata sheets are not commonly provided when the work is rented from the publisher. More often than not, the piece has never been proofread or edited. Clearly this presents significant problems in performing these works; few orchestras have the time to fix apparent errors.

Distribution is also a major problem. Larger publishers in Europe and the United States often represent Mexican works outside of Mexico, making it fairly straightforward to place a rental order if you know how to reach the distributor; but delays in processing orders from the Mexican publisher can be significant and occasionally cause cancellations of performances. Peer Music represents *Imágenes,* and the organization negotiates performance rights outside of Mexico, whereas EMM does so for performances inside Mexico. In both cases, however, the rental of the physical materials (score, parts and any supplementary printing) is handled directly by EMM, with Peer acting as only a facilitator of communication and only in the case when a performance outside of Mexico is being negotiated. The result of this complicated arrangement is that the written materials are in the same state as they were nearly a century ago. By way of extension, it should be noted that this situation persists for the many Mexican works published by Ediciones Mexicana de Musica, by far the largest publisher in Mexico.

A glance at the offices of EMM is enough to explain the reasons for this problem. The office space itself is the size of a small one-bedroom apartment, most of it taken up by predictably large numbers of scores and other materials lining the bookshelves and filling the closet space. There are almost no modern amenities such as computers or printers. My own experience communicating with EMM was quite frustrating, as they never returned my phone calls and claimed to have never received numerous fax transmissions. They have neither an email address for correspondence, nor a web page with clear information about the location or hours of operation. My understanding is that most business with EMM has to be done in person and on site, and my experience echoes this reputation: once I arrived at the office and spent time asking pertinent questions, I received knowledgeable assistance from the publisher.

The Effect of Publishing Infrastructure on Performance and Recording

Corollary problems regarding recordings are even more significant. Many of the recordings made in previous decades are no longer available commercially; they cannot be found on any of the major online distribution sites. Copies are rarely available in libraries outside of their country of origin and international borrowing agreements do not usually extend to audio recordings. All that is available on internet sites such as YouTube are pirated recordings made with crude devices, hardly suitable for a professional to determine their place in a future program without a score in hand.

Modern orchestras, having limited financial resources at their disposal, tend to rehearse three times to prepare for one concert. Sometimes a work premiered by major symphony orchestras is rehearsed enough to run through the piece a few times and not much more. This is one of the important reasons that professional orchestras give precedence to familiar repertoire over new works, although this is certainly not the only rationale for this practice. The availability of high-quality recorded material is one of the reasons this practice is possible: while nothing substitutes for ample practice time on one's instrument, many musicians can prepare for a rehearsal with little more than a score (or individual part) and a recording. When availability or distribution of one or both of these is limited, it tends to increase the needed rehearsal time and therefore increases the cost of performing a work.

Performance Preparation and Score Quality:
The Rationale Behind the Creation of a New Edition

As the assistant producer of the Sony Classical recording *Mi Alma Mexicana* with the Philharmonic Orchestra of the Americas, I helped conductor Alondra de la Parra by assisting with the preparation of score and parts, aiding the engineer during the recording sessions and proofing the editing process. The process of choosing the repertoire for this recording began with a trip to Mexico to listen to pieces for which no commercial recording was available. Using the National Music Archives (CENIDIM), I made lists of composers, pieces, recordings and publishers for a large part of the Mexican orchestral repertoire. This information made it possible not only to select pieces for the recording, but also to gain the musical understanding necessary to interpret the written music accurately.

In the case of some of the repertoire chosen, neither the conductor nor I saw the printed materials before committing to prepare the work for recording and performance. The materials from the pre-nationalist period presented the largest number of difficulties in rehearsal, mostly due to problems with the legibility of the engraving combined with the unfamiliarity of the pieces themselves. *Imágenes* was the most interesting and challenging example of this group of pre-nationalist works.

Finally, it should be mentioned that rehearsal schedules at the time of the premiere of *Imágenes* (1927) in Mexico were quite different from today's protocol. The country did not have a strong tradition of orchestral performance and had seen several orchestras fail in the previous decades; and although there was no lack of enthusiastic musicians in the halls of the conservatory, it is likely that many of them were not yet highly skilled.

In the Mexican National Symphony, two or three days of sectionals were common before another two or three general rehearsals. Concerts were usually on Sunday, and most programs played no more than twice per season.[105] Today's protocol rarely includes sectionals; there are two or three days of general rehearsal (ten hours is usually the maximum) and several repeat performances within the span of a week. This comparison reflects the increase in professionalism in the modern orchestra, as well as the larger financial resources available to orchestras in the earlier part of the last century.

In any case, engraving issues could be solved with much greater calm and much less consternation in 1927. Today, such issues are the cause of frustration among players, embarrassment among conductors and composers, and financial concern among administrators. Though such results were likely not absent in the politics of the Mexican National Orchestra in 1928, they were surely more accepted at that time than they would be today.

[105] Information provided by Micaela Huízar

Chapter 7

Analysis of the Introduction

Imágenes is a single work divided into several sections, yet in some ways feels like a multi-movement work with no pauses. An amorphous introduction leads directly to an extended march, after which a pause ushers in the harmonically inventive slow section. A long crescendo precedes the dance section, and a fragmented coda to that section separates it from a final gallop.

The sections are separated by either a strong cadence or an abrupt change of tempo. The composer writes the names of these sections on the title page, though these names are not written in the score itself. Included in the performance notes is a one-staff sketch of a folk tune, harmonized in parallel thirds. Though *Imágenes* is not a monothematic work, the dance section is entirely based on this particular folk tune. There is no obvious connection between this tune and the other sections of the piece.

Broadly speaking, program music (as Huízar would have known it) can be characterized by Germanic and French approaches. The Germanic form of the genre was guided by the subject matter or specific narrative invoked instead of using pre-defined forms such as Sonata-Allegro. Richard Strauss, for example, chose a single theme for *Till Eulenspiegel* that he treated in variations with the original theme repeated as a coda; *Death and Transfiguration* is a multi-thematic work with a clear line of development and no return of material. Both works are guided by a specific story line based on the adventures of a fictional protagonist.

Most French music of the same genre takes a very different approach. In *Nocturnes,* Debussy assigns highly suggestive titles to the three movements, thereby providing enough information for the audience to infer visual images without an explicit narrative. Debussy's

later orchestral work *Jeux* is even more abstract in its invocation of the subject matter. The title refers to a narrative depicting a flirtatious tennis court scene between two men and a woman. The title also reflects the way in which Debussy manipulates his material to create "a kind of musical form which, renewing itself from moment to moment, implies a similarly instantaneous mode of perception."[106]

Though Huízar may have lacked access to some of the models that European composers had already provided for the tone poem, he certainly would have had greater access to and a greater familiarity with the techniques employed with French music than that of Austro-Germans due to the close relationship that many Mexican musicians had with France. In addition, Huízar's work as a copyist and librarian surely gave him even more access to and greater insight into the scores available to him through the orchestras for which he worked.

José Antonio Alcaraz, a musicologist who trained in both Mexico and Europe, wrote about the influence of other composers on Huízar. [107] He makes note of the festive presentation of *La Chinita*, adding the description of Huízar's expression of nationalism as "pompous."[108] Alcaraz also attempts to explain Huízar's tendency to introduce unprepared or unresolved dissonances in the context of a tonal language that at other times is conventional and even occasionally borders on the banal. This "surprising and unrelated modernity" he connects to the "collateral branch of the Mahler-Ives family." Though the names of other composers are mentioned as possible influences, these last two at first glance seem less probable. As Alcaraz himself notes, Mahler was "no more than a vague entry in a dictionary in the professional music

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[106] Pierre Boulez, taken from the NY Times article "Shocking or Subtle, Still Radical," last modified September 18, 2012, http://www.nytimes.com/2012/09/19/arts/music/radical-music-sometimes-shocking-sometimes-subtle.html?pagewanted=all&_r=3&

[107] José Antonio Alcaraz, excerpt from *...con en estrépito de plata*, Mexico, CENIDIM, 1987.[page numbers?]

[108] Recall that *La Chinita* is the popular tune from Jeréz which Huízar chose to incorporate into *Imágenes* in accordance with the regulations of the competition.

environment in Mexico at the time."[109] Ives' music was barely performed or published during his lifetime; there is virtually no chance that Huízar knew about his music.

Taken less literally, however, Alcaraz may have a point. Ives overlapped hymn tunes and popular songs with a background of dissonance that often bordered on cacophony. This kind of heterogeneous musical language seems almost to ignore any perception of voice leading or harmonic coherence between these layers of music. Though very little of Huízar's music uses layering in this way, he often leaves dissonances unresolved in a way that shows the composer's willingness to take similar harmonic risks. This becomes clear already from Huízar's first symphony, but in an early work like *Imágenes* these moments can be brief enough to sound like a mistake.

Alcaraz is the only Mexican scholar who addresses Huízar's music in any significant analytical detail, and so further analysis must come directly from the score.[110] The following analysis focuses first on the underlying harmonic structure of the introduction and then on the melodic and orchestral details that ornament it. The score reveals that Huízar thought in polytonal terms harmonically. It also reveals that the composer was not always consistent about the pitch content of related melodic passages that add color to the prevailing harmony. The combination of these two characteristics on occasion results in dissonance that, though temporary, can sound very much out of context with the harmonic character of the surrounding passages.

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[109] "…en el ambiente professional de la música Mexicana Mahler era punto menos que una vaga ficha de diccionario."

[110] The analyses found in Chapters 6 and 7 are almost entirely my own work. The aforementioned Alcaraz (found in the second section of Michaela Huízar's publication entitled *Collection of Texts*) is the most analytical source available. Even his texts, however, have limited use: though they contain descriptions of stylistic traits and influences, there are no score samples of any kind nor do they mention specific parts of the pieces to which they refer.

Harmonic Analysis[111]

This opening section of the piece feels like a long introduction to the ensuing march (in which the first clearly articulated tempo is heard). Though no explicit narrative is stated, the quiet anticipation and tolling bells in this section invoke European music with a narrative of awakening (e.g. "Morning" from *Peer Gynt* or the opening to Mahler's First Symphony). Most notable are the slow pace and amorphous orchestration: the harmonic motion is very slow, the strings are muted and the constant sixteenths in the woodwinds (and later the strings) are meandering and circular in contour. The emergence of consistent gestures within these moving lines seems to imply the creation of motives that will develop into themes. Though there are a few melodic fragments that might be categorized as motives, the English horn solo delivers the only multi-phrase melody in m.14, later developed as a re-orchestrated tutti in m.21. This is somewhat reinforced by another featured English horn solo in the second section (m.92), though thematically the relationship between the two is weak.

Heard in the context of a programmatic interpretation, these same features take on a different compositional intention[112]. This passage seems to be an awakening from sleep, creating the feeling that the work begins as if the music has been underway already for some time. The fast moving treble (celeste, flutes and clarinets), sustained middle register (horns) and bass pedal tones create a texture that is both vague and in motion, static and full of energy. The thematic and textural progression from English horn solo to tutti serves only locally to reinforce the growing power of the scene; in fact, no other section in the piece significantly develops the motivic ideas present in this first section.

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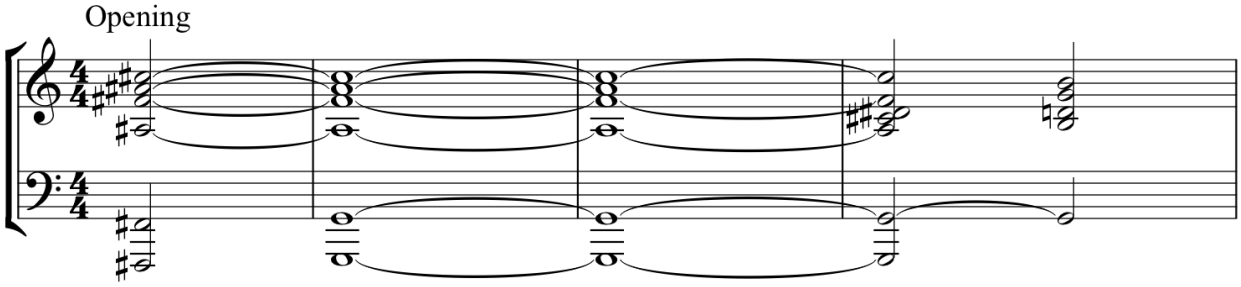
[111] Though score examples of the introduction are interspersed in the body of this chapter, a reduction and harmonic analysis of the whole section are found in Appendix A.

[112] Though there is no program per se, certainly one is implied by the movement's titles as explained in Chapter 5.

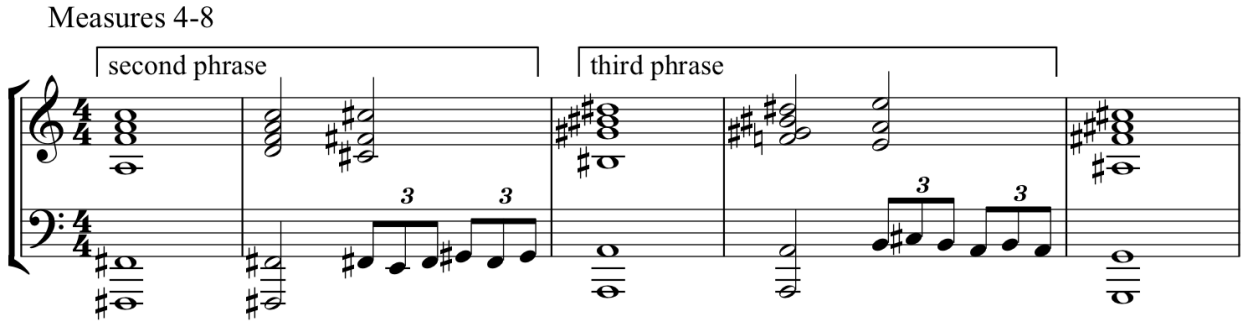
Above all, it is the harmonic content of the introduction that is most striking. At first it seems that Huízar is simply using chromatically disparate pedal tones to create dissonance, but there is something of a formula at work. The first harmonic progressions begin with the bass moving from consonance to dissonance with the treble voices following suit; the initial dissonant chord (F-sharp major in the treble with G in the bass) is resolved upward to G major with only one added note added in the interim sonority.



Example 7.1

There's nothing in this first progression to create an expectation that the dissonant chord would shift so fluidly and chromatically, so the sonority that begins the second phrase is equally surprising even though it is closely related. The resolution of the second phrase reveals a return of the F-sharp major opening, only to shift once again in the third phrase to a sonority transposed by a minor third from that of the second phrase (example 7.2). The fourth phrase (measure 8) begins with the same dissonant sonority as the opening (F-sharp major with G bass), but extends the chord in length, thereby serving to frame these first three phrases as a kind of introduction. All of this prepares the listener for a particular type of harmonic chromaticism and textural stasis

that are important characteristics of Huízar's music.



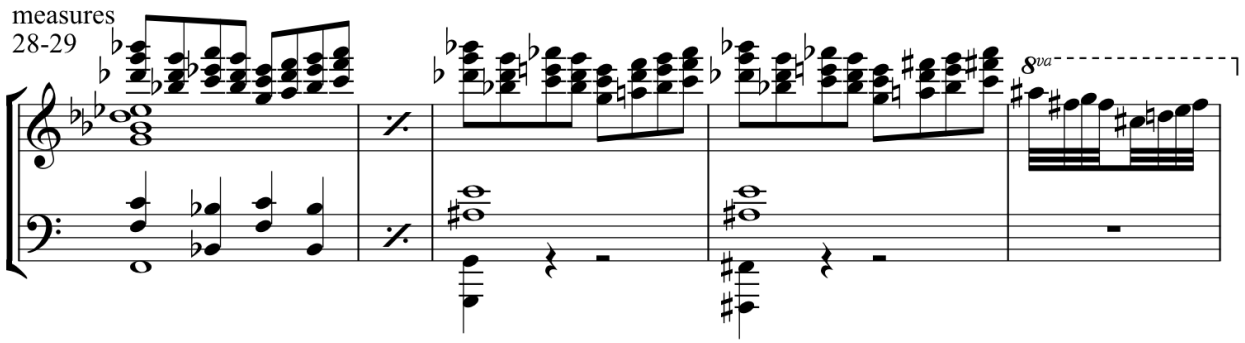
Example 7.2

Harmonically, these first three phrases create a structured sequence: within each three-chord progression, the bass and treble parts of the sonority are always displaced by one half-step with respect to the dissonant chord with the treble moving upward to the resolution. This sequence gives way after a recurrence of the opening sonority in measures 8-10, this time harmonically extended via the addition of horns voiced in open fifths in a thinly veiled imitation of bells. A transition in measure 11 ushers a sudden move toward diatonic harmony that continues fairly consistently according to the circle of fifths. This includes the harmony that supports both the English horn solo (measure 15) and the later *tutti* that repeats the same melody in the winds (measure 21).

The diatonic harmonies that follow measure 12 are simple enough to place in the context of tonal analysis, but the harmonies of the opening sequence are not so immediately susceptible to an explanatory framework, especially because they are defined less by the sustained notes than the circular, rapid and chromatically ambiguous accompaniment in the treble voices. Despite its isolated range, the bass's displacement by a half step from the treble is too consistent to be heard as a pedal tone. Over the course of the sequence, this bass voice moves from G to F-sharp to A, finally returning to G. Though these pitches are a subset of an octatonic scale, there is not

enough local use of that scale to indicate a significant structural connection. What is clear is that the bass pedal and treble triad shift on the same axis but resist inhabiting the same tonal center. In this context, it becomes clear that Huízar's concept is essentially a polytonal one.

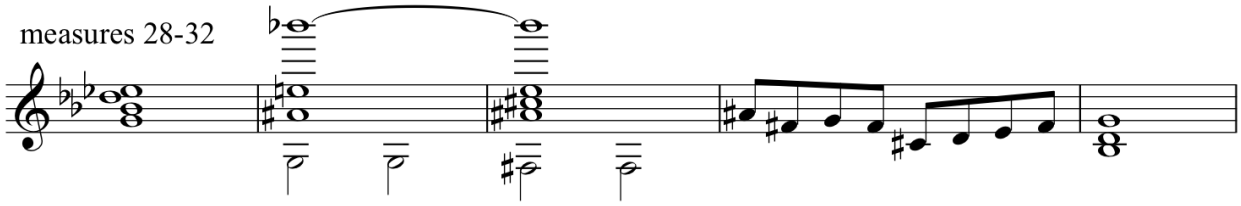
Nowhere is the harmony more enigmatic than the penultimate and climactic sonority in measures 27-29 (example 7.3), where the initial sustained chord is a straightforward variation on the bells sonority from measure 9 with the horns now transposed the interval of a fourth. Even more than in the original version of this passage in measure 9, the harmony in measure 27 gives the feeling of being suspended and motionless, especially when the bass register disappears in the second measure (28). The recurrence of this moment seems designed as a formal signpost in ways other than the tonal structure. The texture and registration are virtually identical to measure 9, but there is also a symmetrical structure at work formally. The treble voices provide extra color here and in all these polytonal sonorities; the subtle changes that occur in this rapidly moving but texturally significant register are discussed in the next sub-section.



Example 7.3

In the passage that follows, much of what is happening can be described in functional terms. The aforementioned tonal ambiguity eventually resolves toward a dominant implying B major (F-sharp dominant seven in measure 31). This is achieved with some very chromatic voice leading and an idiosyncratic use of common-tone chord relationships. In particular, the B-

flat in the woodwind treble is carried over into measure 29 as an A-sharp and later repeated as an upper-pedal tone by the repeated note in the piccolo. At the same time E-flat pushes upward to E-natural, the bass moves to G (bar 29). This voice-leading creates a diminished chord whose appearance is surprising given the number of pitches in the previous sonorities (seven in measure 28, for example, even without counting the treble register). The diminished chord resolves toward the F-sharp dominant, which itself resolves as a deceptively to G major, the key of the following section of *Imágenes* (example 7.4).



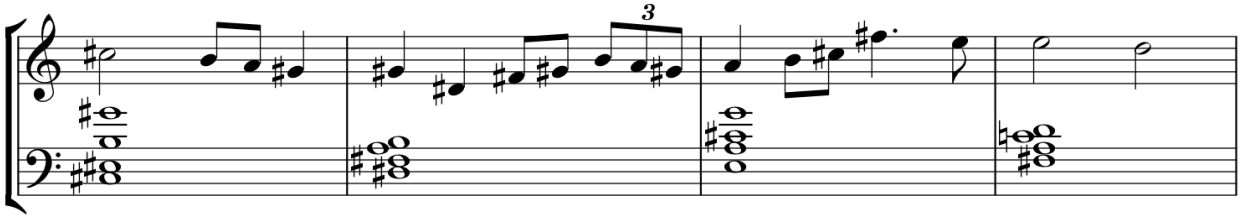
Example 7.4

The progression of the bass pedal tones in this section bears a striking resemblance to that of the opening three phrases described above; the three principal pitches in the opening are the same as those in the closing part of this section, namely F, F-sharp and G. Whereas in the opening two pitches (measure 1-3) the G moves to become the dissonant bass pedal, here at the end of the section the G arrives (a subtle pizzicato after a brief absence) as part of a diminished triad and resolves to become the root of a more stable dominant chord. Though G does become the tonic of the next section, it does not establish itself as such in the bass voice until several phrases into the new section. A similar dichotomy occurs in the interim repetition of the opening sonority (measure 19) where the harmonies in the previous measures imply a straightforward resolution to G major (measures 17-18 contain the root progression A and D). Here the treble register avoids the expected resolution in order to re-establish the opening sonority against the dissonant G pedal already implied by the previous harmonic sequence.

It is clear that two things are present in Huízar's harmonic language: local tension between common practice functionality and chromatic relationships and long-term manipulation of specific pitches in the bass register around which the tonal center is located. The first element lends the music a rhapsodic and tenuous quality whereas the second maintains a sense of tonal stability. This tonal stability is achieved in the following sections of *Imágenes* in a way more consistent with functional tonality. For example, the next section of the piece (that which follows the passage in example 7.4) is clearly in G major, and so it is tempting to hear that passage as preparing a cadence for the new section. However the harmonic language locally in this introduction is quite different and cannot be heard in the same context as the remainder of the piece. This is something about Huízar's style difficult to reconcile by looking only at *Imágenes*: it requires a more comprehensive view of his earlier works (see chapter 8) and his four later symphonies (work beyond the scope of this volume).

Obvious but also important to note in the introduction is the lack of melodic material among the more dissonant harmonies; Huízar reserves his theme (first in the English horn and then as a tutti, measures 15 and 21, respectively) for the harmonic sequence of dominant-seven chords (example 7.5 below).

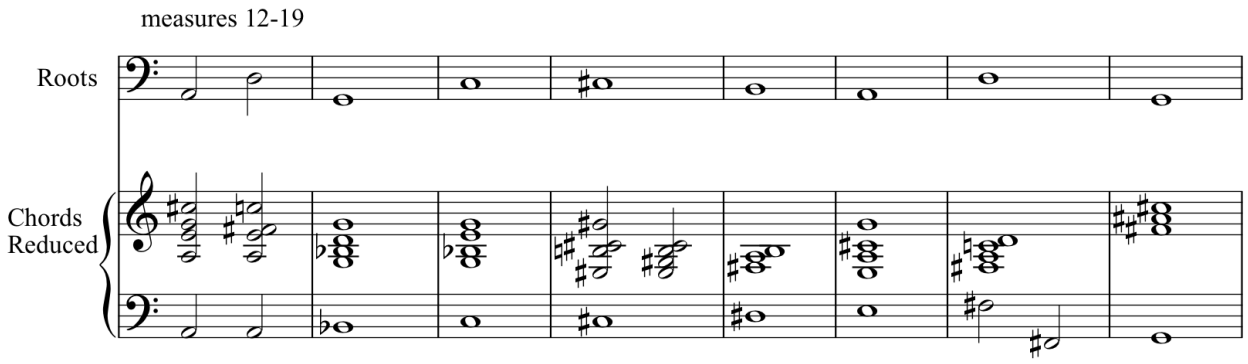
measures 15-18



Example 7.5

The sequence moves according to fifth relationships in measures 12-14 and 17-19 (see example 7.6 below), but elsewhere there are other kinds of harmonic movement. During the English horn

solo (measures 14-18), the roots of the chords move downward by whole step instead of by perfect fifth. The perception of this is skillfully countered by an ascending diatonic bass line and a melodic contour that is most often in contrary motion to the bass movement (again, see example 7.6 below).



Example 7.6

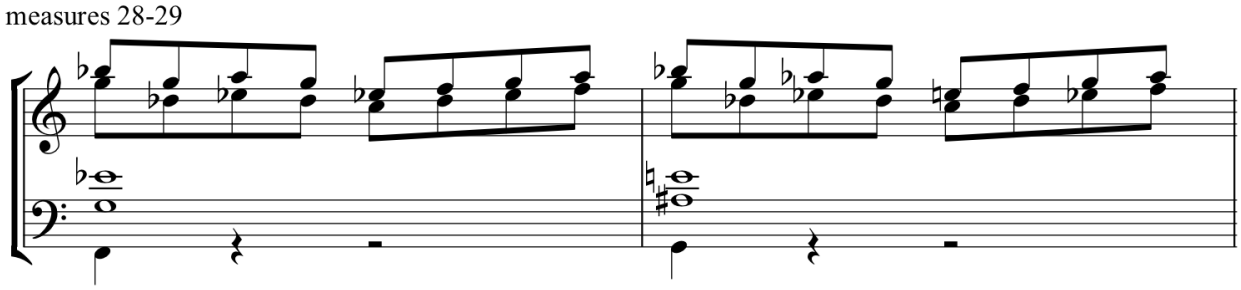
To put this opening section into context, it's important to know that the remainder of the composition is quite different in several ways. First, in later sections there is almost never an absence of melodic material. Second, virtually all the harmonic language is strictly tonal. Third, the texture is rarely so dense or rhythmically ambiguous. The last point is perhaps the most important as it is the probable cause for the existence of so much difficulty in the engraving of the opening. Most of these errors are related to the harmonic density and difficulty of execution of the quickly moving treble voices. In the following section, I will address the textual problems that result from the combination of Huízar's ambiguous musical language and the conditions of the sources, especially in this opening section of the work.

The Treble Range: Textural Significance and Harmonic Ambiguity

The most striking feature of the introduction is the swiftly meandering and ever-present lines in the treble register. Set against the sustained chords previously discussed, they are the element that lends texture to the orchestration and color to the already rich harmonic landscape. These are also the elements of the score that present the biggest problems with legibility: the hand-written score is sometimes only partially legible and the pitches inconsistent between different instruments as well as between score and parts. Such problems could also be more easily solved if the scalar content were more consistent or the sustained harmonies less chromatic. These issues are compounded further by the number of accidentals in both the concert score and the transposed parts (the clarinets in particular) and the lack of consistency in writing courtesy accidentals in measures which contain up to 32 notes.

The polytonal nature of the sustained harmonies combined with the complexity of the treble register renders the identification of errors problematic. Nonetheless it is clear that some level of contradiction of modal identities is intrinsic to the passage. It is the constant tension between the major scale and the Lydian mode, however that lends the introduction its color. The opening pattern in the celeste contains a consistent B-sharp, the Lydian scale degree on the original tonic of F-sharp; this is true in both octaves of the phrase. In contrast, the scalar content superimposed on the second sustained harmony (measure 4) begins in the Ionian mode (major scale) and switches back to Lydian in the second half of the measure. The third iteration avoids the Lydian scale degree altogether whereas the return of the opening sonority sees the Lydian scale return and remain for several measures.

Correctly identifying errors in the score is even more complicated in the climactic section beginning in measure 27 (see example 7.3 above). As many notes as there are in the chord in that measure, most of them fall into an E-flat dominant-seven chord. In the treble, the presence of A-natural adds a Lydian coloring that begins to change in measure 29. While E-flat and A are replaced by E-natural and A-flat in the treble in measure 29, E-flat remains sustained in the middle register thereby creating a rather dissonant sonority. This is an ingenious idea on the part of Huízar: he wishes to create the effect of one harmony fading out while the other one takes over, making purposely vague the voice leading to the new chord.



Example 7.7

However, instead of shifting the register to the totally octatonic scale implied by the sustained harmonic progression, he sets the treble voices up for an octave conflict between E-flat and E-natural. Example 7.7 shows two voices of the 4-part divisi 1st violins in rapid cross-relation with one another on these two pitches. This obscures the connection between the middle and upper register, thereby also obscuring the clarity of the harmonic direction.

Conclusion

More certainty about the composer's technical knowledge-base and influences at the time of composition could be very helpful in determining the composer's intentions in passages such

as these, but this kind of detailed information is not currently available.[113] Furthermore, Huízar's nationality and historical position make the sound of this work surprising and its stylistic characteristics difficult to understand. If the composer's name were French, even a highly trained musician would probably accept *Imágenes* into a fraternity of similar works despite the surprising dissonances described in the last part of this chapter. Because Huízar's background implies not only a different level of technical proficiency but also a different style of composition, it is difficult to predict how it would be received in various countries. The perception of the piece as a whole also affects the perception of individual passages, and this is especially true regarding this introduction.

These musings about the relationship between the identity of a composer and the historical and analytical lenses through which we view his work go hand-in-hand with practical questions that we must ponder carefully in order to edit the work effectively. Was the composer completely in control of the subtle changes in degree of dissonance between the different registers? Did he have trouble controlling them but assumed the textural differences between registers would obscure the subtle problems of voice leading? How often was Huízar able to hear what he had written in performance or rehearsal? Would he have been able to hear accurately what he had written given the perhaps limited ability of the musicians to execute such passages? The passage illustrated in example 7.7, in addition to the problems described above, is written in eight-part divisi in the highest registers of the violin. This kind of orchestration is difficult even for experienced orchestras, and so it seems unlikely that Huízar would have had the opportunity to gauge the technical proficiency of his writing effectively.

An investigation of these questions may not solve the problems presented in modern performance, but it may give the editor a reason to suggest alternatives that allow the conductor

[113] *Huízar's Later Career and the Fate of His Materials* in chapter 4 explains this in more detail.

to make practical and time-saving decisions. In the final analysis, such assertive editing procedures as demonstrated here increase dramatically the chances for repeat performances of this interesting work that has been underperformed even in its country of origin.

Chapter 8

Analysis of Other Passages that Illustrate Huízar's Musical Language

There are five other passages in *Imágenes* which are good examples of Huízar's unique style. For those whose ear was trained to anticipate the formulas of harmony and voice leading espoused by a typical European-fashioned conservatory, these will sound on first listening like something is not quite right. Most frequently the harmonic structure is an unusual mix of typical nineteenth-century movement based on the circle of fifths and post-Romantic French thinking, which uses common tones to create relationships of a third between chords. In some cases Huízar sets up an expectation to use the first but creates surprising twists and turns with the second; in other cases, he moves with surprising fluidity between the two.

The first of these passages is found as an intermezzo to the march, the first main section after the introduction. Here the strings hold forth with an expressive melody in the middle register while the woodwinds navigate a quickly rising pattern in three voices, surrounding the melody on both sides in terms of register. The second passage is the introduction to the "In the Temple" section. This chorale in the lower woodwinds begins very chromatically with parallel voicing but cadences with a progression that is suddenly much closer to the circle of fifths. The third passage follows the second closely and contains the lovely English horn solo. Here the harmonic structure is closed, but the keys through which the music travels are quite unexpected. The final two passages contain the principal themes of the final section (*Cabalgata*). For most of the first passage, the harmony is fairly straightforward, but the voice leading in the treble voices is often in direct conflict with the prevailing chord. In the second passage, there is a problem in the voice leading in the measures preceding the second theme; the theme itself is structured by a

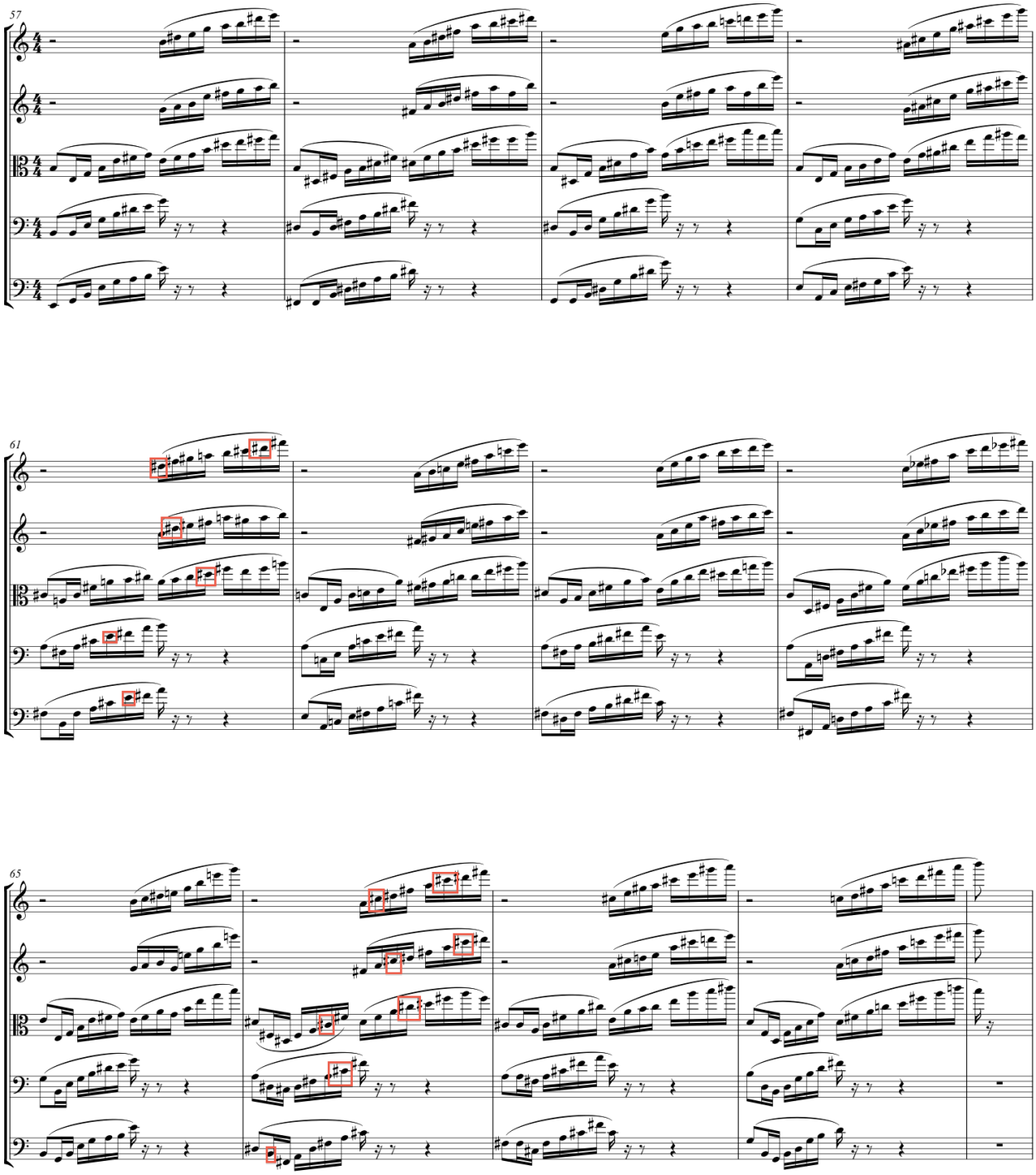
harmonic progression that is also characteristic of Huízar's style.

The March Intermezzo

At first glance, the sixteenth note figures in the intermezzo appear to be mostly arpeggiated chords. Closer inspection reveals more sophisticated use of other members of the related scale, and often subtle variations between the bass part of each measure (the first) and the treble part (the second). The result is a harmonic rhythm that moves principally at the measure line but often shifts midway through, sometimes by only one added or changed note from the first part of the bar. This often changes just the color of the same harmony, but there are also places where the prevailing chord changes completely in the middle of the bar. The stability of these changes is made even weaker by the melody's absence from the top register and a lack of bass presence altogether.

Bars in which the harmony changes definitely include measure 60 and 64 (see Example 8.1 below). In both of these cases, the second part of the measure shifts to a diminished chord. In the case of measure 60, the diminished chord is strictly arpeggiated in all three voices; measure 64 contains only a few passing tones not in the C diminished-seventh chord. More subtle shifts occur in measures 61 and 66. In both cases the prevailing harmony lasts throughout the entire measure but there is a change in one note which shifts the color of the harmony. Measure 61 functions as a suspended dominant seventh with an expected resolution: the E in the first half of the measure is replaced by D-sharp in the second half, thereby creating a 4-3 suspension. Measure 66 contains the same B dominant-seventh chord; however, only the first beat of the measure contains a B which is replaced by a C-sharp. This destabilizes the tonic E-

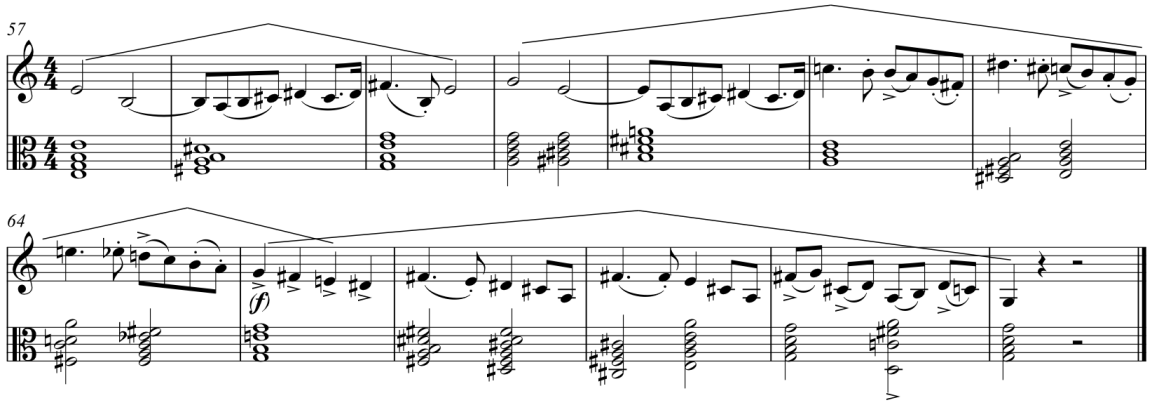
minor and sets up not only the next chord, but also the eventual modulation to the relative G major.



Example 8.1

An even more subtle shift occurs in measure 59. Common tonal practice would dictate the consistent use of either the harmonic or melodic minor scale, using the D-sharp in either case for this E-minor triad. But D-sharp is only present in the first half of the measure where the figure in the lower register is strictly arpeggiated as an augmented triad. Where the figure is more scalar in the second half of the bar, C and D are heard both without the sharp, even though nothing indicates a move away from the prevailing E-minor harmony. Perhaps this is meant to anticipate the next Am^7 chord in measure 60, but the change is so brief as to be perceived as a mistake in the context of the passage. A more fleeting example of a variation on the tonic E-minor figure is found in measure 65. On the third beat of this bar, the succession of sixteenth notes spells out a i-ii-$V^{4/2}$-i^6 progression. Since the meter is cut-time and the tempo fairly brisk, this goes by so fast as to hardly be noticeable. As such, it invites questions about the reason for Huízar's unpredictable variations in these patterns at a tempo where executing and coordinating the passage already presents practical challenges for the woodwind section.

The phrase structure of the melody offers some explanation. The only clear cadence in the whole passage is found in measure 59, where the melody pauses on a half note and the E-minor harmony closes a three-bar phrase. There is no other clear cadential figure in the melody itself, but the return to the tonic E-minor harmony in measure 65 indicates another division of the phrasing:



Example 8.2

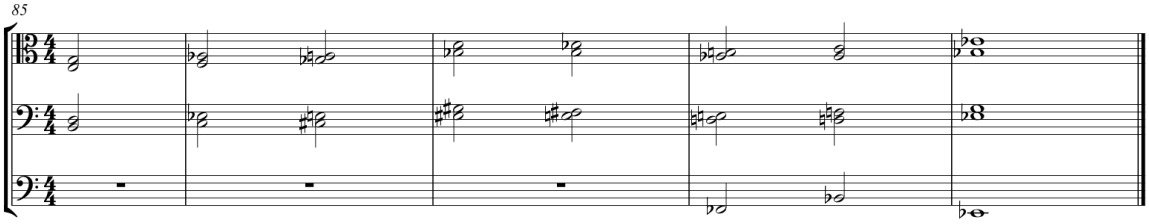
Since measures 60-61 are a melodic variation of 57-58, the sequence in measures 62-64 serves to extend the original phrase all the way until 65. The other sequence in measures 65-66 leads out of the section via the perfect cadence in measures 67-69. The quarter-note melody in measure 65 therefore serves as a bridge between the second and third phrases, and can easily be heard as part of both. The harmonic changes here and in measure 59 are clearly meant to create movement in the presence of the cadence. This makes sense given the position of this section as an intermezzo to the march that both precedes and follows it.

The Chorale (Introduction to "In the Temple")

Albeit brief, this passage offers considerable insight into Huízar's harmonic language. The first chord of this section acts as something of a shadow of the fully orchestrated G-major cadence that precedes it. Not only is the voicing close together and confined to the middle register, the inversion and addition of a sixth further weaken its claim to a specific tonality. Indeed, what follows is a bold upward chromatic transposition of the opening chord in three

steps, followed by the leap of a larger interval while still maintaining the same position of the chord. This is the beginning of a strange journey from G major to E-flat major.

Traditional harmonic analysis offers a satisfactory explanation of the cadential figure at the end of the passage. The authentic cadence puts the next section firmly in E-flat major, but the top voice goes from scale degree 6 to 8 instead of using the leading tone. The previous sonority (on the first beat of measure 88) is spelled entirely with flats, but enharmonically forms another dominant-seventh chord on E, this time without inversion. Every chord in the passage up to this point has been inverted and voiced without the bass register. The appearance of the bass clarinet on this chord might strengthen the progression, but the approach to the cadence from such a remote chord seems to weaken the argument considerably.



Example 8.3

Another explanation of measure 88 may yield better insight into Huízar's way of thinking. The chords in this measure share two common tones, and those remain in the same voice despite the movement of the bass. These two pitches reverse roles (from third to seventh and then vice versa) in the dominant-seventh sonorities. In jazz harmony, this is known as a tri-tone substitution; bass players use it as a momentary coloring of an otherwise plain authentic cadence. By keeping the common tones fixed in the middle register and thereby creating bass movement outside of the circle of fifths, Huízar is composing in a more horizontal than vertical manner.

The first several steps in the progression move chromatically and make use of literal parallel motion; the last step in the progression is tonal and clearly establishes a new key. The

transition between the two in measure 87 shows a clearer example of the kind of common-tone progression described above. Though both are dominant-seventh chords, the change in inversion allows B-flat to be respelled as A-sharp and remain constant.

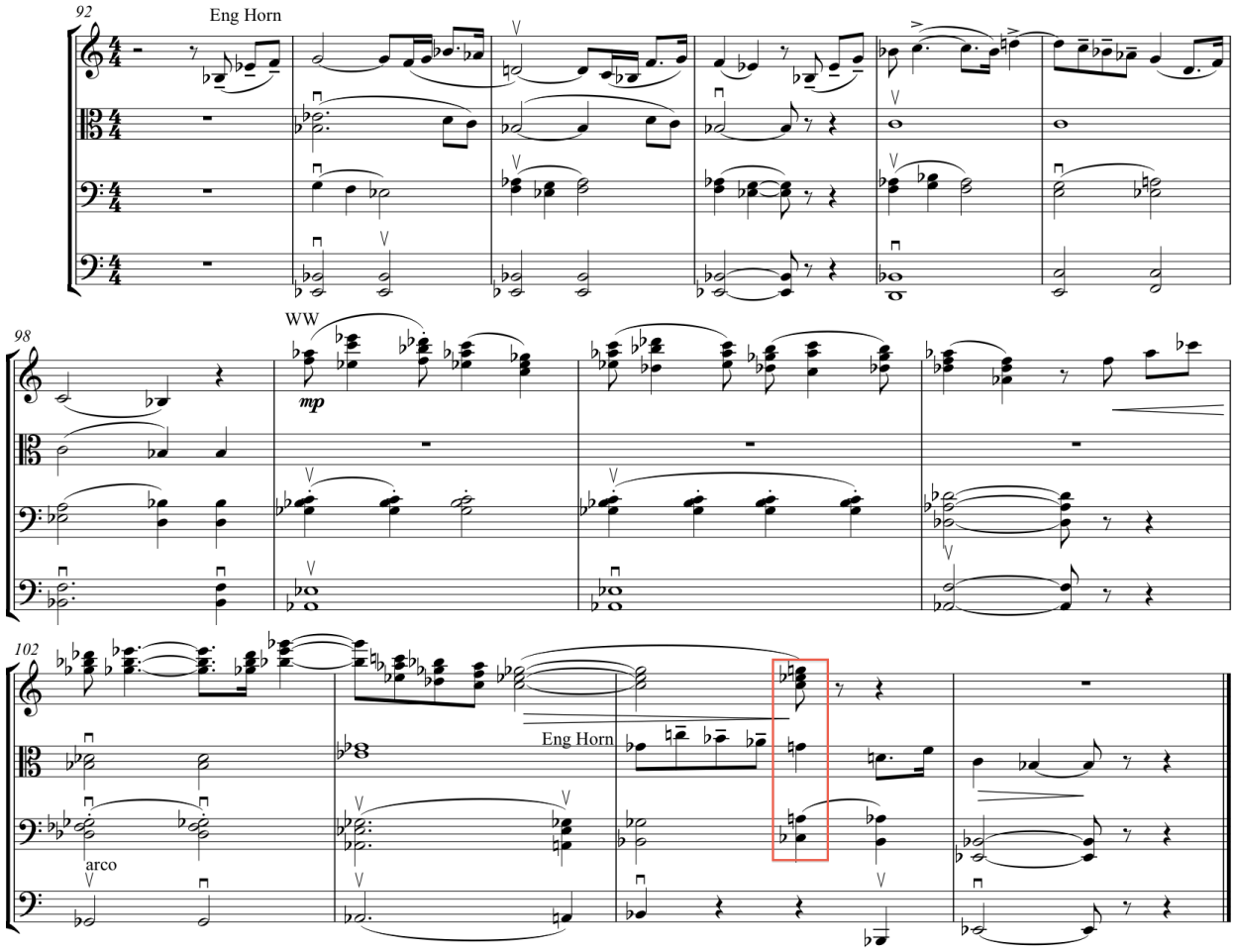
Despite the chromaticism between individual chords, the dominant to the new key is already present in measure 87 and could have easily been resolved directly, or extended in a more traditionally tonal way. In other moments of the piece, Huízar composes predictable and common tonal progressions without any irregularity, so his choice to mix up the two types of harmonic movement must be considered quite deliberate. In the context of a chorale, this kind of horizontal thinking creates a harmonic instability common to music of the European post-romantic area, particularly that of Debussy and the post-impressionists influenced by his thinking.

The Theme ("In the Temple")

Huízar's tonal logic is somewhat clearer in this next example (see example 8.4 below), but again the sequence of tonic areas seems to avoid relations of a fifth in favor of stepwise motion.. As the theme begins, the key of E-flat is confirmed in the first three-bar phrase, and a modulation to B-flat implied in the second three-bar phrase. The third phrase moves without preparation to the D-flat key area, but the cadence in that key is weak. The fourth phrase briefly tonicizes yet another whole step downward with a dominant to C-flat, then quickly moves back through the intermediate key of D-flat to cadence on E-flat as the phrase extends to four measures in length.

Both the orchestration and thematic content reinforce this phrase structure. The English horn solo dominates the first two phrases, those closest to the key of E-flat. As the music modulates, the solo disappears and the melody is taken over by the woodwinds in the higher octave. This kind of three-part harmonization of a melody is a common occurrence in *Imágenes*, and at times it adds a subtle color to the prevailing harmony, a trademark of Huízar's writing. The transition back to the English horn solo in measure 103 is accompanied by the sudden disappearance of the upper register just before the return to the dominant of E-flat.

This same moment requires one of the assertive editing decisions made in this new edition. Though the English horn solo re-enters already on the first beat of measure 103, it is not until the third beat of measure 104 that it is left alone in that register. Here the upper woodwinds resolve the last sonority of their phrase heard already for four beats. On its own a diminished triad, this woodwind sonority is sustained through three different bass notes (A-flat, A and B-flat) before being resolved as a minor triad and released on this third beat of measure 104. In the bass clef register, however, the C-flat makes the triad augmented and this note is dissonant to the resolving C in the upper register. Since the G-flat is resolved to a G on the same beat, there seems to be no reason that the C should not do the same (in the Flute 3 and Clarinet 2) and resolve to the C-flat.



Example 8.4

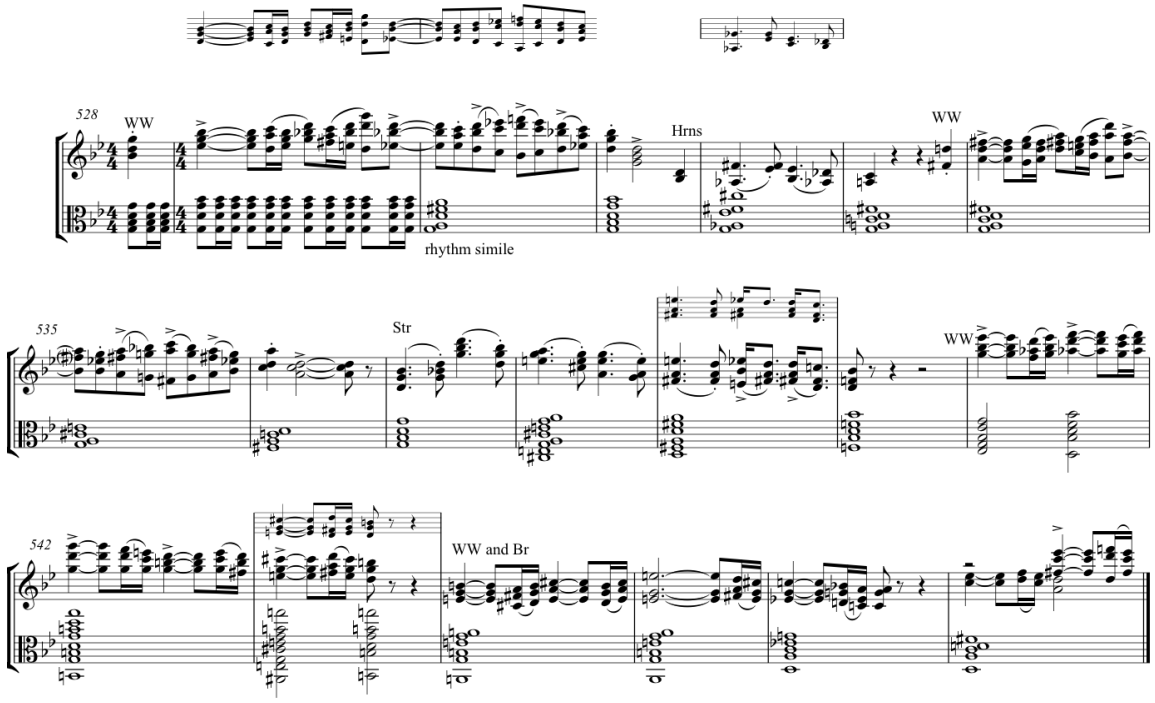
The Cabalgata (Excerpt 1)

This section appears to be the most derivative of common practice (a reduction is found in example 8.5 below). Its title and rhythmic character are borrowed from opera: the Italian *cavaletta* was often used to denote the final fast section of an aria or chorus. The equestrian origins of the term aside, Huízar's reference is meant to be programmatic: it refers to part of the traditional wedding ceremony in Zacatecas, which takes place on a horse. Aside from the

constant rhythmic pattern in the strings, the boisterous and slightly syncopated thematic material adds to the strong character of this section.

Harmonically, the first excerpt opens and closes in G minor, going predictably through the dominant and back to the tonic before exploring several other tonalities in the last phrase. Most of the first half of the excerpt maintains a G pedal tone in the bass, but this disappears in the second half, thereby allowing several unexpected harmonic movements. The first of these is in measure 540, where the deceptive cadence goes from the dominant directly to the relative major B-flat instead of passing through the more expected chord of E-flat. Another third relation follows closely in measure 542, this time moving back to G major without the appearance of the leading tone. The return to G minor is achieved by means more congruent with the harmonic movement in the first part, namely a ii-V-i cadence with several suspensions.

By far the most dissonant and surprising chord in the excerpt occurs in measure 532. The horn melody here serves as an echo of the first phrase in the woodwinds and completes the four-bar phrase. The spelling of the accompanying chord (without the G pedal tone) reads A-flat, C-sharp, E-flat and F-sharp. Even respelled this is not triadic, and with the addition of B-flat in the melody forms a pentatonic scale. Against the G pedal, this degree of dissonance seems quite out of place in the context of the predictable harmonic motion that surrounds it. The melodic parallel fourths in the second half of the measure heighten even further the anomaly.

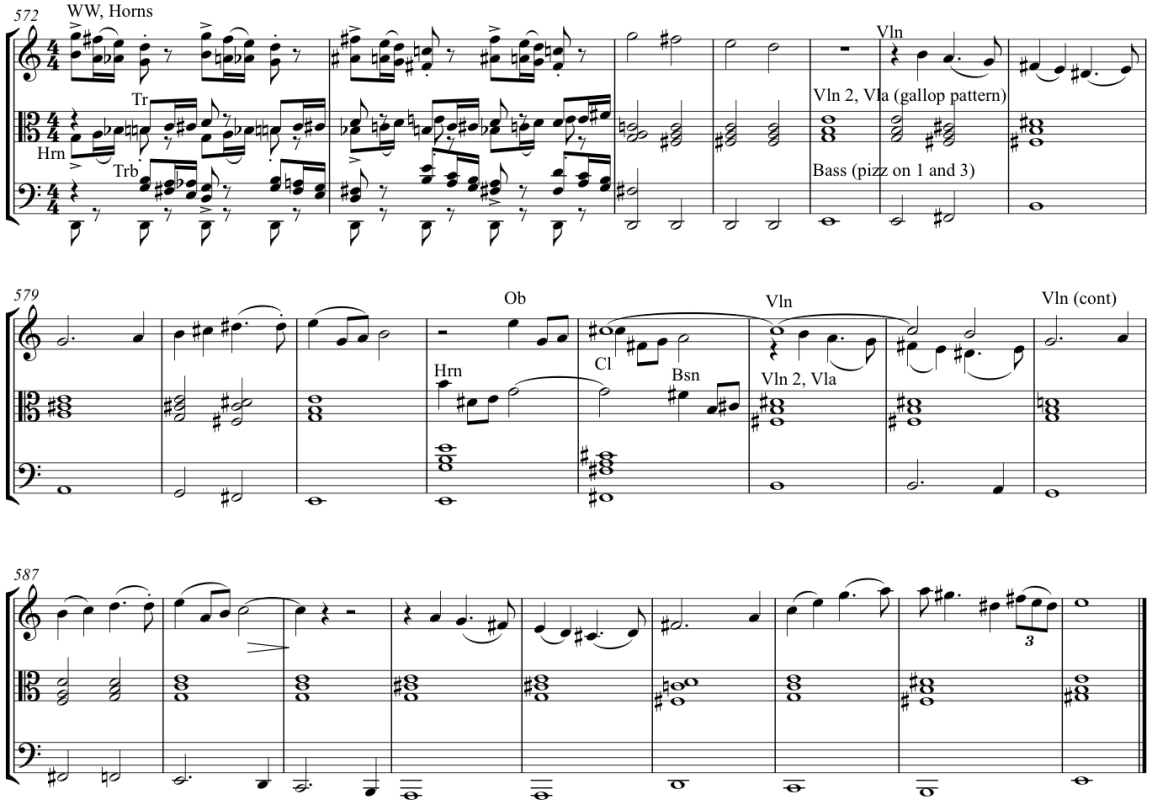


Example 8.5

There are also several aspects of the melody which are problematic. The most prevalent of these is the variation of accidental on scale degree 6, particularly in the lowest of the three voices. In the first full bar, for example, the first two E's are flat, the third changes to natural and the fourth returns to flat. Measure 539 is even more confusing, as there is a change from natural to flat in the upper voice but the lower voice remains natural. The reason for these jarring changes could be a degree of indecision about using the octatonic scale versus the minor scale. The octatonic would contain both pitches but would not include the pitch D heard so often in the passage. The minor scale could contain either version of the pitch E, but that still does not explain Huízar's use of both over the same harmony (529) or at the same time (539). In any case, several of these offer alternate versions as an *ossia* in the new edition.

The Cabalgata (Excerpt 2)

Most of this excerpt shows the second theme of the Cabalgata, a contrasting legato melody in the violins that moves mostly by step. There are three five-bar phrases in this excerpt, the first of which is extended by repeating the last measure of the melody as points of imitation. The first two phrases are virtually identical in pitch and contour, the only difference coming as the last six beats are reharmonized. The third phrase is similar in contour, but the range is larger and the cadential figure is different. The cadential figure in this third phrase is unorthodox, to say the least. The rhythm is reminiscent of a Classical period appoggiatura, but instead the downbeat is the chord tone and the resolution is not in the chord at all. Then, as if no dissonance were present, the figure closes with a figuration of the typical leading tone-tonic movement.



Example 8.6

Harmonically the excerpt fits strongly in E minor: the first phrase opens and closes in that key, while the second phrase begins on the dominant. As in other places in *Imágenes,* the progression begins to stray from the circle of fifths and move via relations of a third to C major. The third phrase begins in what appears to be G major, but then veers back to the sharp side by simply moving chromatically to B-dominant, thereby closing off the excerpt in E major. This chromatic movement occurs in tandem with the appoggiatura figure described above, thereby making the penultimate measure of this excerpt even more unorthodox. Even more subtle is the harmonic rhythm of this passage. In the second phrase, which begins on the dominant but uses the same pitches in the melody, the first chord is heard for two entire bars; the same is true of the third phrase. The first phrase, however, moves from the first sonority (in this case the tonic) after only two beats. Musical logic (that based on European standard practice music) would dictate exactly the opposite harmonic rhythm in order to stabilize the tonic.

Most important in regard to editing is the issue regarding measures 582-585. This is one of the most delicate edits in the whole piece: a four-note motif (first in the violins in the first half of measure 581) becomes a point of imitation that passes from horn to oboe to clarinet to bassoon. There are two variations in pitch from the initial version of the motif which starts on E and is repeated (save the last note) by the oboe in the third entrance. The second entrance by the horn starts on B (and dovetails with the violin phrase) and the fourth starts on C-sharp. This fourth iteration also varies the descending interval from the original.

Of more importance than the starting pitch, however, is the ending of each repetition, which is always held throughout the next entrance until all the woodwinds cut-off at the start of measure 586. The changing harmony underneath these points of imitation (from E-minor to F-sharp minor to B-major) creates a series of suspensions with the ending note of each iteration of

the motif. The horn's G becomes a 2-1 suspension when the chord changes to F-sharp minor, resolving two beats later to F-sharp. This movement is mirrored at the interval of a sixth by the second bassoon going from B to A in a 4-3 suspension; while the bassoon does not play the motif, it is still a participant in the series of suspensions. Though the clarinet's final note does not participate in any suspension, the oboe's before it (on C-sharp) becomes a 2-1 suspension when the chord changes to B-major in measure 584, finally resolving in the second half of 585.

Although there are several things about this imitative passage that are well executed, there are others which are sloppy and obscure in what seems to be intended as the principal voice. One offender is the horn suspension, whose first member (G-natural) crosses the carrier of the motif (the oboe) on the second beat of measure 583, creating a minor-second that obscures both the melody and the resolution of the suspension that follows. The oboe suspension (begun in measure 583 on C-sharp) takes ten beats to resolve, going through two changes of harmony in the meantime; by that time, the violins have taken up the main theme again in a range lower than that of the still suspended oboe. This has the net effect not only of obscuring the violin entrance but also ruining the effect of the suspension to B in measure 585. A less audible movement occurs on the downbeat of measure 584 when the second bassoon, immediately after resolving its paired suspension with the horn, moves back to the suspended pitch (B) now part of the following chord. Since this harmony adds a seventh two beats later, it is probably not necessary for the bassoon to move back to B, as it weakens the previous resolution significantly.

Chapter 9

Errata Sheet with Reasons for Suggested Changes

As mentioned previously, this research comes out of my work with the Philharmonic Orchestra of the Americas. As the assistant producer of the orchestra's commercial recording, I assisted with the preparation of score and parts and was present at all rehearsals. Even before the recording process began, it was clear that many works including *Imágenes* were in a condition barely (if at all) acceptable for modern practices of orchestral programming and preparation. The reasons for this have been outlined in previous chapters, but the process by which this new edition was created remains to be explained.

Establishing contact with some institutions in Mexico is very difficult. Mexico is a country where personal connections often outweigh professional experience, though probably this is the case throughout much of the world. The search for information about *Imágenes* and Candelario Huízar had already begun during the period in which I conducted research for the recording. Once I realized the potential good that could come from a new edition, I took advantage of the contacts I had already made at CENIDIM (the Mexican National Musical Archive). The help of Xochiqeutzal Ortíz and her assistant Sandra in particular was invaluable, and these two connected me with Micaela Huízar.

At the time of my first meeting with Mrs. Huízar, the Philharmonic Orchestra of the Americas was on tour in Mexico. The orchestra presented two concerts at Sala Nezahualcoyotl on the campus of UNAM (Universidad Nacional Autonoma de Mexico) and Mrs. Huízar attended the concert in which *Imágenes* was performed. After submitting to her a written proposal of my intended work, she allowed me to access her archive of materials and provided me with her own book on her father and his music. She was also willing to offer hours of

explanation about the composition of *Imágenes*, the state of the materials available and the process by which it was composed. I was able to compare the two versions of the score in person and she remains available (along with the help of her two daughters) to cross-check the new edition with the materials in her possession. She has also asked me to be part of a larger project that may involve the creation of new editions for all of Huízar's four symphonies, but it remains to be seen whether this will materialize.

The net result is of course the new edition, meant to eliminate any practical problems in preparing the work for performance. Some of the editing decisions require explanations; hence, the following errata sheet is supplied corresponding to those places in the score indicated as having been changed. More detailed analysis can be found in Chapters 7 and 8, although most of the changes related to those passages can also be found in the list below. The list is primarily supplied for the purposes of academic integrity, but it also serves as a practical guide to those conductors (and other orchestral staff) who feel compelled to understand the work in greater depth. The more detailed first section focuses on places where notes have been changed or *ossia* passages suggested. The second section is a more concise list of markings that were either clarified or changed (including dynamics and articulations), along with a translation of some of the less common score indications written in Spanish.

Errata

Measure

4. In the published score, the second note in clarinet 2 is clearly written as a D (concert C), but the corresponding passage is found in the flutes at the beginning of the same measure with a

concert E as the second note. Since the rest of the passage is an exact copy of the flutes, this note was changed. This is corroborated in the parts where the written E is also found.

6. The last two notes of this passage are different between the flutes that play first and the clarinets which follow. There may be some underlying reason for this, but in measure 4 the clarinets repeat the same passage exactly. The parts reflect the score and so no change was made.

7. The written C (concert F) in horn 2 breaks slightly the pattern established in the first two progressions (analyzed in detail in Chapter 4). In previous progressions there is no movement in the sustained sonority in the horns and violas until the resolution in the second half of the bar. In this case, the horn moves from its starting position in the phrase two beats earlier than expected and to a pitch which adds a fifth note to the harmony. This added note resolves in contrary motion to an octave with the upper voice (horn 1), thereby supplying an even greater degree of tension and release to this sequence. It is noted here because it can (like some other passages in *Imágenes*) at first sound like a mistake; in this case it surely is correct.

8. In the clarinet 1 part, beats 1 and 3 are marked as written G-sharp (concert F-sharp) but the flute and celeste have a concert G-sharp. The written G-sharp is also in the clarinet part. Nonetheless, the clarinet part was changed to reflect the same notes as the instruments whose part it is doubling. A similar mistake is found in the celeste part, left hand. No accidental is marked on the note D but every other part contains D-sharp (and no D-natural). The part contains a natural written in pencil. Even so, the lack of D-natural in this measure is enough to write D-sharp in the new edition.

10. As in measure 8, flute 2 and celeste should have a D-sharp written toward the beginning of the bar, which of course applies to the entire bar. The last beat of this same measure is in need of

copious courtesy accidentals because almost every note has a sharp, but all the notes make sense with the prevailing harmony which they themselves spell out (there is almost no sustained chord).

16. The bottom part of the violin 2 is wrong in the score, but the part is correct. Though there are several mistakes, copying the music in the part and cross-checking with the violin 1 on beat 1 was ample evidence for the edit.

17. Violin 1, 3rd part: the last note G was wrong in the score, but correct in the parts.

42. Clarinet 1 has a written E on the third beat in the score, but the part has a written D. The written E (concert D) is clearly correct since it doubles the oboe part.

45. The bottom part of the cello has an F-sharp on the second beat, but all the other bass instruments in the orchestra have a G. Therefore, the note was changed to a G. Bass trombone has the same kind of error on the last beat of the same bar. The bassoon line which it doubles has an F-sharp, and the same figure in the violas in measure 37 does as well. Therefore, this bass trombone note was changed to F-sharp.

69. In the bottom cello part, the second note of the measure is marked with a G in the parts. The score has an F-sharp on this note and so does the bass which it doubles.

72. In the viola, the second note should be a G. This is clear in the parts but the note in the score is unclear due to an attempted correction.

75. The first horn part has F-sharp on the second half of this bar, but the rest of the chord seems to clearly spell a dominant-seventh on A. The preceding chord of E minor (over an A pedal) seems to prepare it and the resolving chord of G-major-seven seems to be a fitting resolution. The F-sharp in horn 1 is not only unique in the chord, it also creates an unprepared dissonance with G in the melody (woodwinds). Though the melody note on beat 4 is F-sharp, it is treated as

a lower neighbor and therefore not part of the harmonic framework. The passage would be considerably smoother if the third beat in the horn part remained on G. If it remained there it would bring out the F-sharp in the melody on the last beat; alternatively it could follow the melody to F-sharp and of course remain there across the measure line. Both options are marked in the *ossia*.

79. Differences in the pitches of the bass line make it difficult to confirm the composer's harmonic intentions. Both tuba and bass trombone move to E in this bar, but cello and bassoon repeat the D found in the previous bar. With the prominent D in the melody, the harmonic intention is clearly E minor-seventh, but that does not explain the difference in the bass voice. The chord may sound less muddy if the bassoon and cello follow the brass and move to E in measure 79, but this is an instance to annotate and leave to the discretion of the conductor.

82. Since the other bass notes move to A at the start of this bar, there is no particular reason for the timpani to play G as long as one of the drums is also tuned to A. Since both pitches are required several measures later, the A should be available here in measure 82.

86. The trumpet's third note is written as an E in the parts, but otherwise the trumpet line doubles the trombone at the octave. The change of the third note to D is therefore justified. This is a place where there was a difference between the two copies of the score. In the submitted copy, there are several systems in which the trombone 1 part was blank and the trombone, bass trombone and tuba parts all on the wrong line. Though this mistake thankfully does not exist in the parts, it is the kind of error that makes editing this literature so challenging and important.

99. The bass part here (and repeated in measure 100) has an F on the second note. All other notes in the chord indicate a dominant-seventh sonority with a root of A-flat. As the sixth of that chord, F would normally occur in the treble voices; in this case it appears in flute 3 as an upper

neighbor. In addition, the cello part has a sustained E-flat, making the F in the bass a rather muddy orchestration due to the proximity of these pitches. As such, the second note in the bass part has been changed to an A-flat an octave above that on the first beat.

101-105. In the bassoon part, this phrase was originally left out completely. It seems that it was discovered before being submitted for publishing and the missing music added to the bottom of the same page, instead of simply rewriting the page with the correct music. There is an asterisk marked in pencil but no further instructions, leaving it up to the player and/or conductor to understand that the part needs to be read, in effect, out of order. This is another simply fixed mistake that, when left for the musicians to solve, is bound to waste plenty of rehearsal time and degrade the piece in the estimation of all involved.

123. It is suggested that the movement of the suspension (G to F#) in the violin parts should be emphasized. During the recording process, this often sounded like a mistake. The isolated range, the lack of instruments doubling this gesture, and presence of the trill can all aurally obscure the pitches.

146. A sharp was added to the C in the clarinet 2 (now concert B). Many other instruments are playing a concert B in this chord and B-flat is completely absent.

213. Oboe 2 has a C-sharp as its second note, but the prevailing harmonic pattern in the clarinet has a C-natural (spelling out a dominant-seventh with a root of D). The sharp is therefore marked in parentheses and the decision left to the discretion of the conductor.

255. This is the start of a section of music that is marked as an optional cut in the score that extends to measure 411. Extant commercial recordings of *Imágenes* have opted to cut this section of music, but the new edition makes no such recommendation. This is mostly based on an explanation provided by Micaela Huízar: the option to cut the section was principally to

shorten the piece for the initial performance of the work (1928) in which only excerpts of the piece were performed. There is no evidence to suggest that the cut was put into effect at the first full performance (1929).[114]

414. In violin 1, the third and last note of the measure IS written as an E-flat in the score but a D-flat in the parts. measure 260 has the same pattern accompanying the same chord, so measure 258 was changed to a D-flat instead of an E-flat.

442. In the parts, horn 1 has a written E-flat with a D grace note and horn 2 has a written A-flat with a G grace note. The score has an attempted pencil correction to written D-flat and F respectively, and this correction makes sense with the prevailing harmony in the string accompaniment, namely a concert G-major triad. The pitches of the grace notes are harder to determine. Since the interval between grace note and principal note is a half step in both cases, it would make sense to preserve that intervallic relationship. This would suggest grace notes of C and E (in horn 1 and 2 respectively), but the first measure of the phrase (bar 283) which contains the same chord uses a written C-flat instead. Though the new edition uses C-flat for this grace note, the discretion of the conductor is recommended. In fact, with anything less than excellent horn players performing the passage, these grace notes are likely to distort the harmonies due to the difficulty of performing such a passage in that range without dominating the texture. Removal of the grace notes is again up to the discretion of the conductor, but recommended in certain cases.

453. The trill in violin is resolved in a way that might (to the ears of some) obscure the principal line echoed in violin 2. A solution for this involves removing the quarter note in the last beat of measure 297 and simply extending the trill on F (to G-flat) all the way until the downbeat of 298.

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[114] Huízar, 61-62.

An *ossia* appears in the score of the new edition to reflect this option, again at the discretion of the conductor.

462. In the woodwinds, triplets are not explicitly marked in either the score or the parts. There are several other places where tuplets are clear from the beaming but not marked with a number. All such places have been clarified in the new edition.

464. The timpani in this measure is crossed out in the score by a line written in pencil. It is not crossed out in the parts. It seems like a logical place to add the timpani, but half-note triplets like these are numerous in this section and none of the others include the timpani. Of course this may be due to the limited pitch choices on the timpani, and so it has been left in the new edition with a note to the conductor.

483. In all three flute parts, the ascending scale has a C-natural in the parts. All other parts indicate a C-sharp in the corresponding places. Since the prevailing harmony includes C-sharp, all the flute parts are changed to a C-sharp.

542. In horn 4, the second half-note is clearly an A in the part; the score has a correction in pencil changing it to F-sharp. A doubles horn 3, whereas F-sharp completes the G-major harmony. The new edition uses F-sharp (concert B) for the latter reason.

549. The downbeat in the viola (both part and score) is a D, but its doubled pair (the lower cello part) has an E-flat with the remainder of the passage identical. Recall from chapter 6 that the corresponding place in the woodwinds and the beginning of the Cabalgata had an E-flat, despite the fact that the underlying harmony was G-minor. Given the similarity of the cello part paired with the E-flat in the previous passage, it is suggested that this downbeat in the viola be E-flat.

582-586. These measures are explained in detail in Chapter 6. Most of the problems explained there can be alleviated with a good understanding of the problematic voice leading and a careful

balancing of the chords on the part of the conductor and/or the woodwind section. Nevertheless, *ossia* options have been added to the new addition which solve the problem more completely but alter the timing of the suspensions from the original score.

594. The first violin has D-natural, whereas the other instruments with the melody have D-sharp. Given the D-sharp in the parts spelling out the B-dominant-seventh chord, it is clear that the sharp is simply missing in the violin 1 part. The sharp has been added in the new addition.

595. Clarinet part is originally marked "unis" but the word "solo" is written into the score in pencil. The score gives no indication of how many clarinets are supposed to play. The fact that the melody is doubled in the horns makes the clarinet doubling seem correct for the sake of balance. Therefore, the passage is marked "unis" to indicate that both clarinets play.

598. The clarinet part does not indicate a sharp on D but the score does. From the doubling of the horn part, it is easy to determine that D-sharp is the correct note.

650. The grace-note scales in the woodwinds differ from one another significantly. All the scales start on G, but all three have a different set of accidentals. The flute appears to have B-flat and E-flat, although the accidental on B is unclear in the parts. In contrast, the oboe has a major scale (B-natural and G-sharp) while the clarinet appears to have the same as the flute (though the accidental on the written C is also unclear).

Translations and Markings

The problem of missing or mismatched articulation is common in *Imágenes*. In addition, many of the instructions typically written in Italian are written in Spanish. This list covers

articulation changes reflected in the new edition as well as translations for some of the Spanish instructions.

Measure

20 Translation: *quitar sord de uno por uno = remove mute one by one*

34 Translation: violins *divisi a 2*

49 The piccolo part was marked with accents but only for one measure (with a repeat sign on the second) and no indication that it continues (such as *simile*). Accents have been added in the new addition to reflect the pattern in the other parts.

55 Translation: In 4, *pesante* (in low strings)

99 A dynamic was missing; *mp* was added to the score

123 Translation: *in 4*

123 Translation: platos con el palo = cymbals with wood part of stick

127 Bowing in groups of two was added in the violins

151 *In 1*

161 Oboe. 1: *scherzando*, *p* (not *pp*)

173 Oboe 1: slur marked on first 2 notes

174 Oboe 2: same as above

174 Oboe 1: accent downbeat

175 Oboe 2: accent downbeat

177 *p*

178 *pp*

186 Accents were added in the woodwinds (to reflect violin articulation)

244 Violas: *pp* (not *p*)

246 Triangle: *ppp*, should have dots

250 *poco rit.*

429 Translation: tambor sobre el platillo = stick on the bell

431 Translation (Violin 1): *bien legato*

439-40 In the woodwinds, *tenuto* was added.

443 Dynamics and articulations in the woodwinds were made uniform

447 Violin 1: accents put on downbeats through 449

447 Violin 2: accents in 447-450, no accents in 451-453

456 Translation: tambor sobre el platillo = stick on the bell

476 *In 1*

486 Allegro Vivo (Tempo I)

508 Triangle: *pp*

537 Oboes: *pp*

553 Violins / Violas / Cellos: *p*

568 Woodwinds: accents put on all parts in order to make uniform

577 Violin 1: *cantando*

590 *ma sempre pianissimo* was added to *col legno battuto* to make one marking

614 Strings: *mf*

Conclusions

The editing procedures and analytical approaches used here are time-tested and familiar. However, because of the strong influence of nationalism in Mexico, pre-nationalist works are often regarded as inauthentic and therefore ill-deserving of serious academic attention. A qualified editor outside Mexico perhaps can be more objective about the value of the work, but it can also take more time to become familiar with the particular aesthetic and technical background of the composer. Compared to the process of editing European works, there are far fewer models to examine; this constrains the editor to make calculations based on small amounts of information. Having worked on this piece of music as an assistant conductor, producer and performer helped me to attain insight into its particular character. Every decision is meant to preserve the integrity of the work while clarifying the composer's intentions and making it more performable in a modern context.

Imágenes is only one example of many pieces that make up a body of work largely neglected even in Mexico and virtually unknown outside of the country. The specific problems regarding engraving, publishing, distribution and recording discussed in Chapter 6 apply to many Mexican works written in the first half of the twentieth century and even some of those written in the second half. These problems are not limited to Mexican works, and if works from across Latin America were edited in the same fashion as the work presented here, some of them might enjoy a more respectable place in the repertoire of major orchestras all over the world.

There are many practical obstacles to overcome before this idea can be brought to fruition for any single piece of music. First, those who hold the rights to these works have to be willing to grant access to archival materials that will enable the editing to be done properly in

accordance with the composers' intentions. Second, a musical professional that understands the musicological and compositional subtleties must have the means and motivation to complete the necessary editing procedure. Third, information about the work (including publishing info, if applicable) must be easily available on the Internet. Most important in this regard is the availability of a recording for perusal, preferably one made either in the last several decades or a computerized realization of the score (which is often better in quality than an older acoustic recording). Fourth, the publisher must be committed to the active distribution of the work or the holder of the rights must be willing to retract rights from the publisher and self-publish instead.

There are many reasons that overcoming these obstacles in the present day is critically important. The first set of reasons is logistical in nature: the Internet is radically transforming the publishing and recording industry. Those who program orchestra concerts (conductors and artistic administrators) naturally tend to choose music that has a proven track record of success with audiences, donors, and the press. An unfamiliar work has to be examined closely and without too much extra effort. If recordings or scores are absent from Internet search results or otherwise unavailable, those works are likely to be dismissed from consideration prematurely. This leads to a narrowing of the standard orchestral repertoire in an age in which it should be broadening, since the availability of information has led the public to view eclectic taste as the status quo.

The last point leads to a second set of reasons more artistic in nature. Orchestras know they need to reach a larger public, yet most of them stubbornly cling to the same European repertoire they have played for well over one hundred years. Though there are many good reasons for this (both artistic and financial), the net result is that few have found the magic bullet for attracting larger audiences. When South American repertoire is programmed, it is usually

part of a single concert or festival celebrating the culture of that region or country. This choice necessarily imposes stylistic constraints that tend to limit the choice of repertoire to pieces that sound "ethnic" in some way. In the case of Mexico, this means performing works which sound either like Mariachi music or that have the character of a percussive romp.[115] At the same time, in the United States the number of immigrants from South American (particularly Mexico) continues to grow and have some disposable income to attend cultural events. Individuals in this demographic likely have many reasons for not attending symphonic concerts, but one of them is surely the lack of repertoire which reflects their cultural heritage. I believe that orchestras could begin to occupy this growing cultural vacuum if they considered the arguments presented here.

Historically, there have been very few musicians, composers, or conductors of Hispanic origin visible to the public. The highly publicized entrance to the scene of Gustavo Dudamel (the conductor of the Los Angeles Philharmonic) has not greatly affected a shift in repertoire, though a few works from Latin America have enjoyed many repeat performances under his baton (most notably *Danzon #2* by Arturo Marquez). Other conductors such as Peruvian Miguel Harth-Bedoya have spent years advocating for and programming works by Latin American composers in both the United States and abroad. My hope is that more conductors born outside of Latin America will come to realize not only the artistic but also cultural value of programming works from this part of the world. I also hope that music from this pre-nationalist period is considered more carefully when programming concerts. Doing so might have a profound affect on an orchestra's ability to connect to the expanding population while at the same time attracting them to the European concert tradition.

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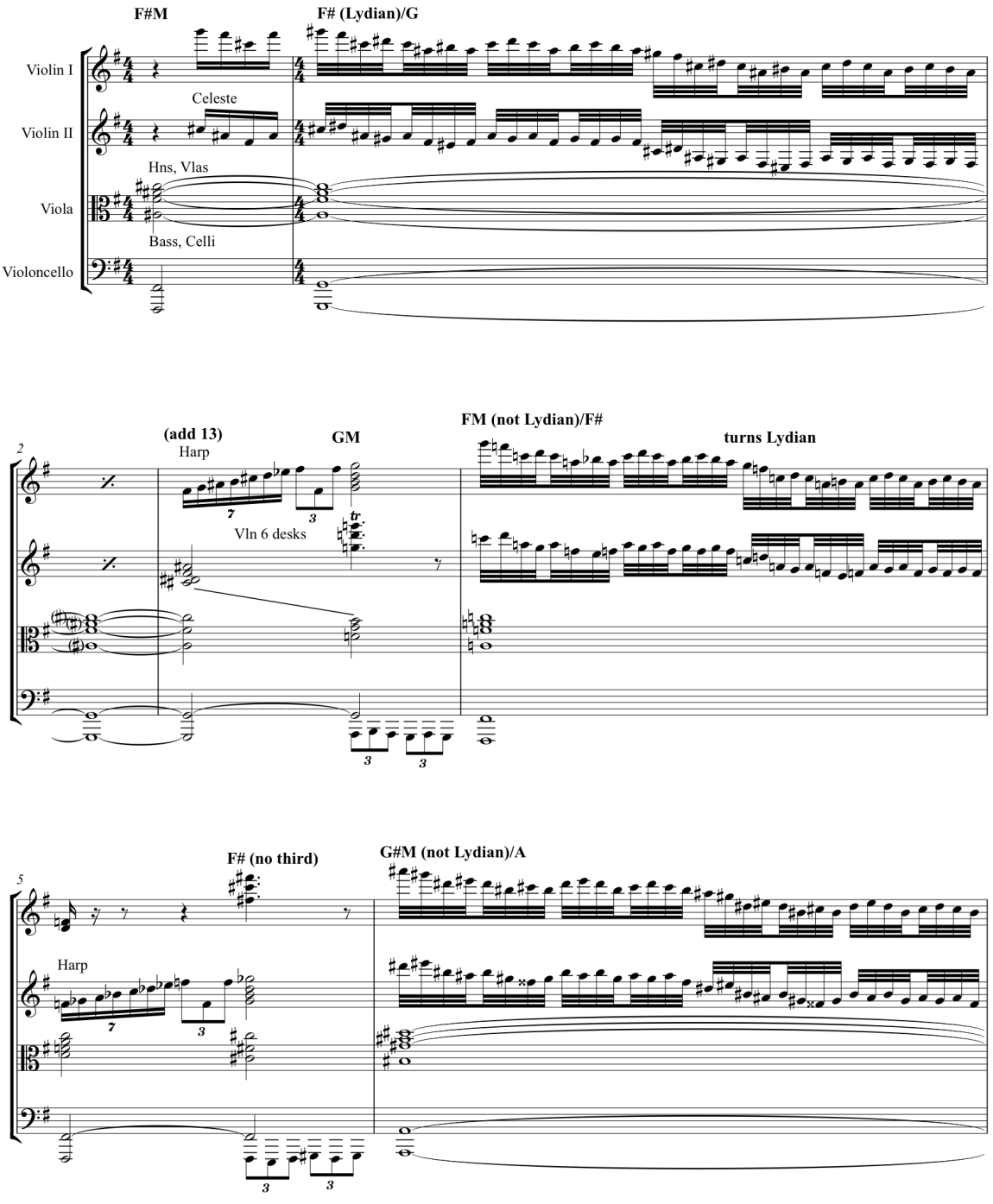
[115] In the case of the first, *Sones de Mariachi* by Blas Galindo is often programmed; an example of the second choice is Reveultas's masterpiece *Sensemayá.* These are both popular compositions in Mexico, and by no means am I arguing that they should not be performed. I am suggesting instead that there are far more choices that may not sound at first Mexican even to a trained ear and that such pieces (such as *Imágenes*) might enjoy more success when placed in a concert with European repertoire.

Appendix A

Reduction of the Introduction of *Imágenes*



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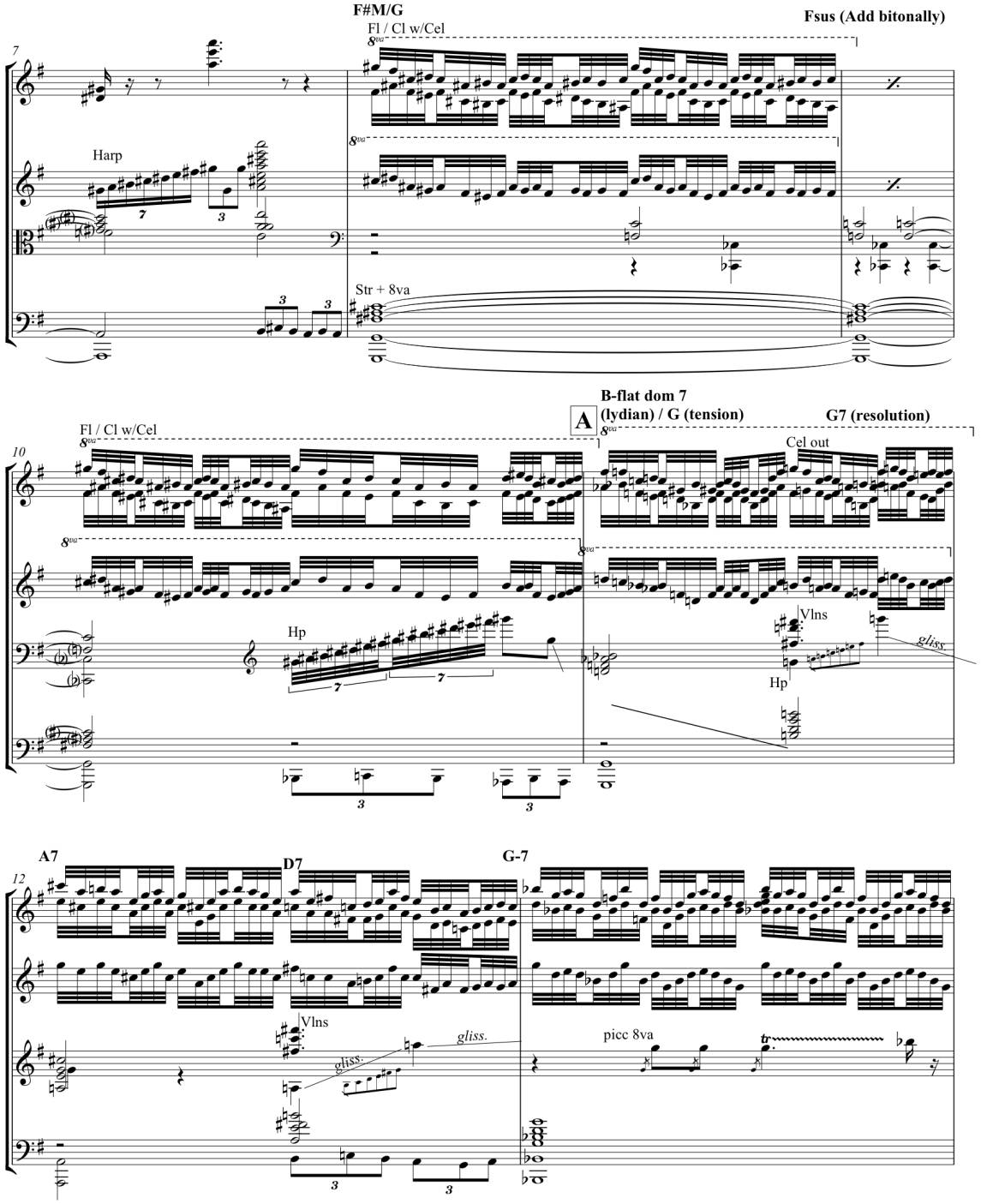
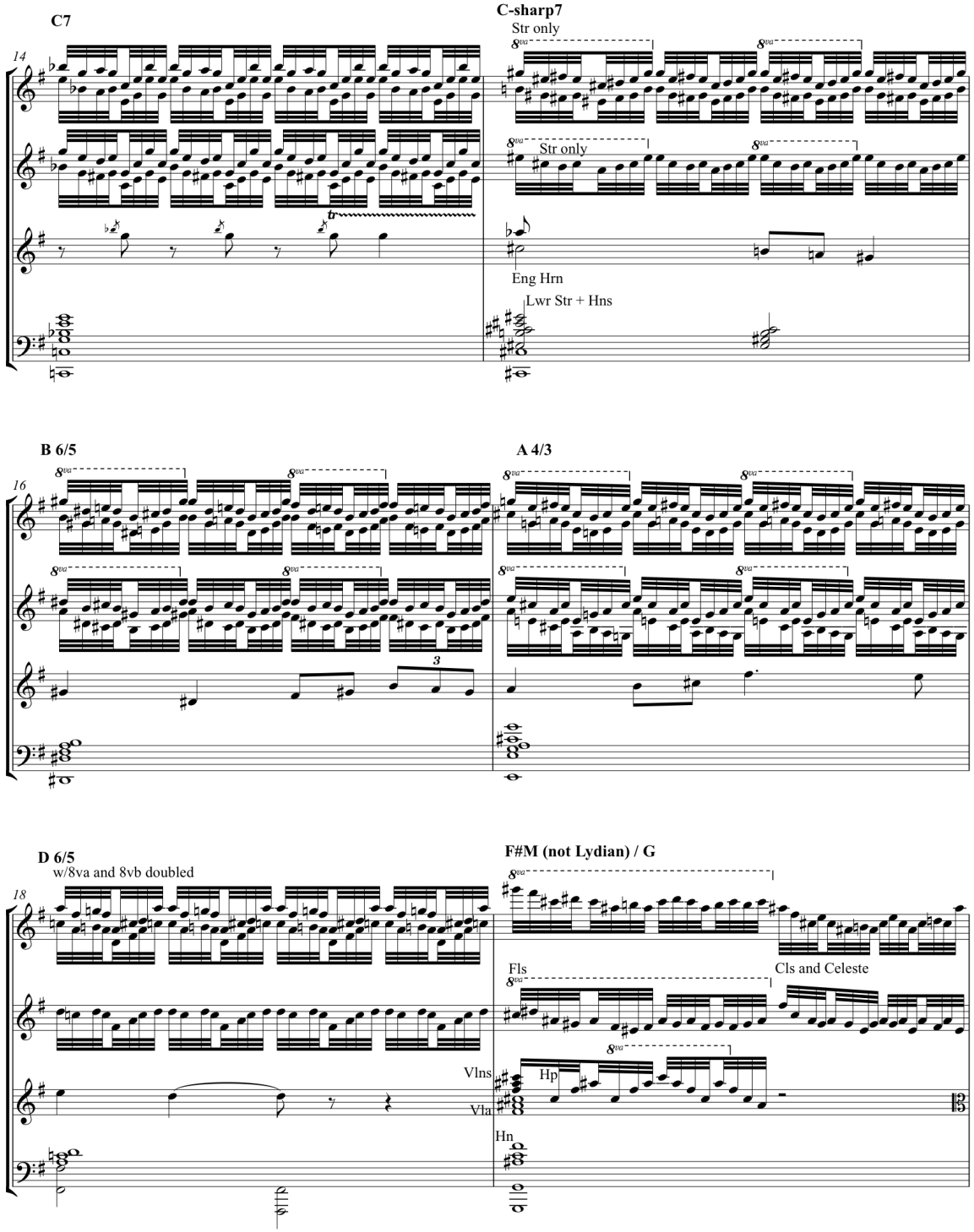
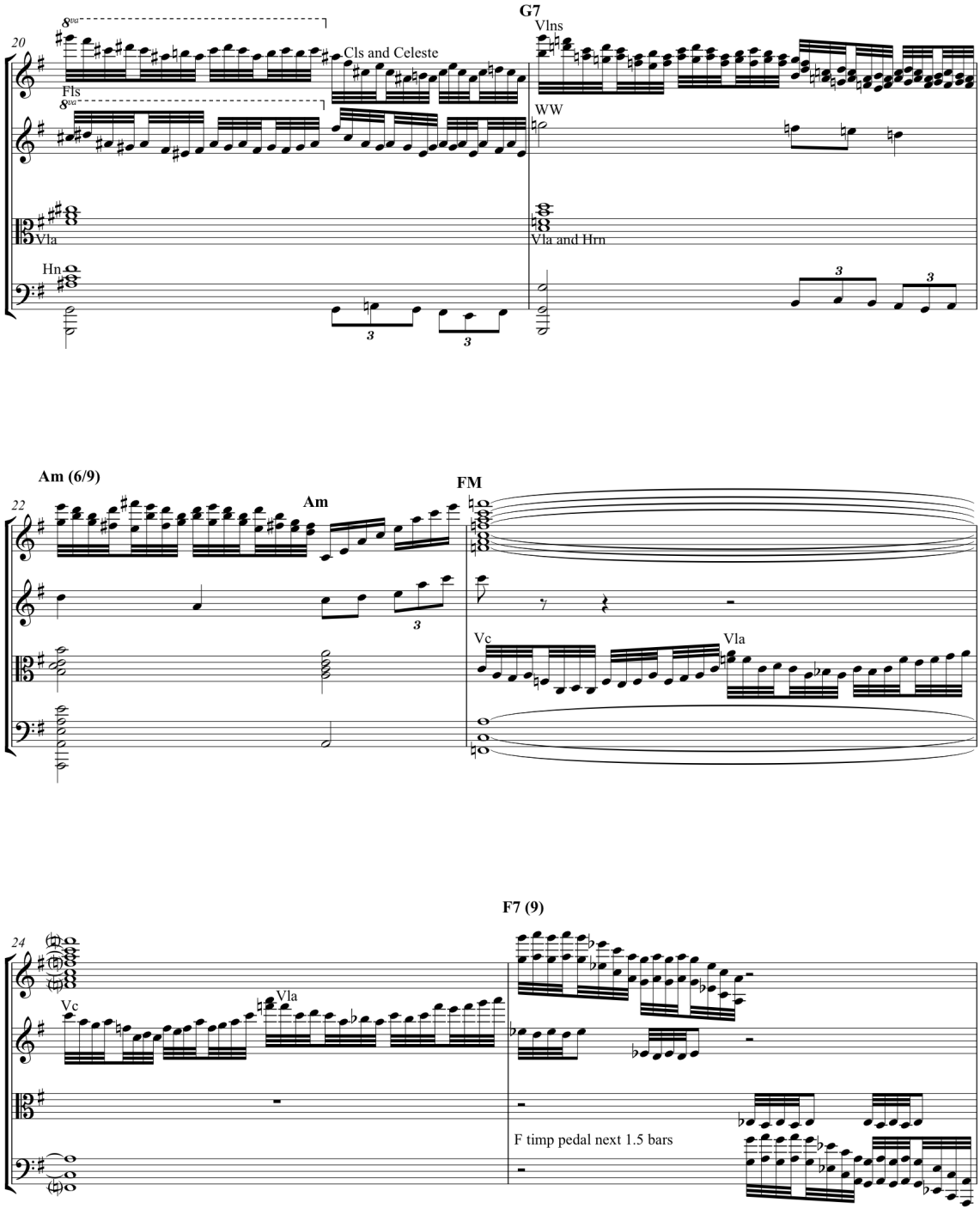
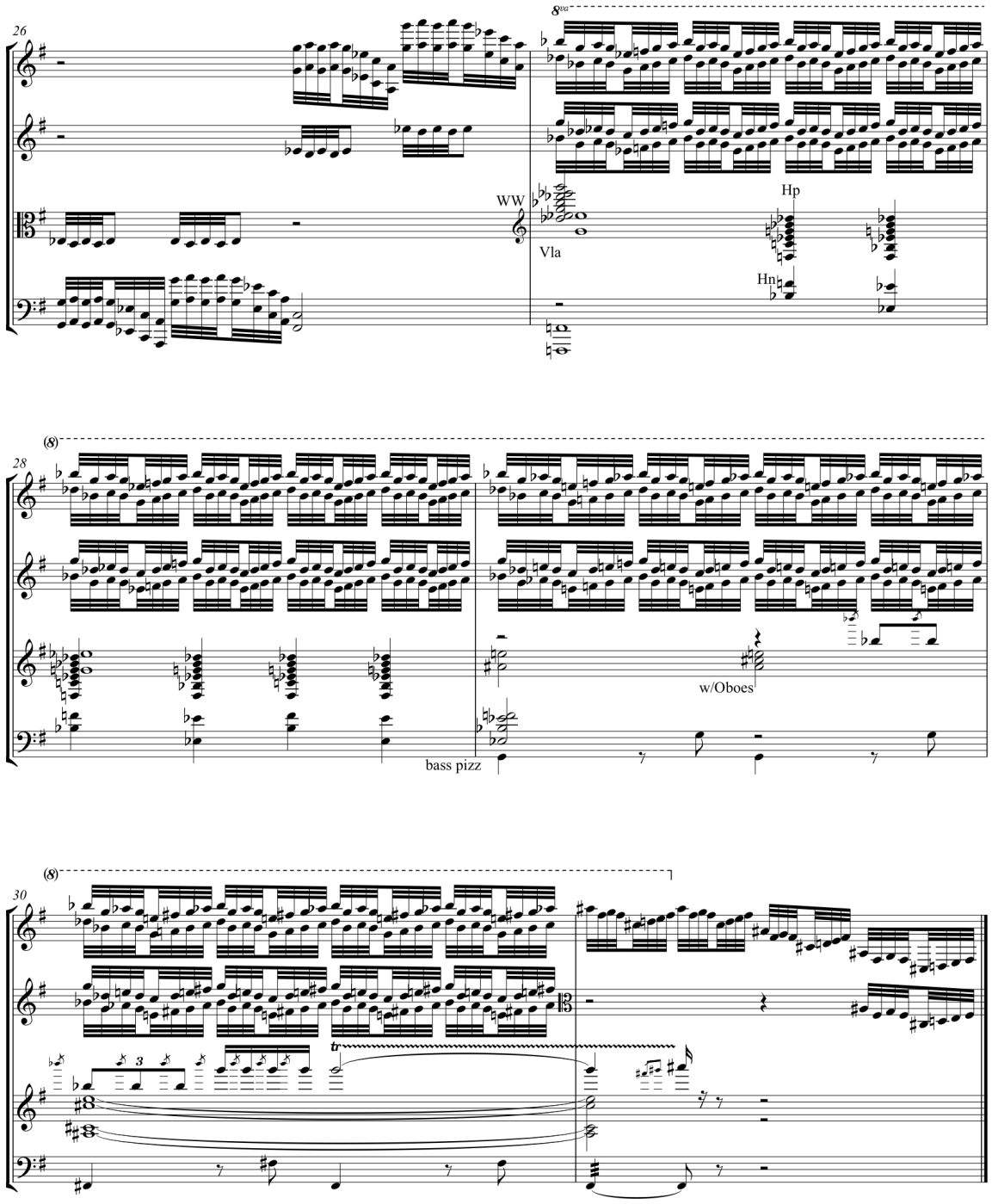

F#M/G
Fsus (Add bitonally)
Fl / Cl w/Cel
7
Harp
Str + 8va
B-flat dom 7
(lydian) / G (tension)
G7 (resolution)
A
Fl / Cl w/Cel
10
Cel out
Hp
Vlns
gliss.
A7
D7
G-7
12
Vlns
gliss.
gliss.
picc 8va


C7
C-sharp7
Str only
14
Str only
Eng Hrn
Lwr Str + Hns
B 6/5
A 4/3
16
D 6/5
w/8va and 8vb doubled
F#M (not Lydian) / G
18
Fls
Cls and Celeste
Vlns
Hp
Vla
Hn

4


20
G7
Vlns
8va
Cls and Celeste
Fls
8va
WW
Vla
Vla and Hrn
Hn
3
3
3
3
Am (6/9)
22
Am
FM
3
Vc
Vla
24
F7 (9)
Vc
Vla
F timp pedal next 1.5 bars

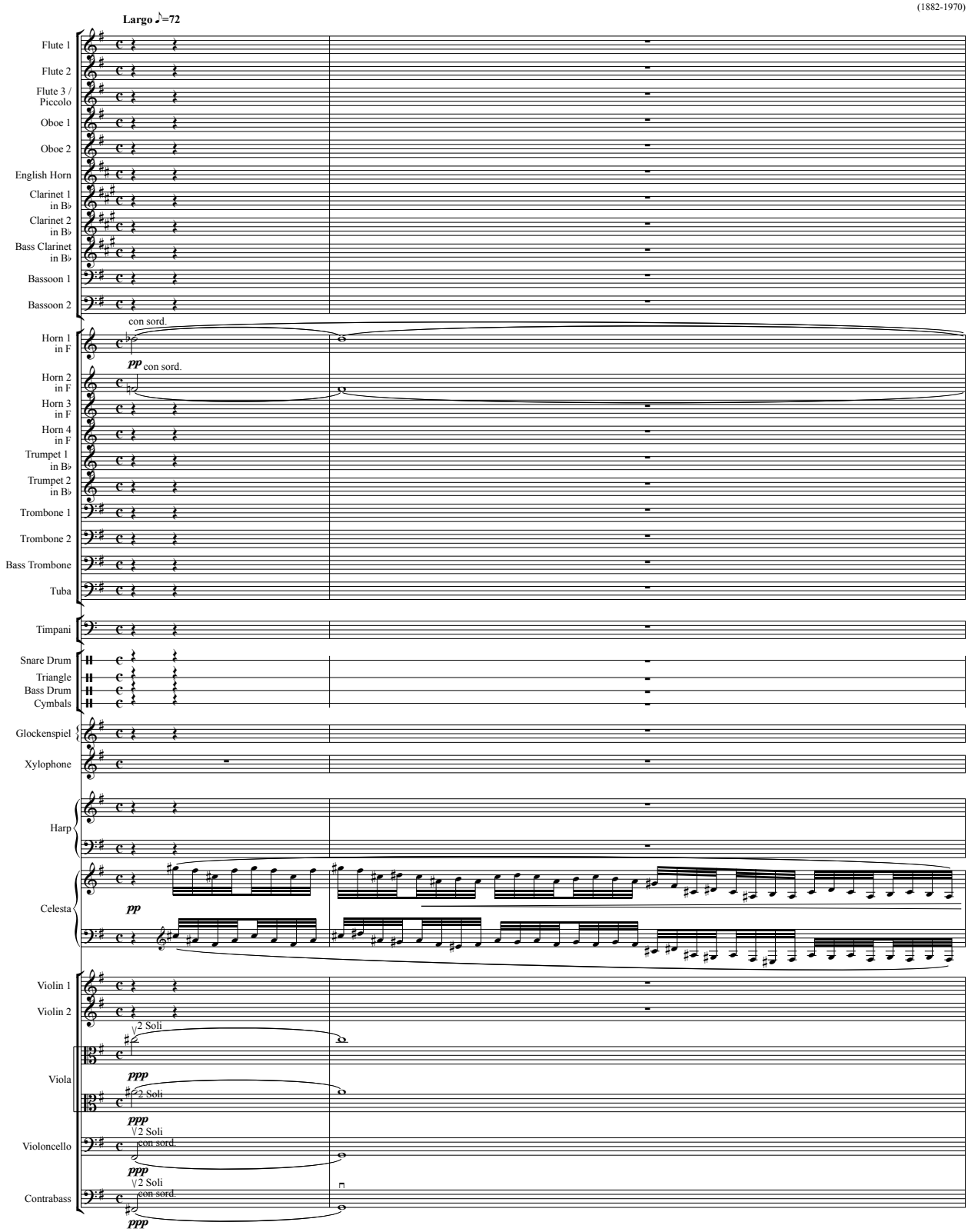

26
8va
WW
Vla
Hp
Hn
(8)
28
w/Oboes
bass pizz
(8)
30
tr

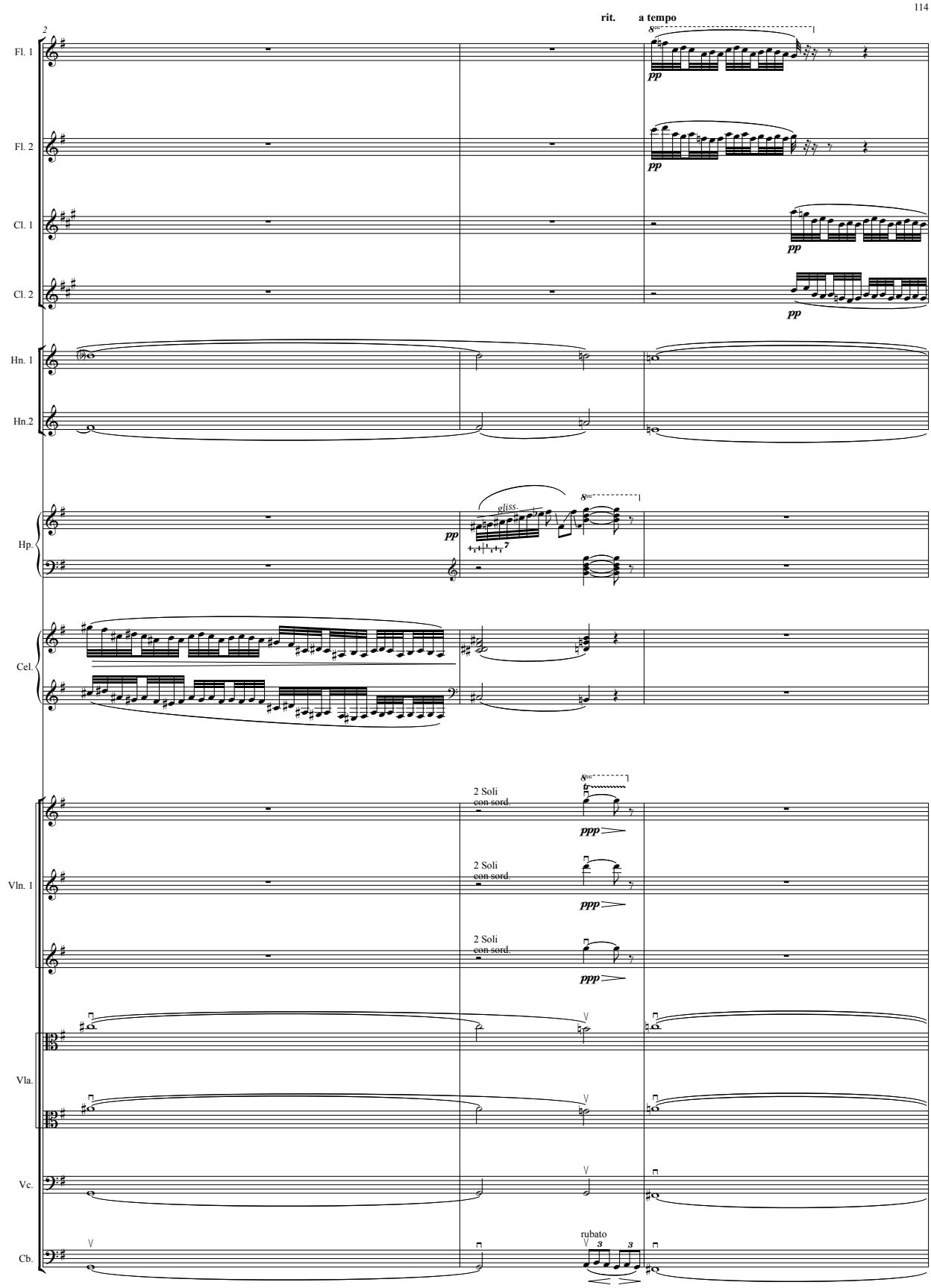
Appendix B

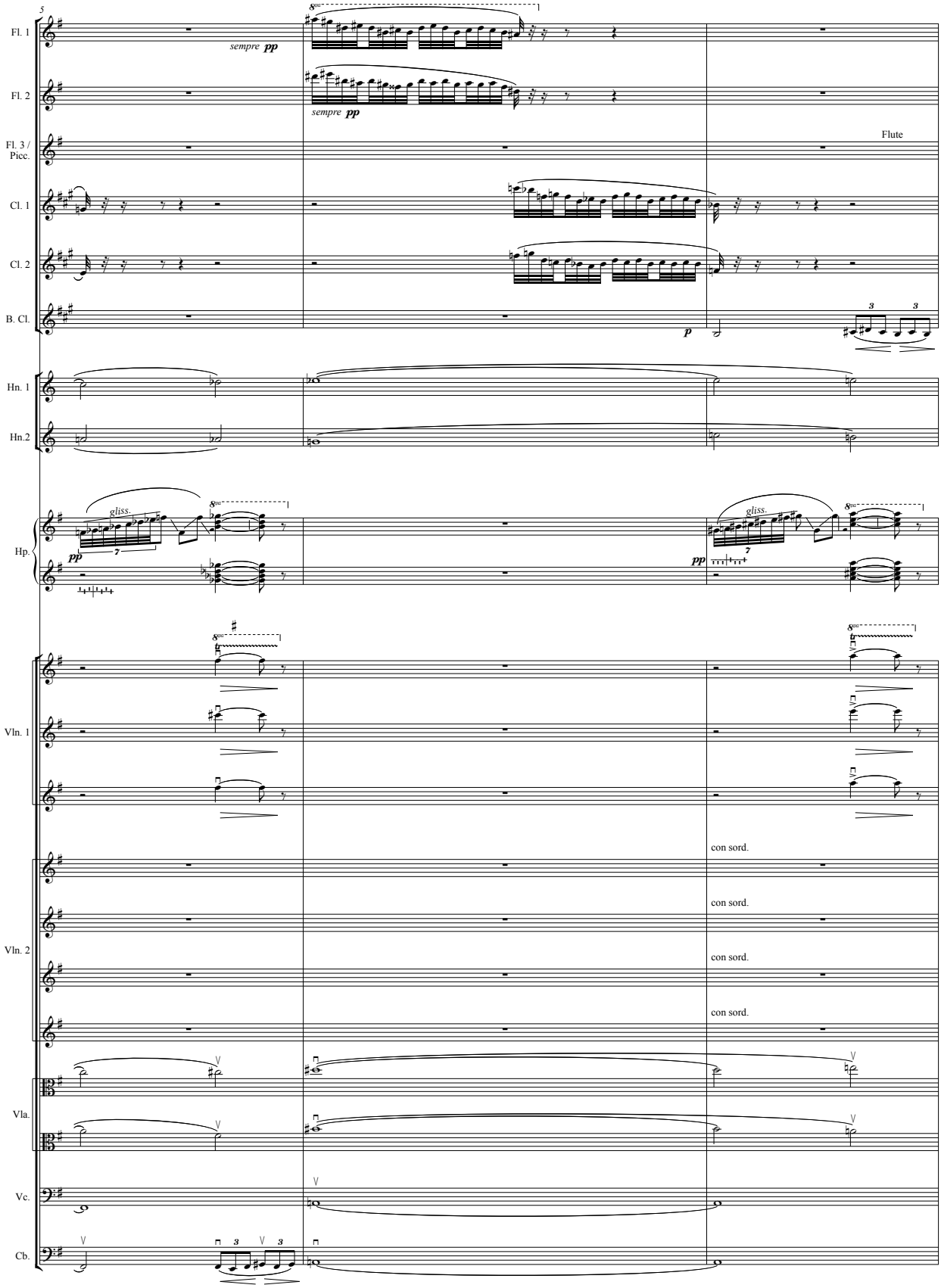
The New Edition in its Entirety

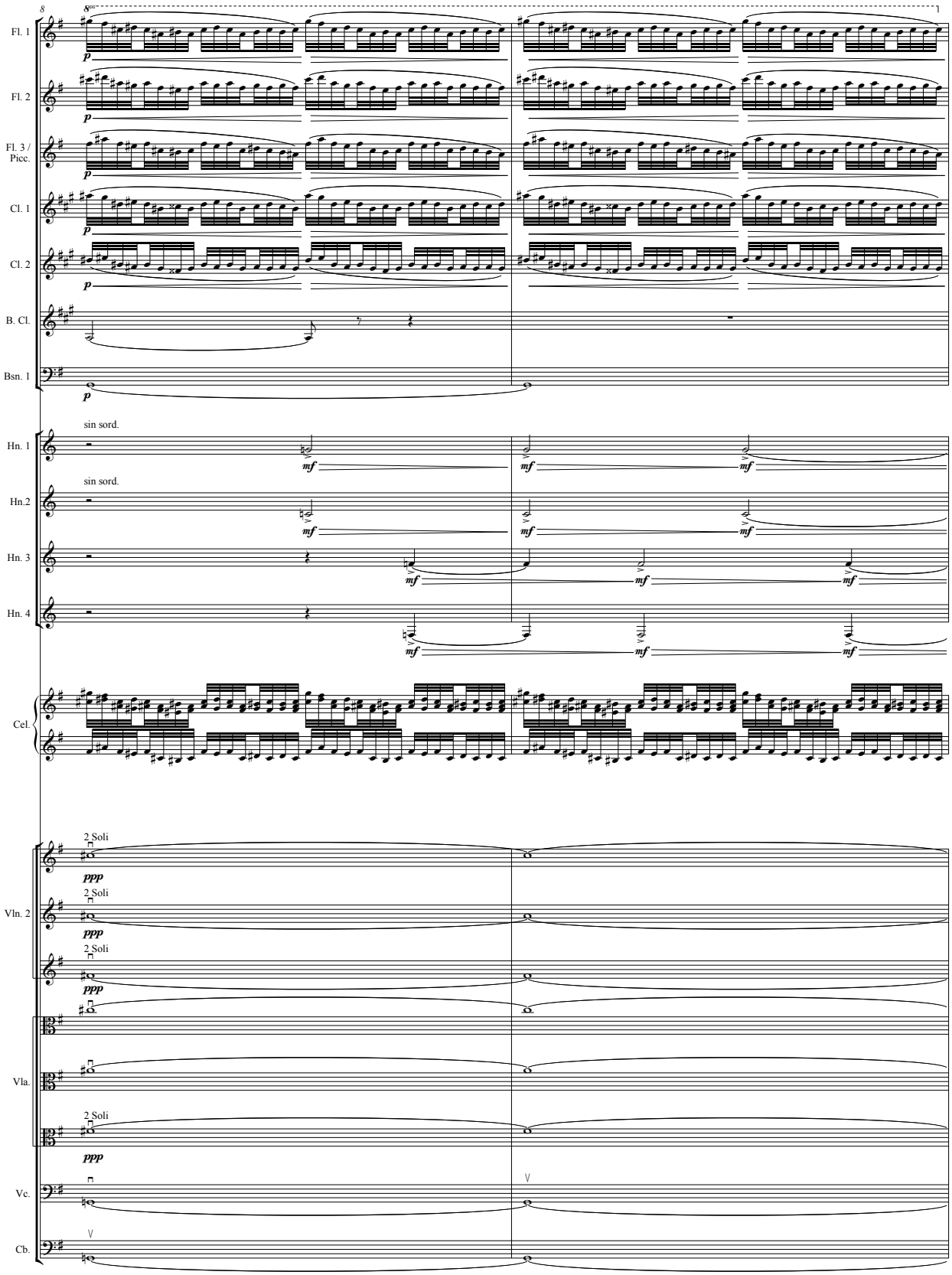
Imágenes

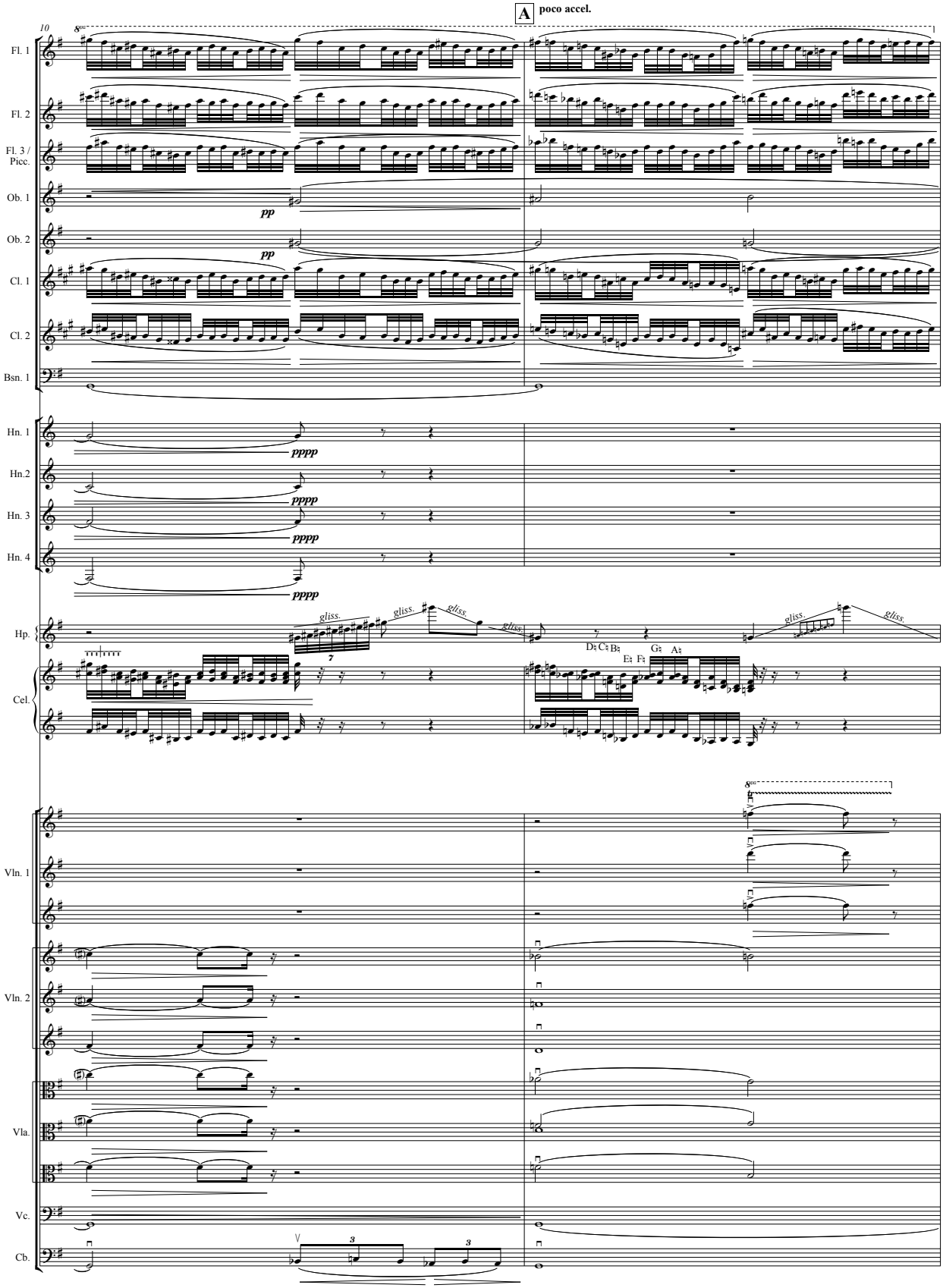
CANDELARIO HUÍZAR
(1882-1970)

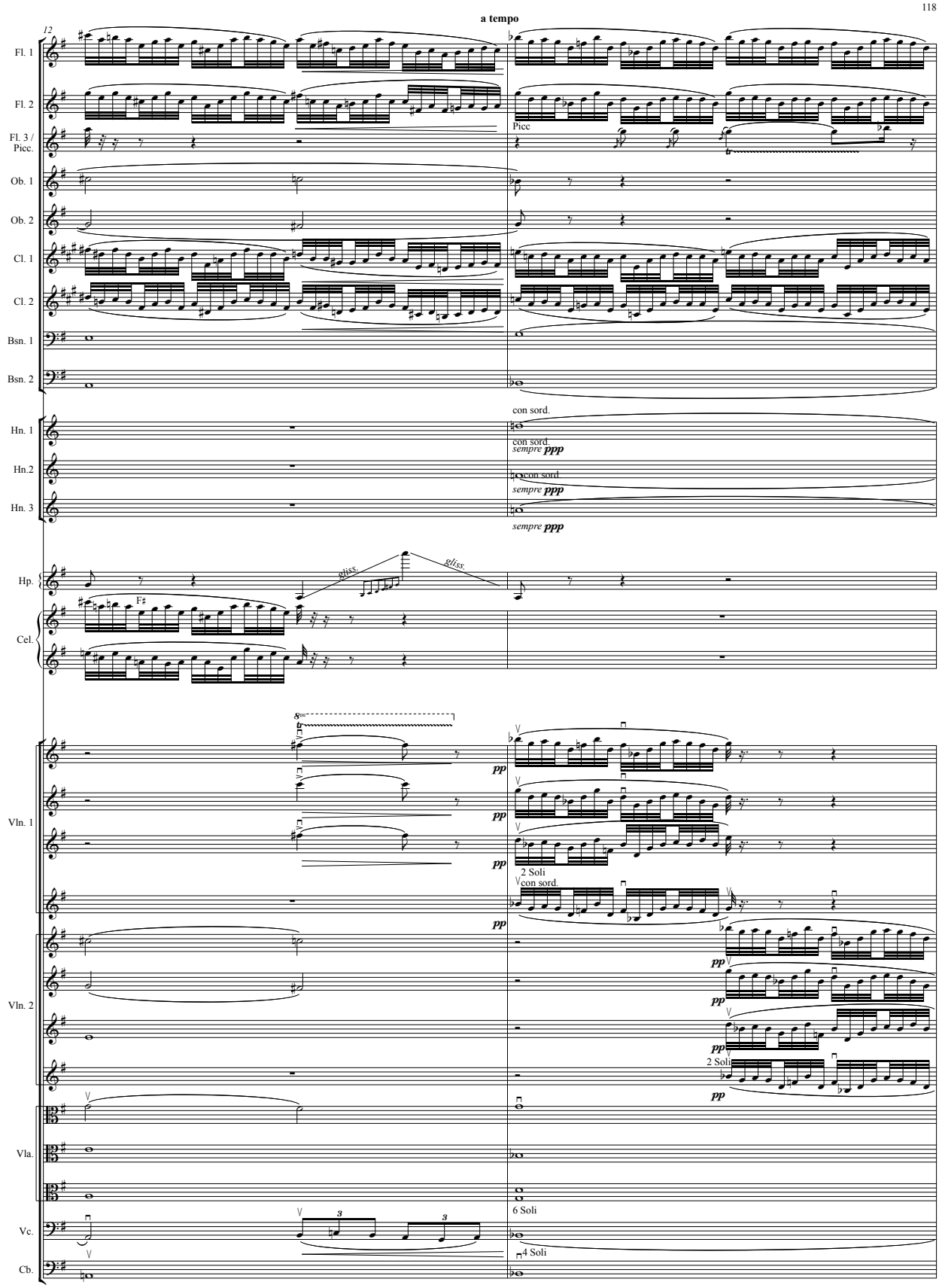


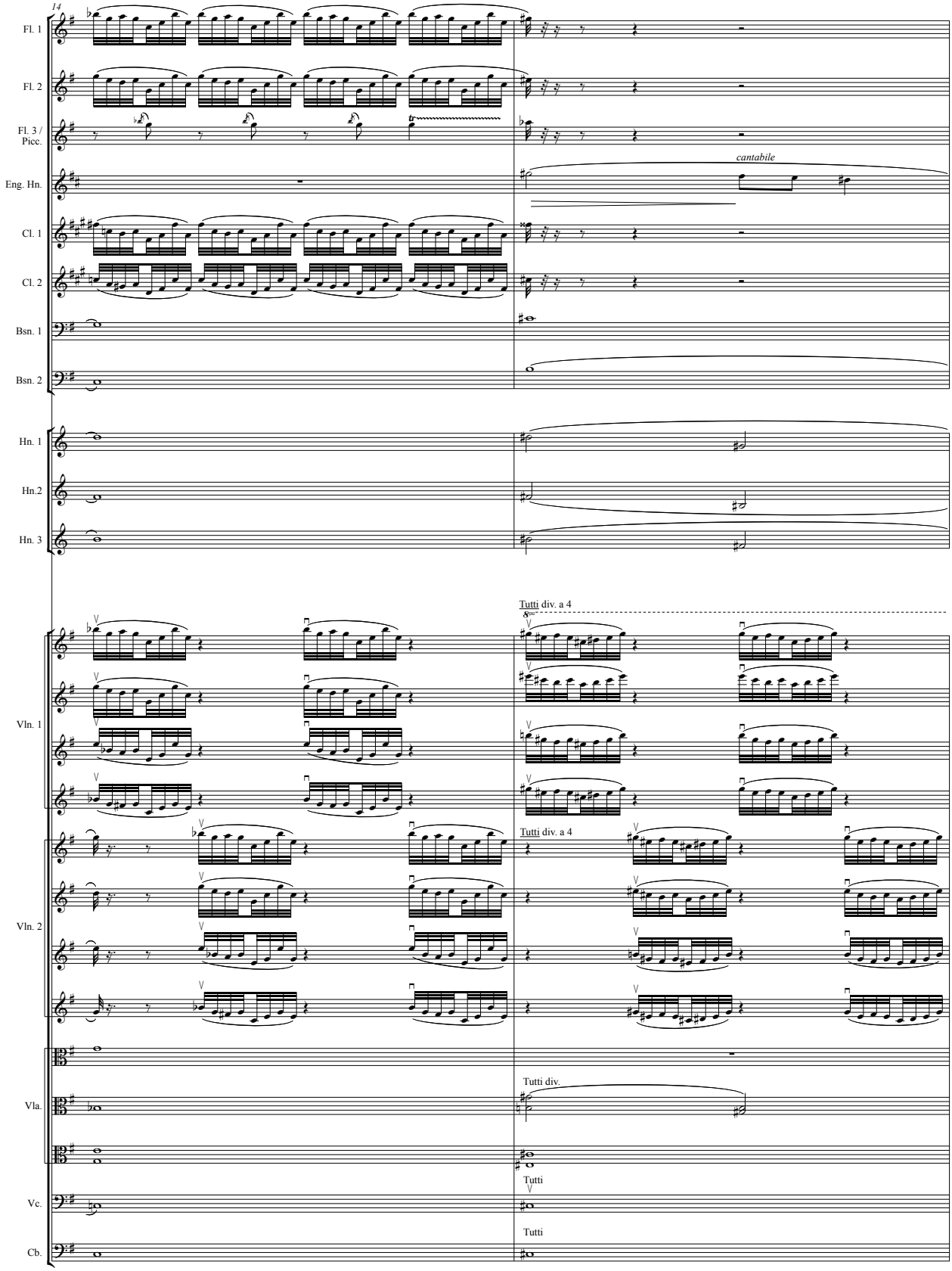

rit.
a tempo
2
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 1
Hn.2
Hp.
Cel.
Vln. 1
Vla.
Vc.
Cb.
pp
gliss.
2 Soli
con sord.
ppp
rubato

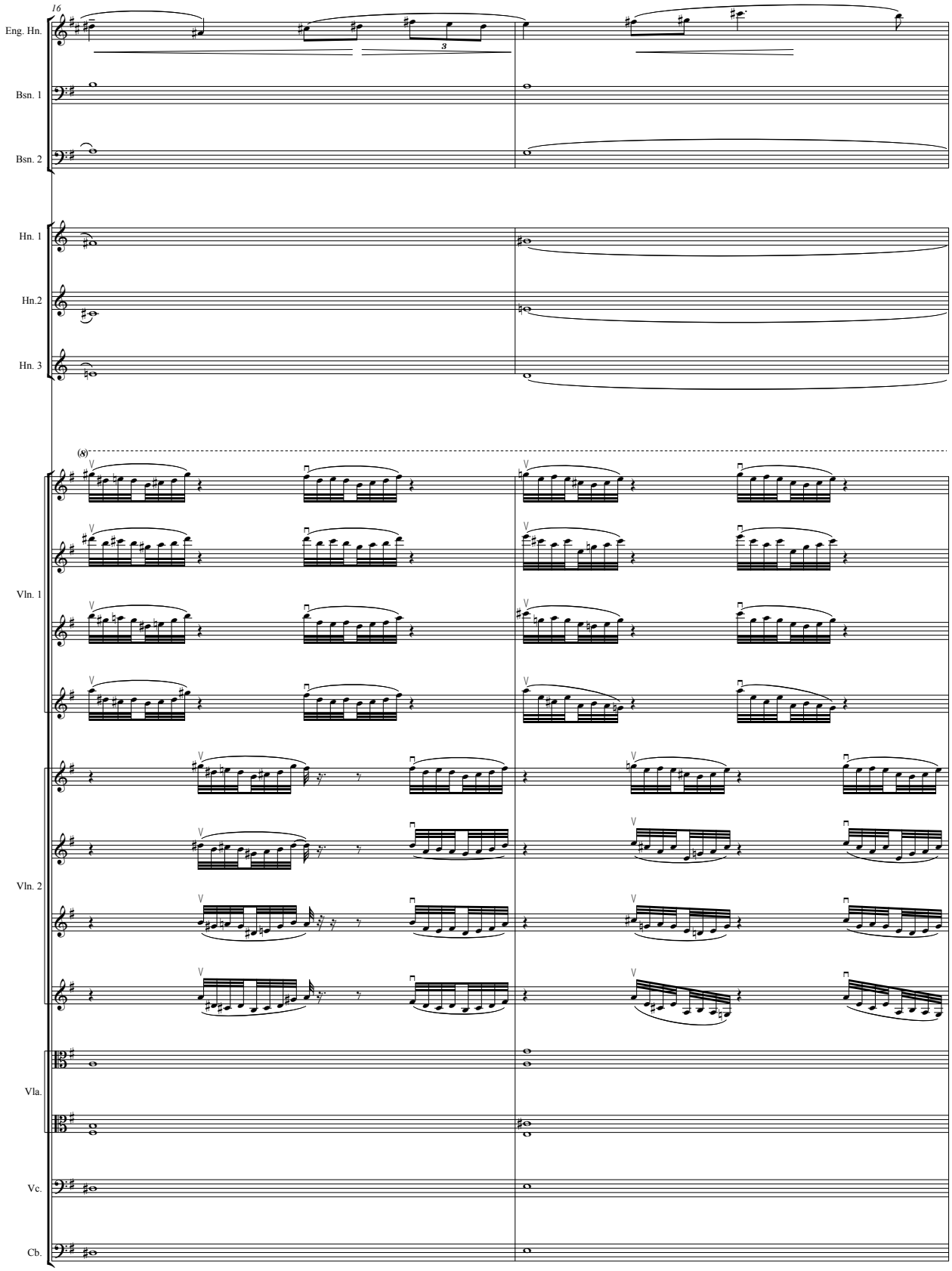

5
Fl. 1
sempre pp
Fl. 2
sempre pp
Fl. 3 / Picc.
Flute
Cl. 1
Cl. 2
B. Cl.
p
Hn. 1
Hn.2
Hp.
gliss.
pp
gliss.
pp
Vln. 1
Vln. 2
con sord.
con sord.
con sord.
con sord.
Vla.
Vc.
Cb.

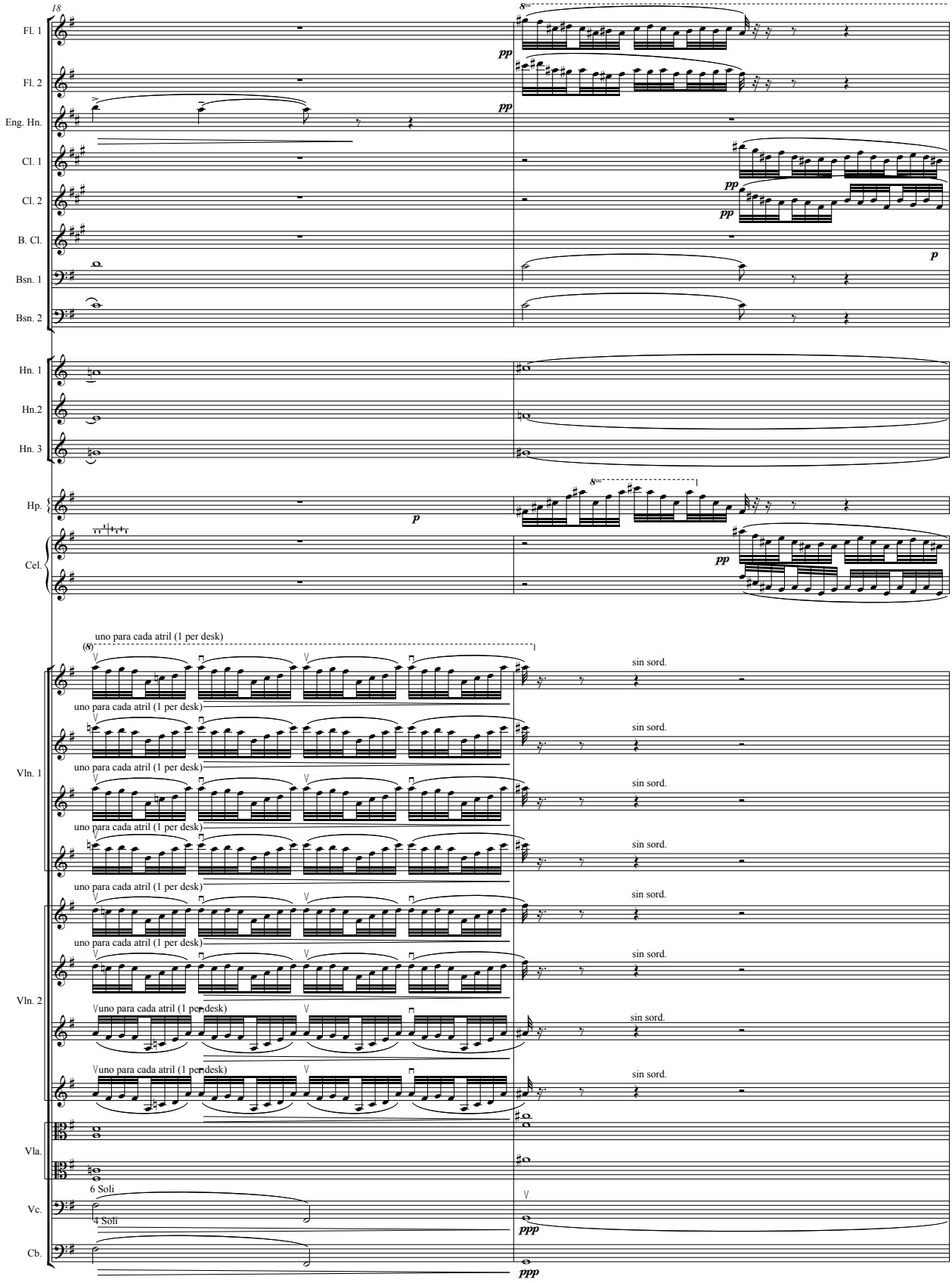

8
8va
Fl. 1
Fl. 2
Fl. 3 / Picc.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
p
sin sord.
Hn. 1
Hn.2
Hn. 3
Hn. 4
mf
Cel.
2 Soli
ppp
Vln. 2
Vla.
Vc.
Cb.

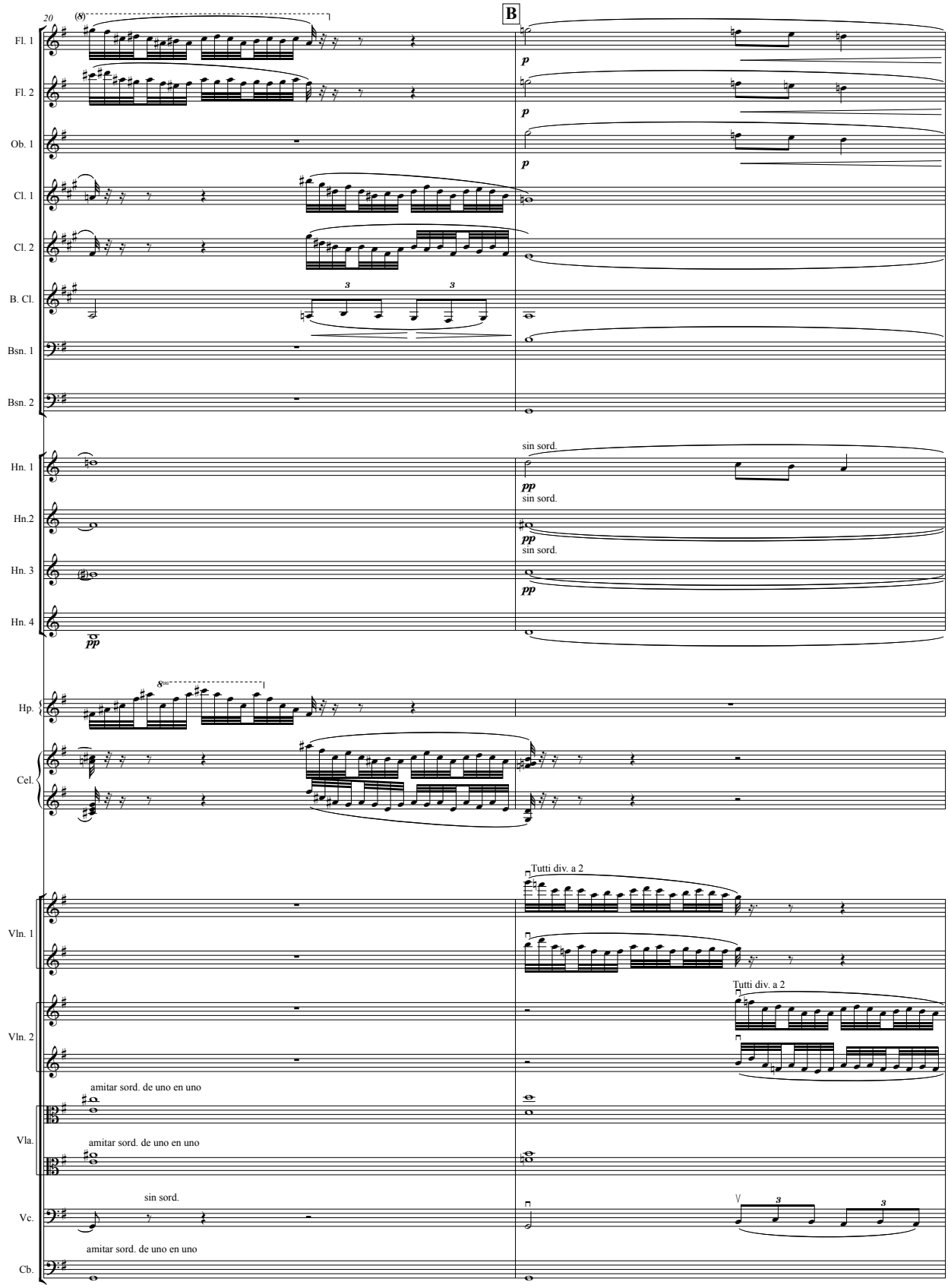

A
poco accel.
10
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn.2
Hn. 3
Hn. 4
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
pppp
gliss.
Dɨ Cɨ Bɨ
Eɨ Fɨ
Gɨ Aɨ

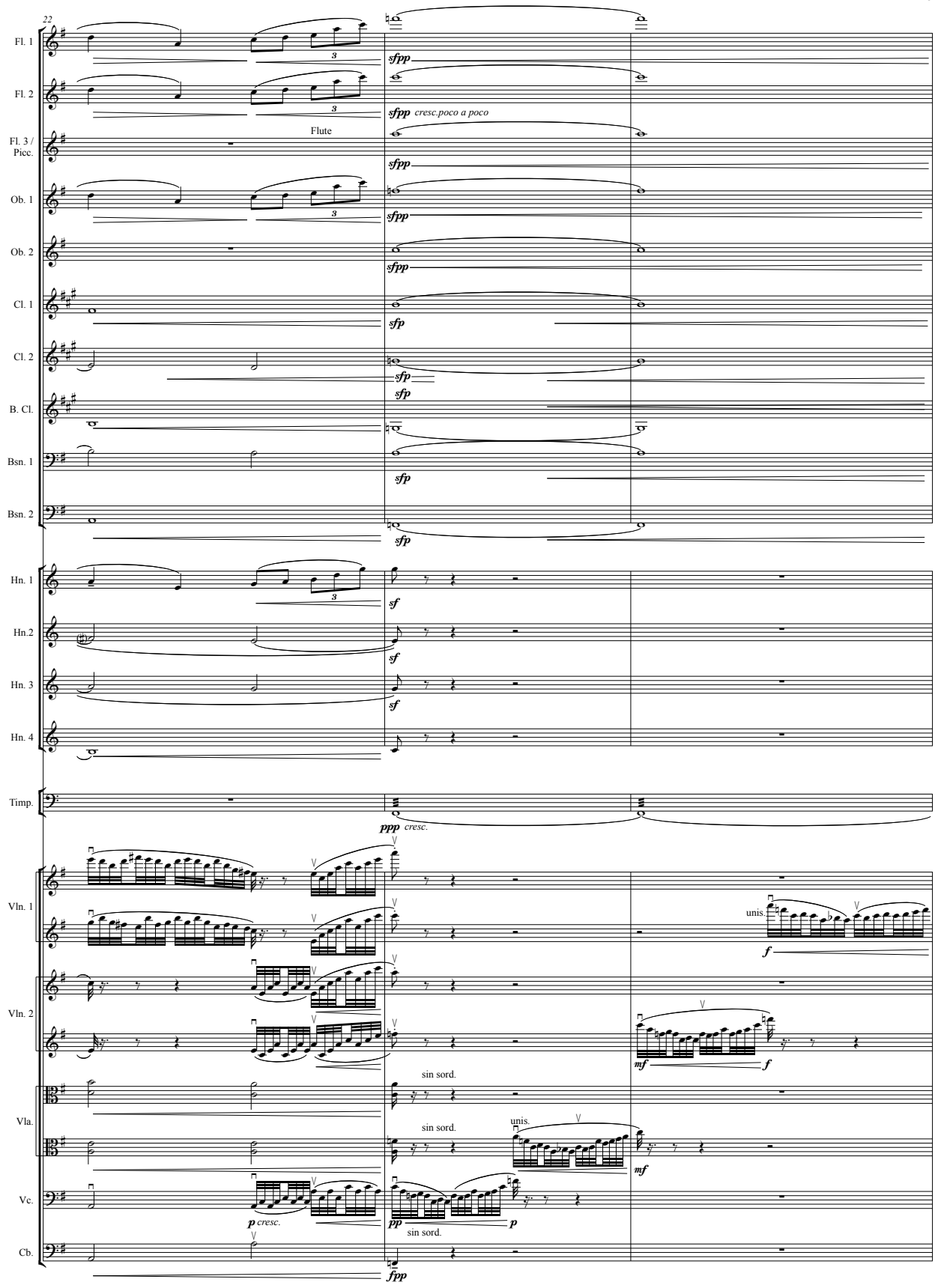

a tempo
12
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Picc
con sord.
sempre ppp
gliss.
F♯
2 Soli
6 Soli
4 Soli

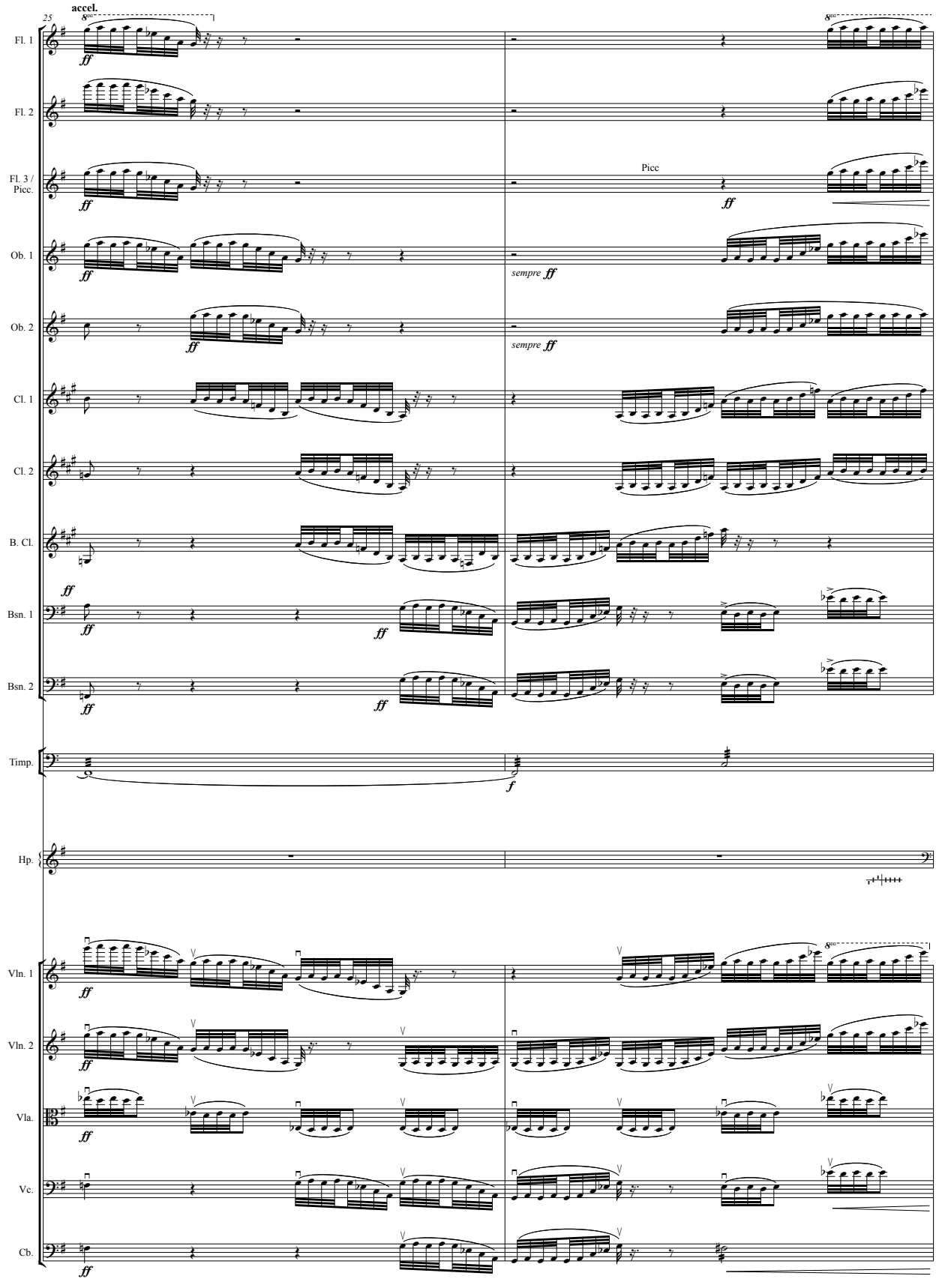

14
Fl. 1
Fl. 2
Fl. 3 / Picc.
Eng. Hn.
cantabile
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Tutti div. a 4
Vln. 1
Tutti div. a 4
Vln. 2
Vla.
Tutti div.
Tutti
Vc.
Tutti
Cb.

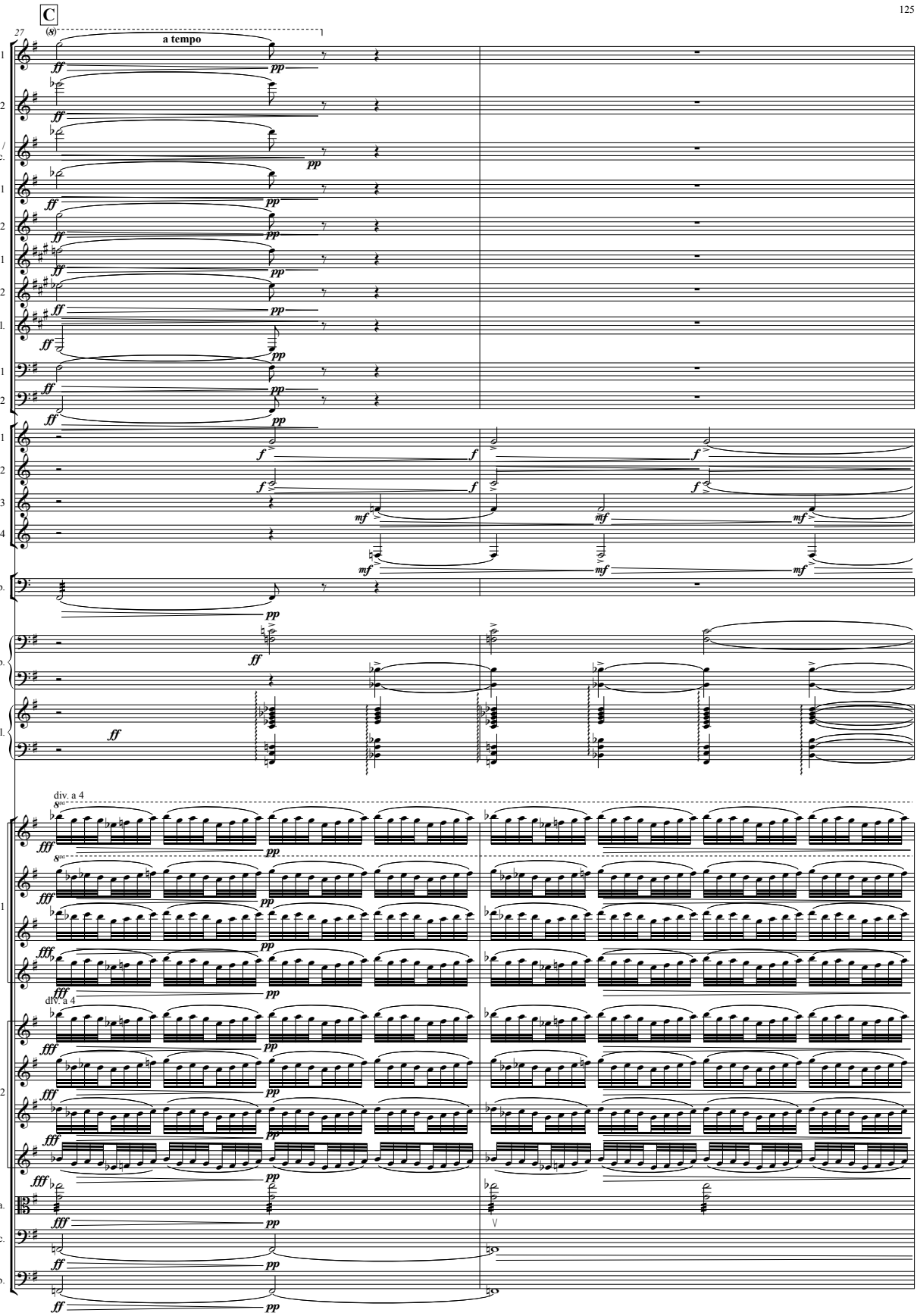

16
Eng. Hn.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
(s)
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

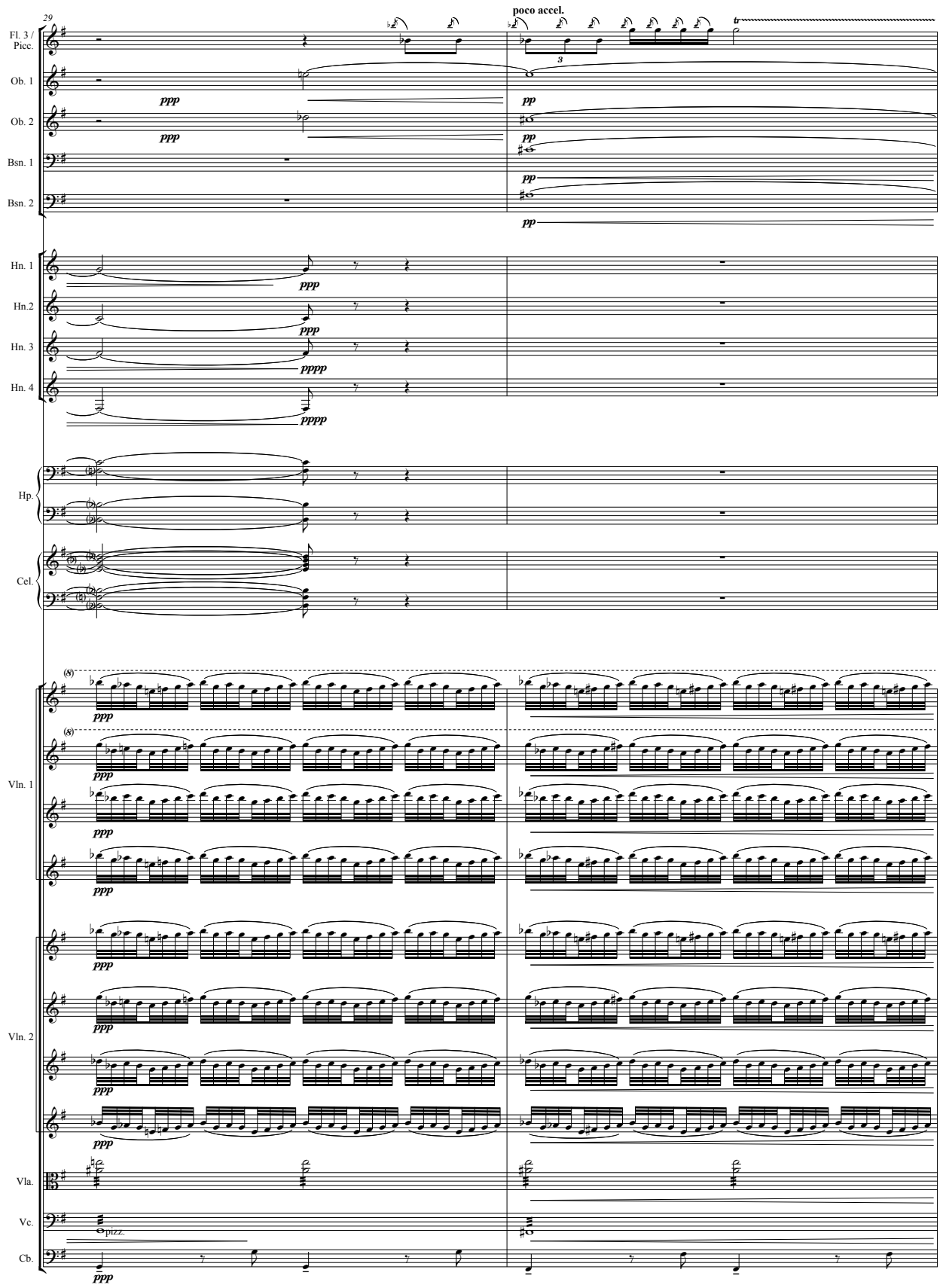

18
Fl. 1
Fl. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
p
ppp
8va
(8)
uno para cada atril (1 per desk)
sin sord.
6 Soli
4 Soli

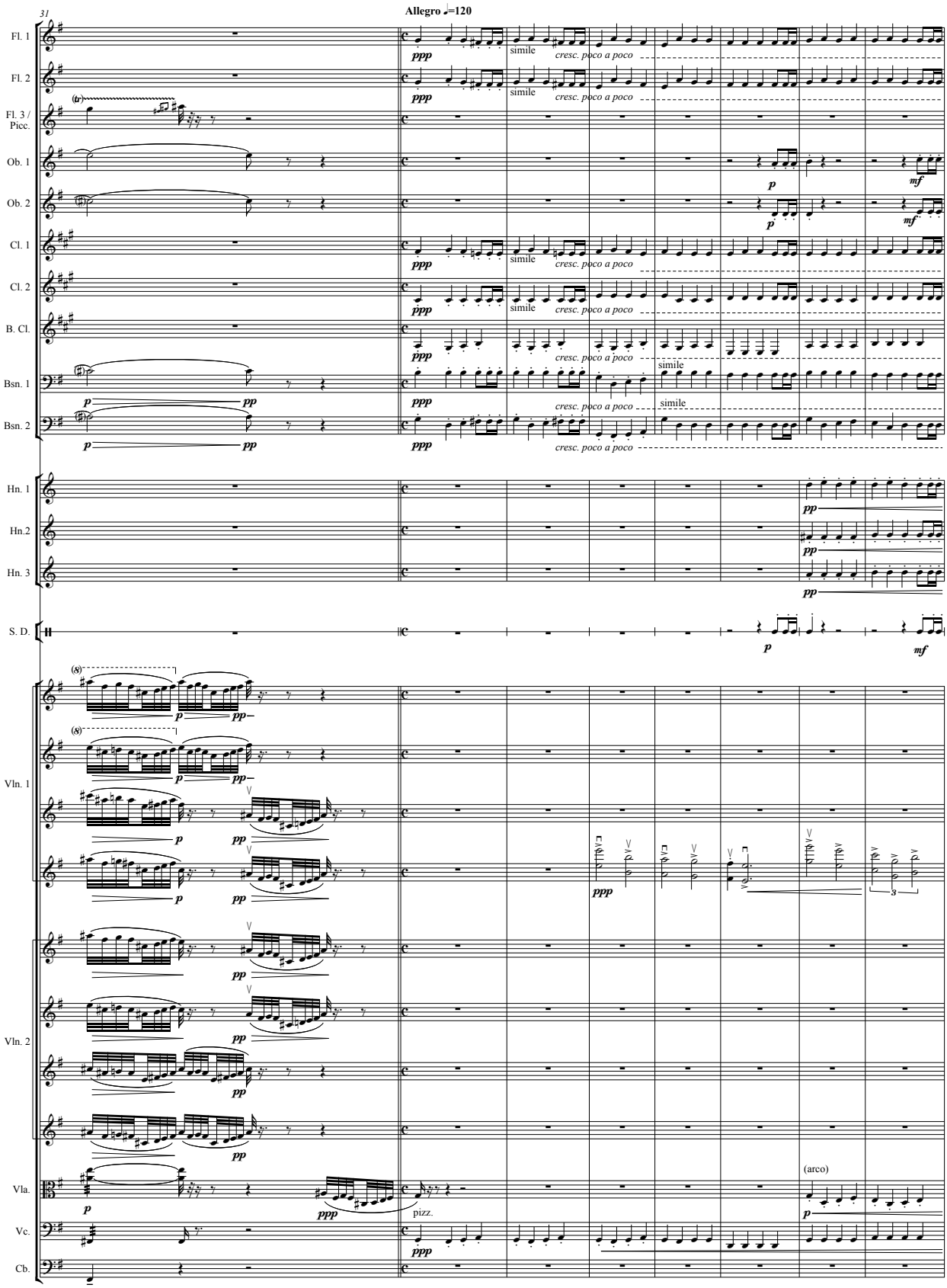

20
(8)
B
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
pp
sin sord.
8va
Tutti div. a 2
amitar sord. de uno en uno
sin sord.
3

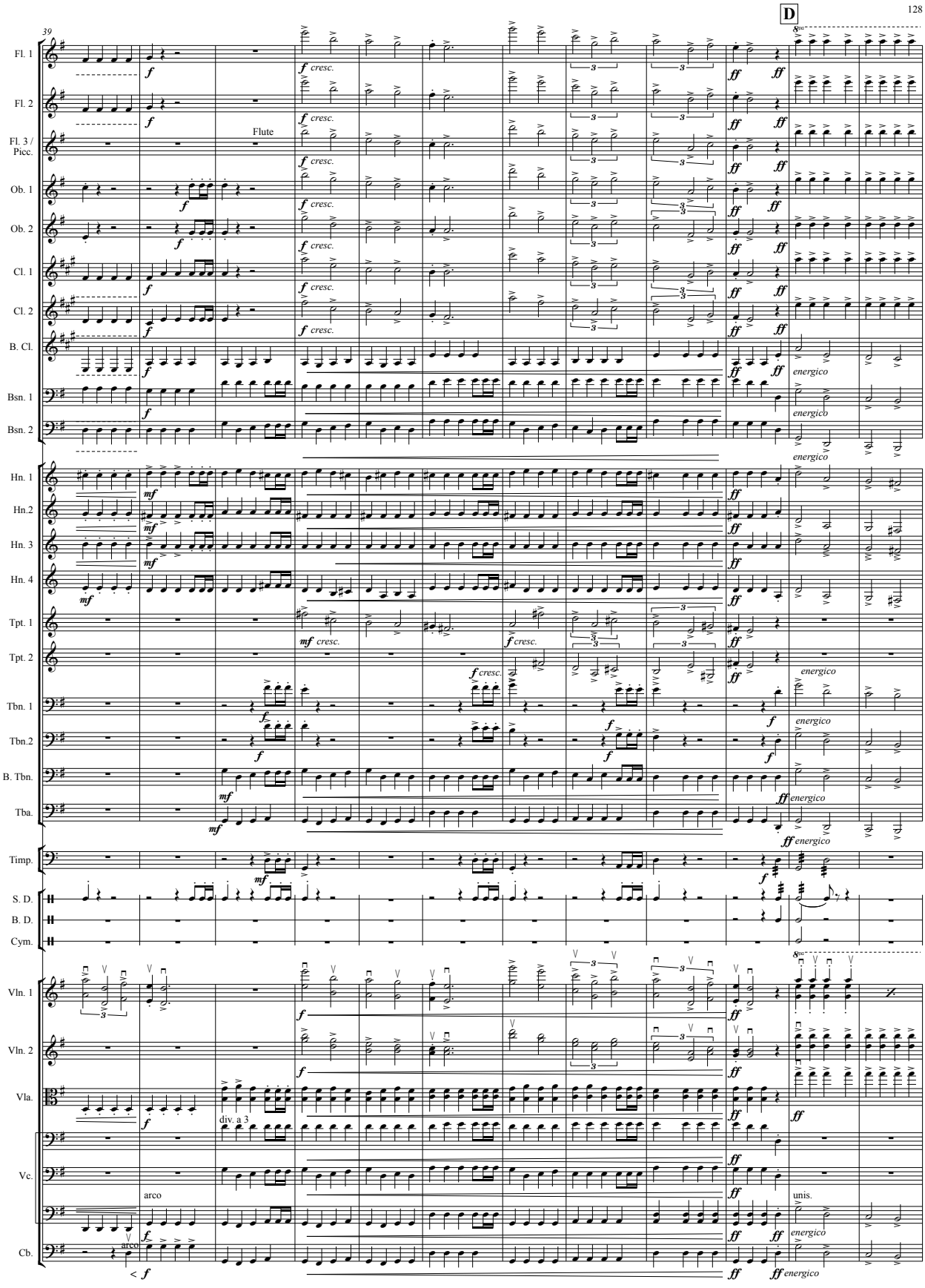

22
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Flute
sfpp
cresc.poco a poco
sfp
sf
ppp
cresc.
p
cresc.
pp
p
fpp
sin sord.
unis.
mf
f

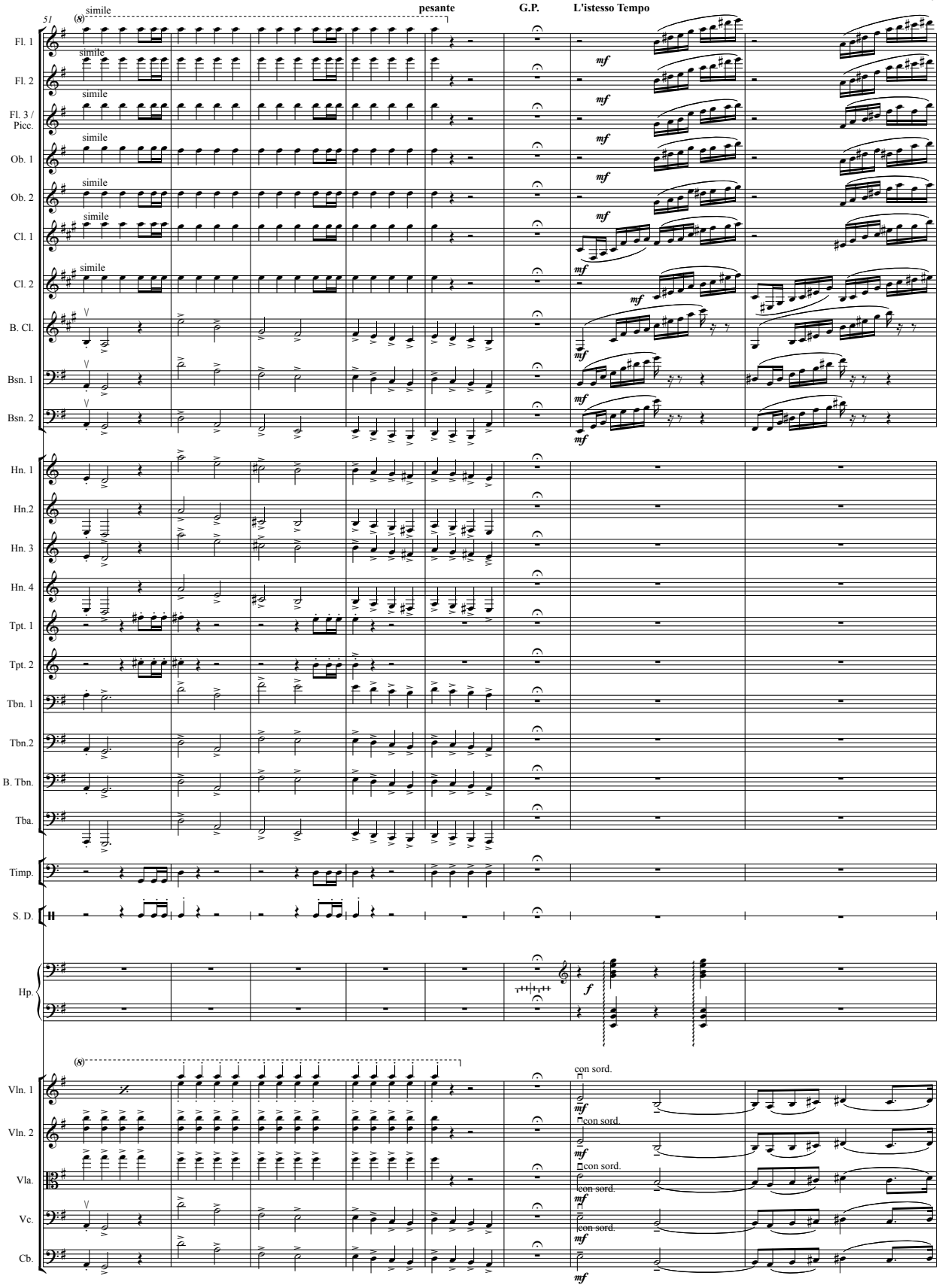

25
accel.
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
sempre ff
Ob. 2
sempre ff
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Timp.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

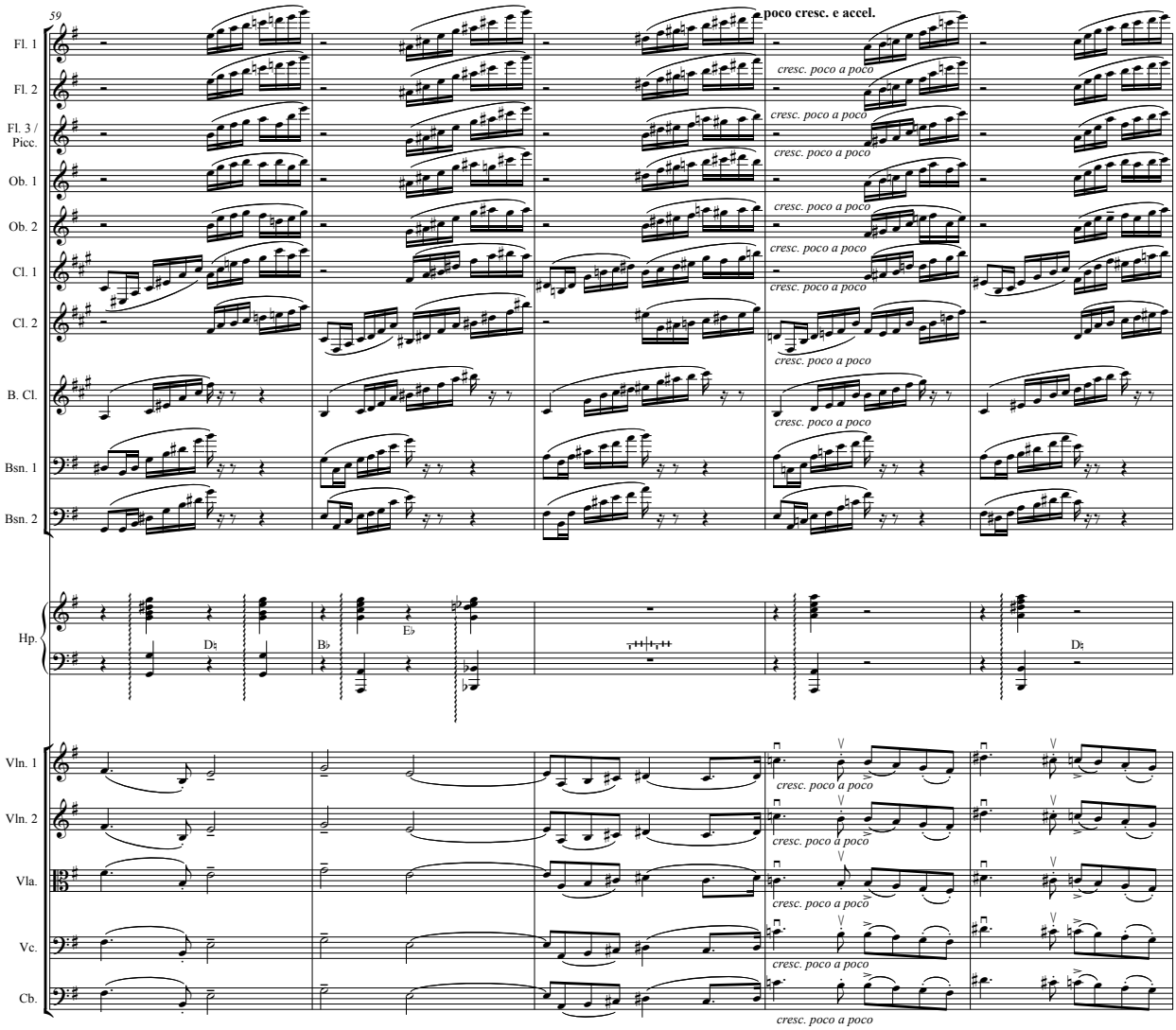

C
27
a tempo
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Timp.
Hp.
Cel.
div. a 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

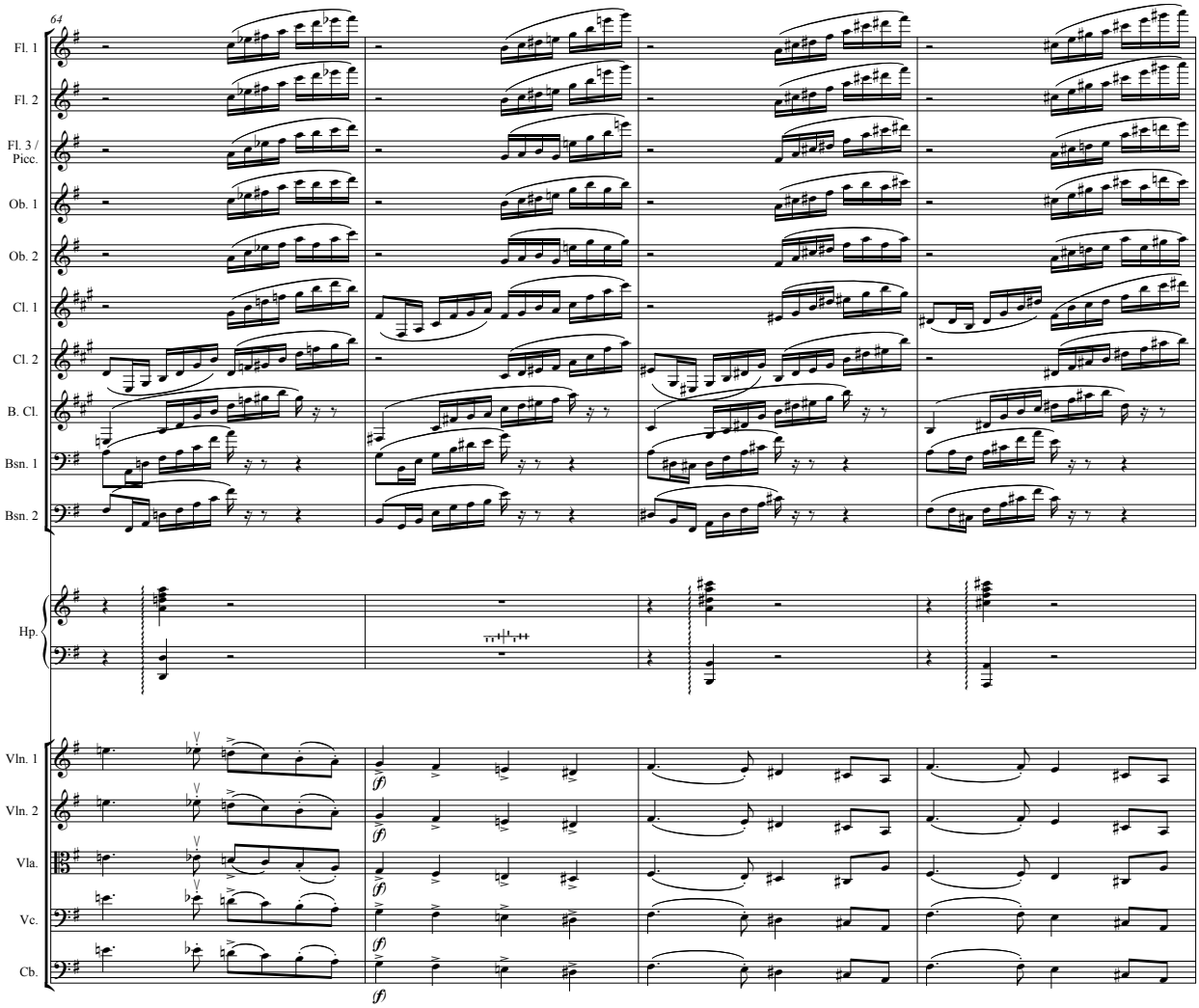

29
poco accel.
Fl. 3 / Picc.
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ppp
pp
pppp
pizz.

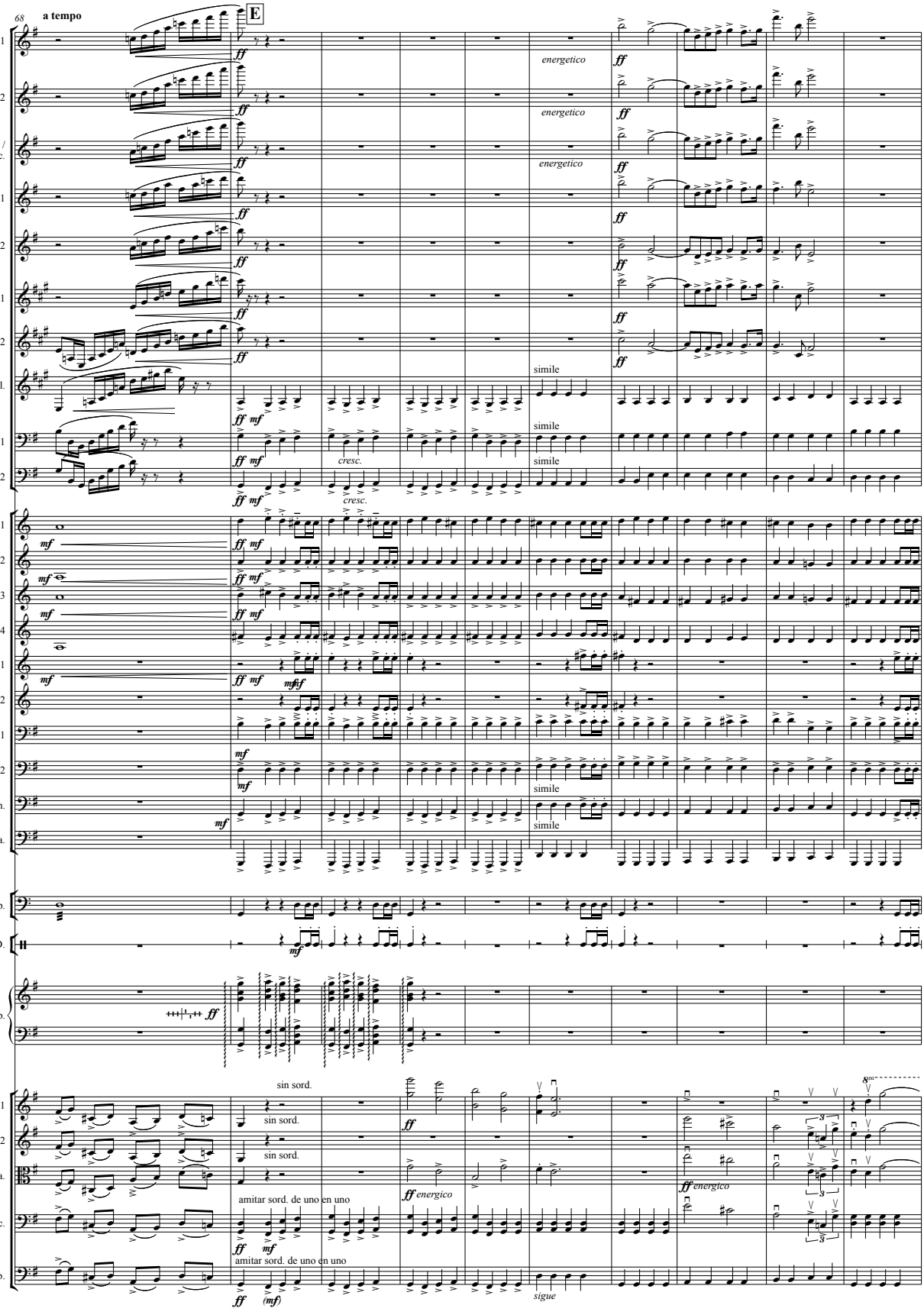

31
Allegro ♩=120
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
simile
cresc. poco a poco
pizz.
(arco)

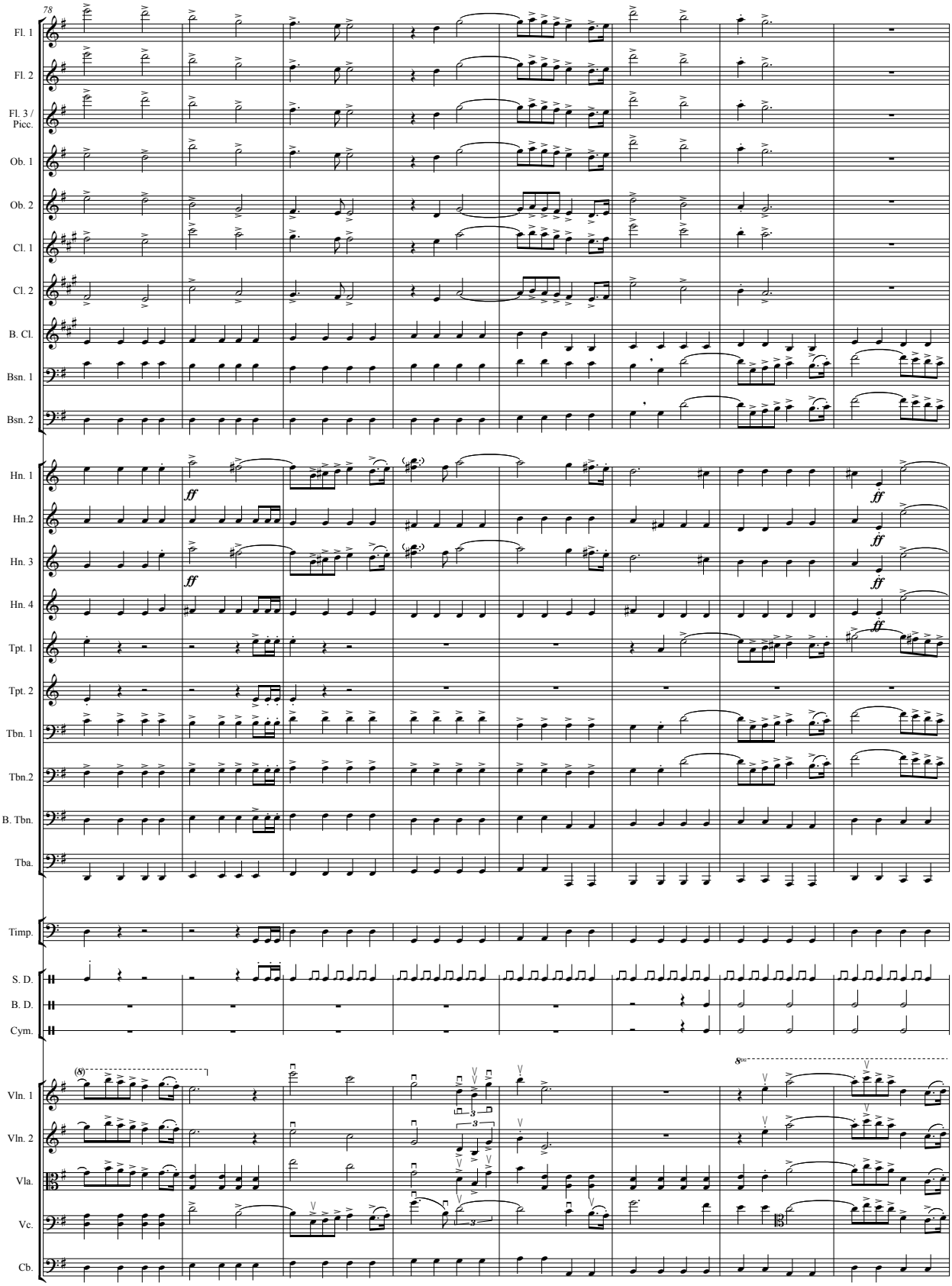

D
39
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Flute
f cresc.
energico
div. a 3
arco
unis.

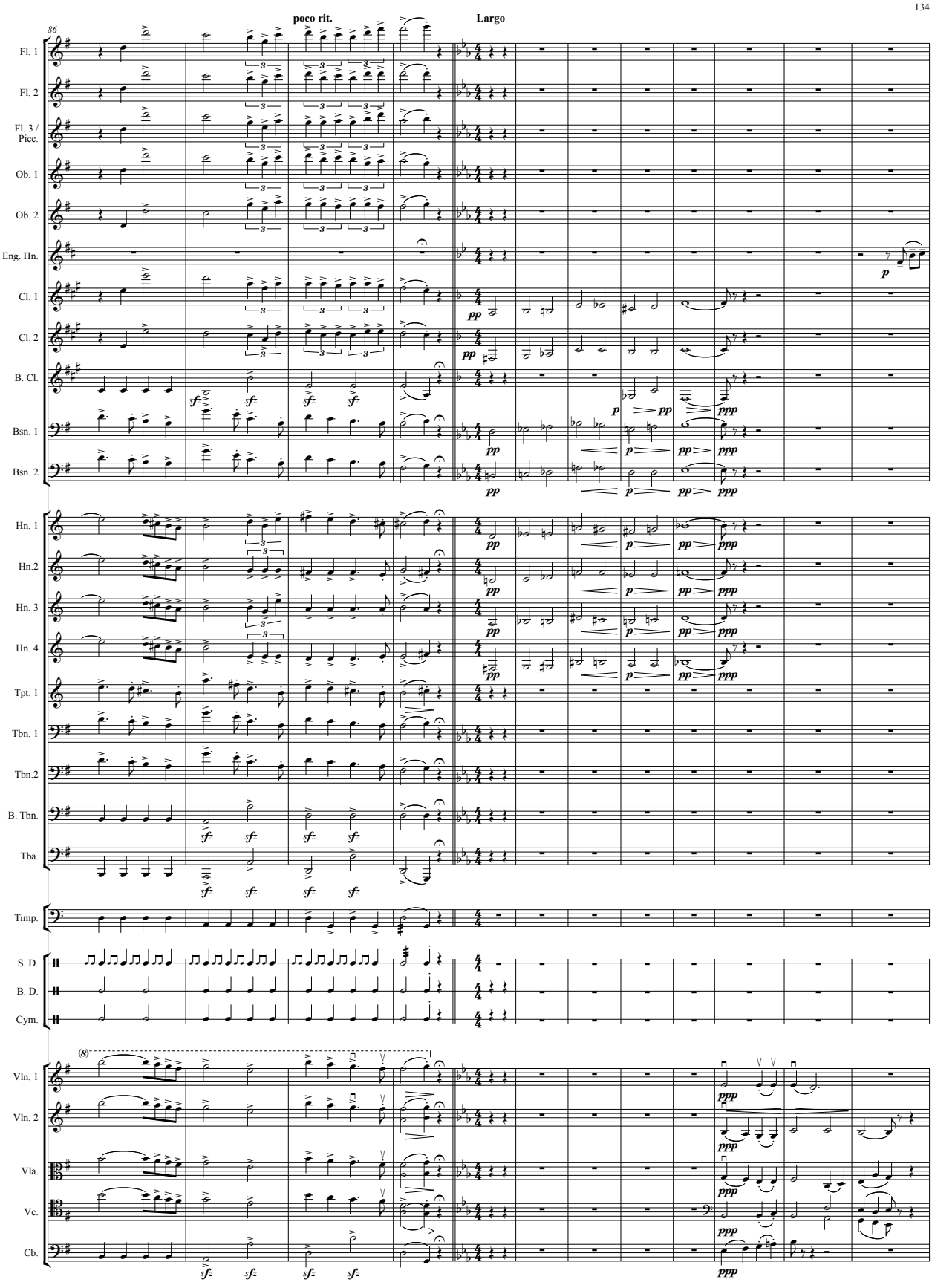

51
(8)
simile
pesante
G.P.
L'istesso Tempo
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f
con sord.

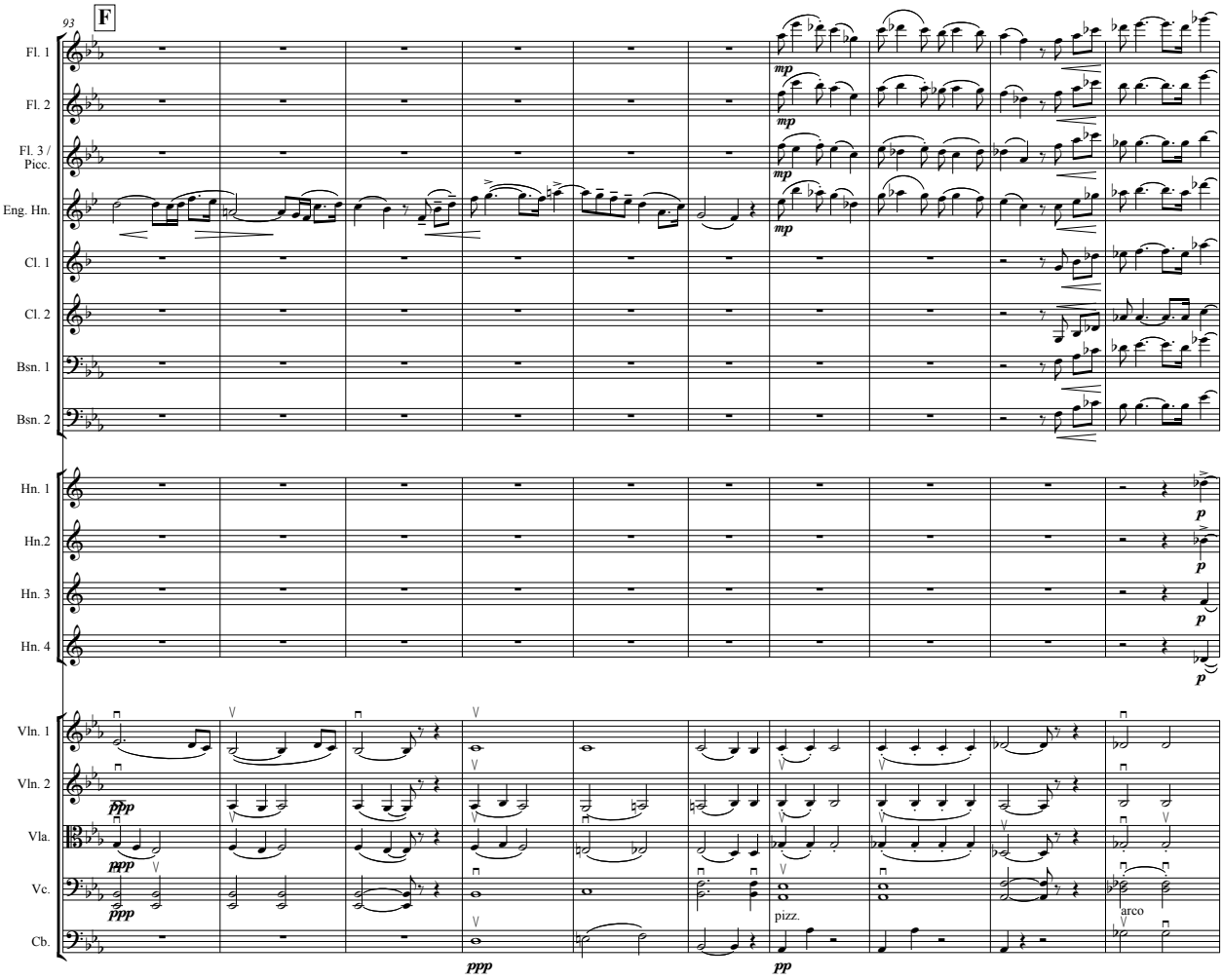

59
poco cresc. e accel.
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc. poco a poco

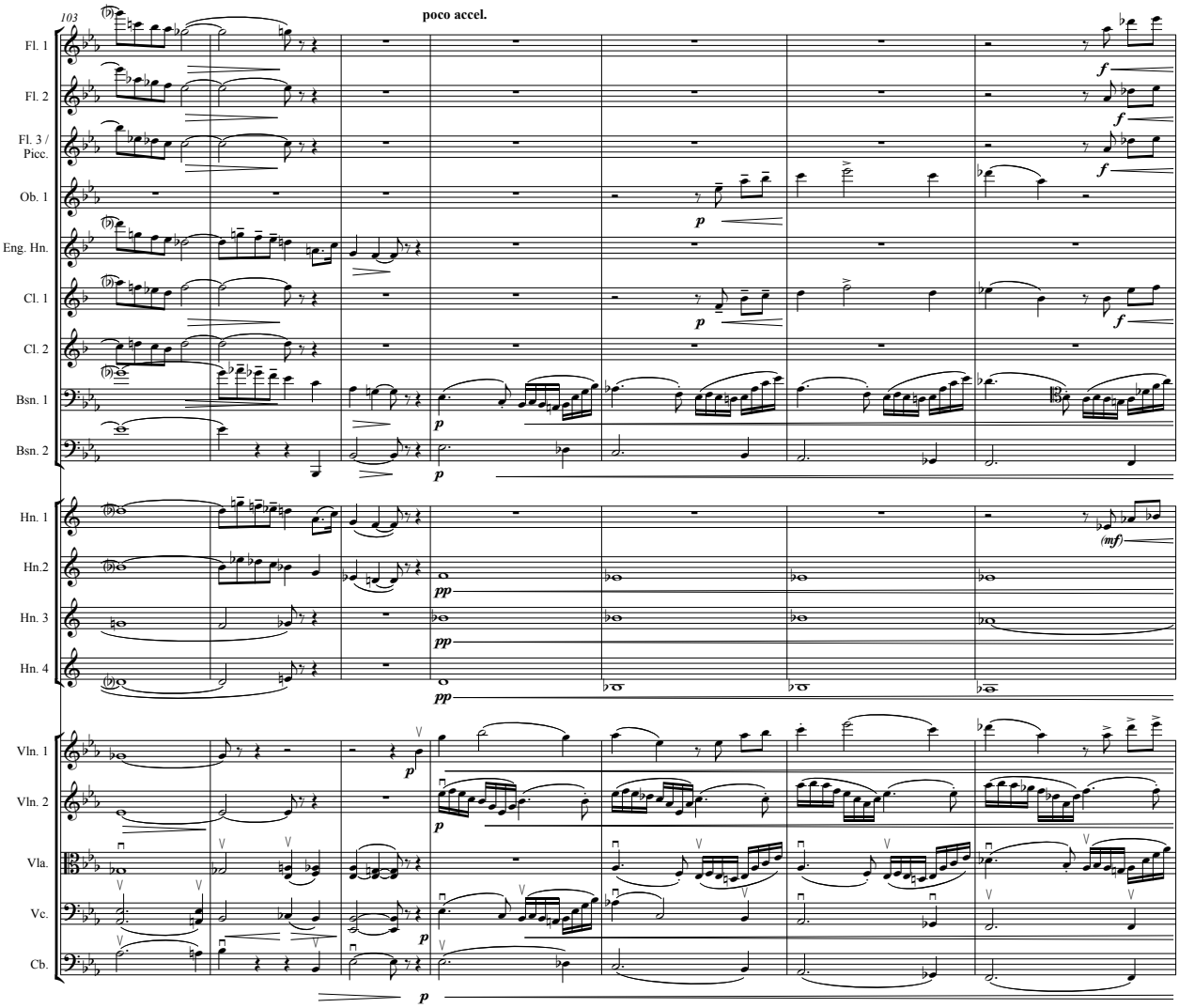

64
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
(f)

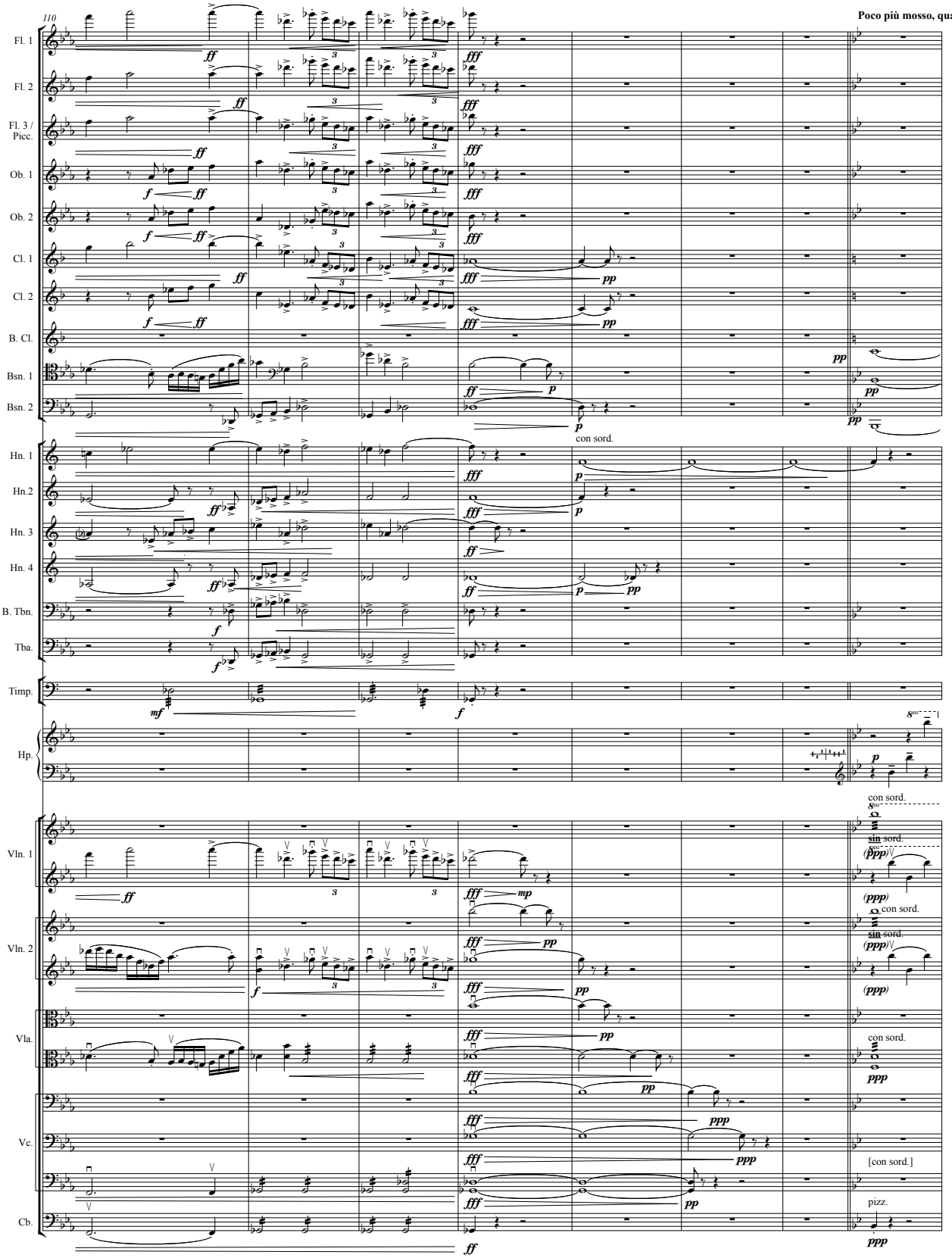

68
a tempo
E
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
energetico
simile
cresc.
sin sord.
amitar sord. de uno en uno
energico
sigue

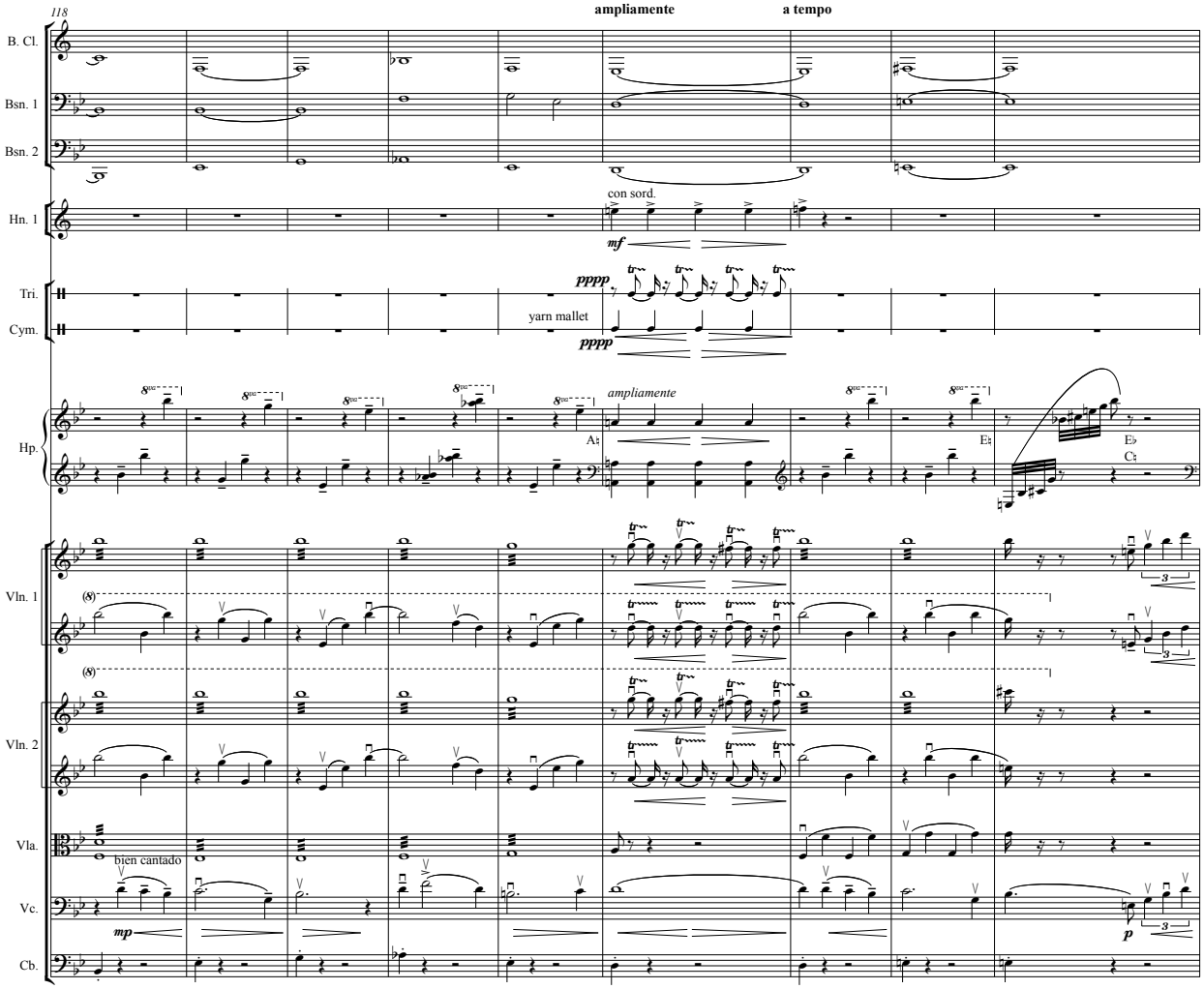

78
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
8va

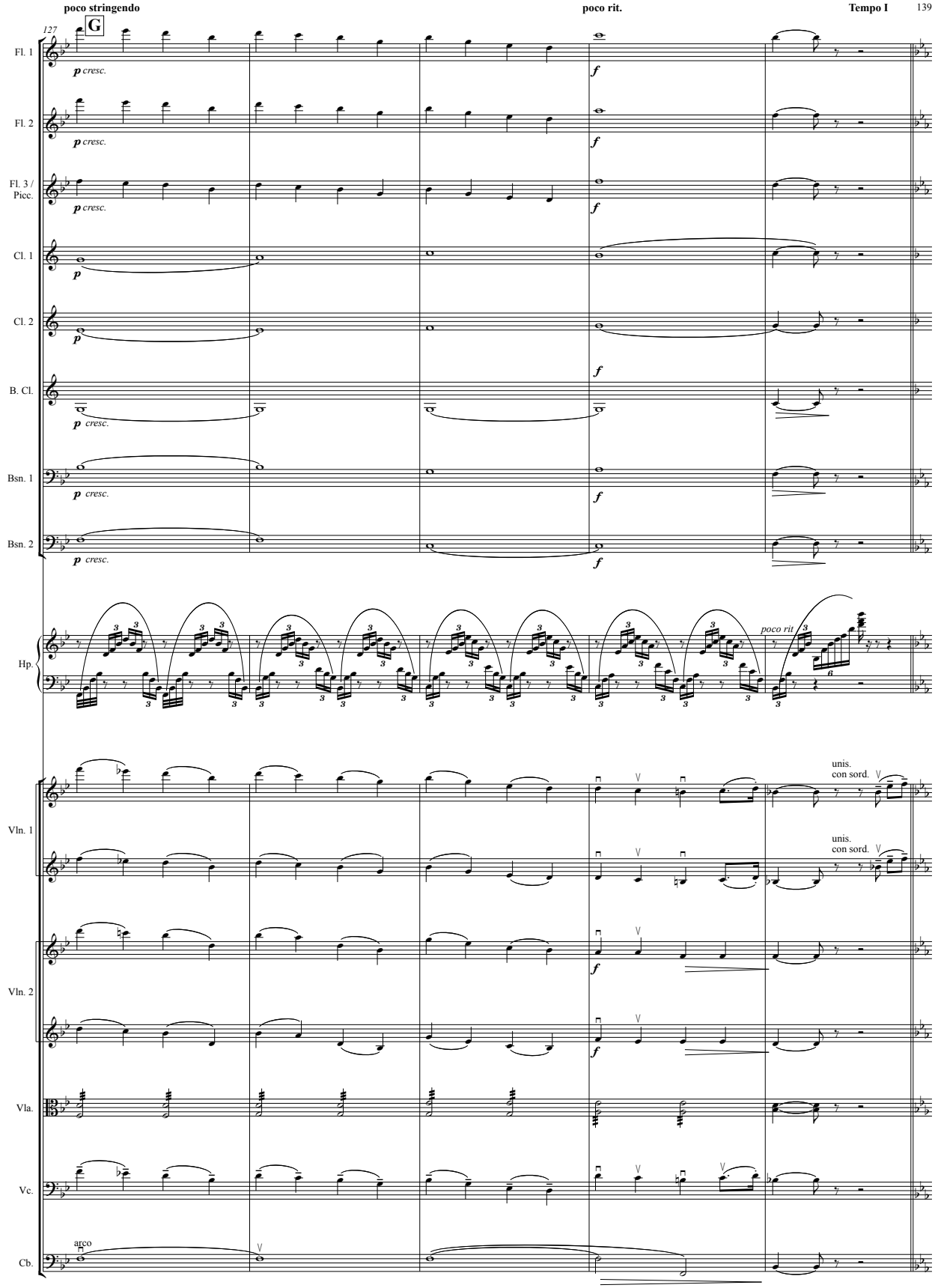

86
poco rit.
Largo
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


93
F
Fl. 1
Fl. 2
Fl. 3 / Picc.
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
p
ppp
pp
pizz.
arco


103
poco accel.
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


110
Poco più mosso, quasi Andantino
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
B. Tbn.
Tba.
Timp.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
con sord.
sin sord.
[con sord.]
pizz.


118
ampliamente
a tempo
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
con sord.
mf
Tri.
Cym.
pppp
yarn mallet
pppp
Hp.
ampliamente
Vln. 1
Vln. 2
Vla.
bien cantado
Vc.
mp
p
Cb.


127
G
Fl. 1
Fl. 2
Fl. 3 / Picc.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p cresc.
f
poco rit
unis.
con sord.
arco

H **poco a poco stringendo**

132

Fl. 1

Fl. 3 / Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Vln. 1

Vln. 2

Vla.

Vc.

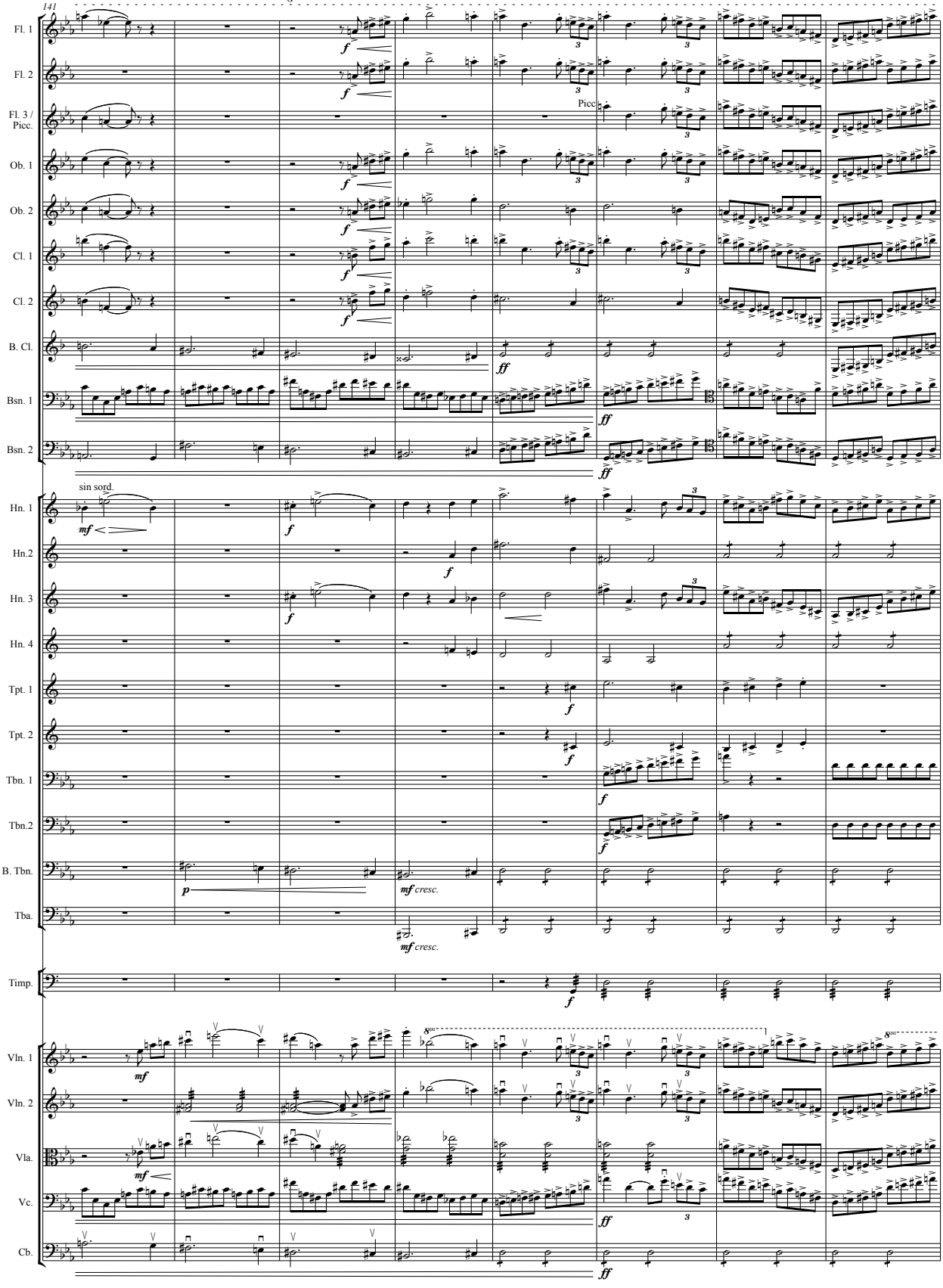
Cb.

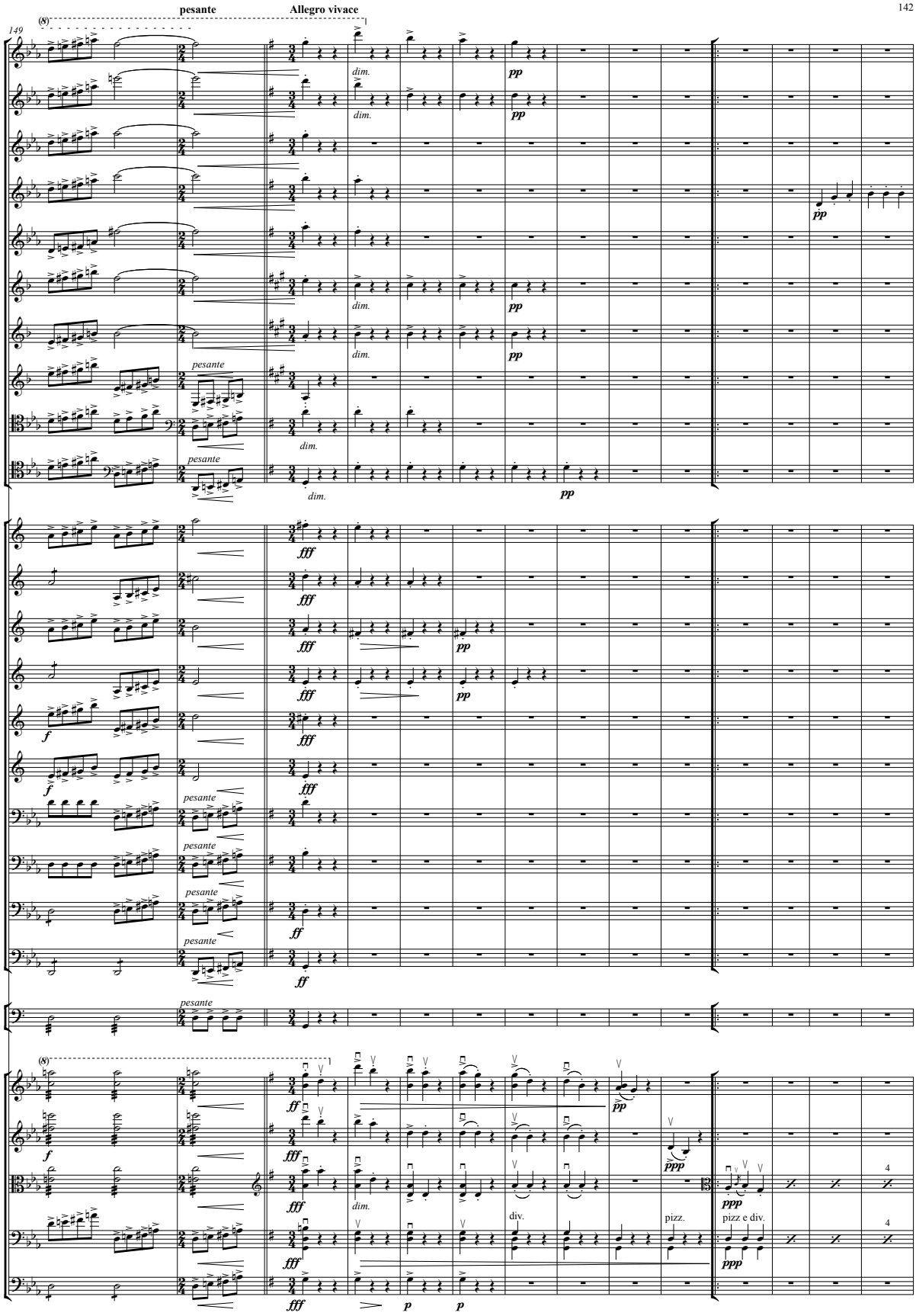
p

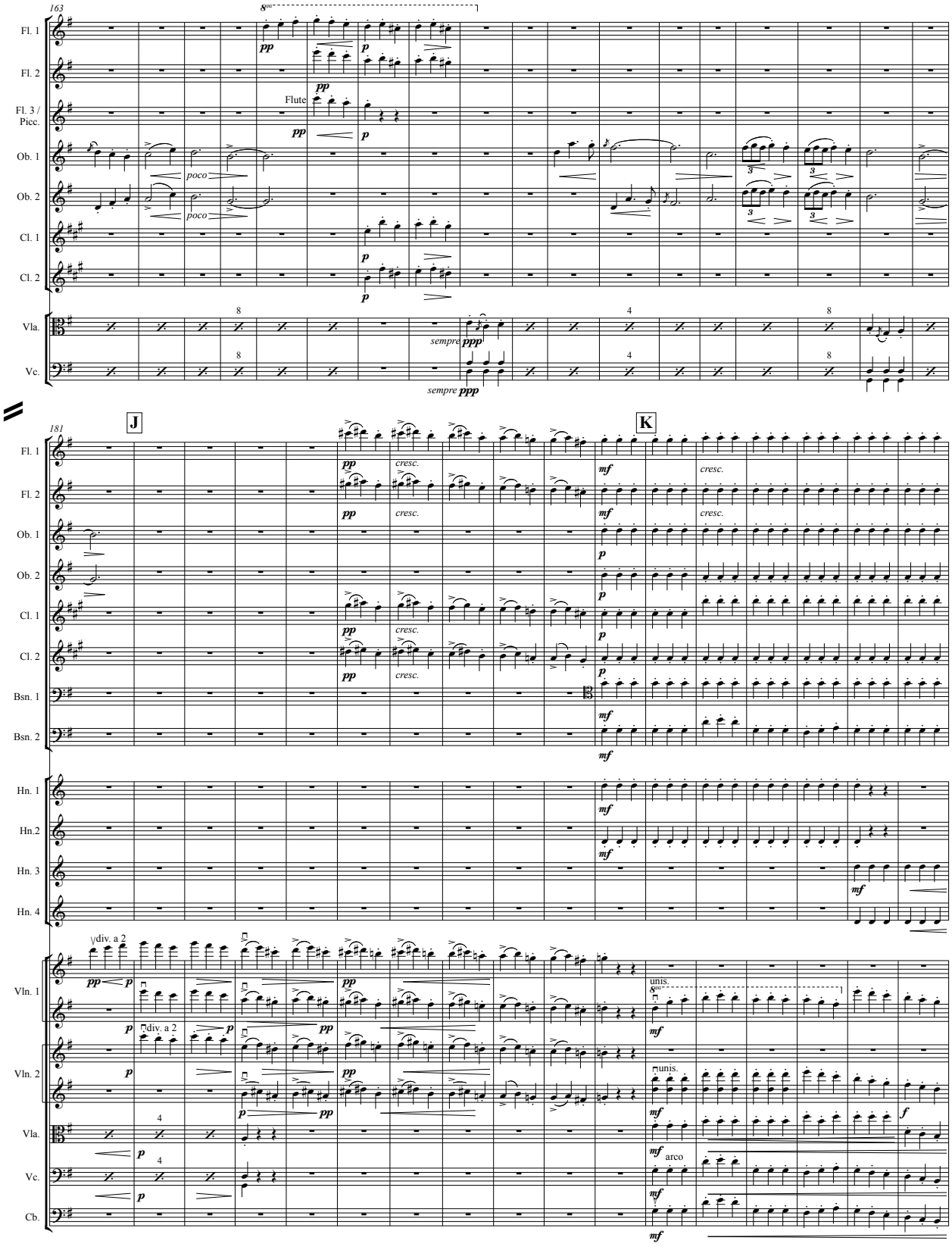
sin sord.

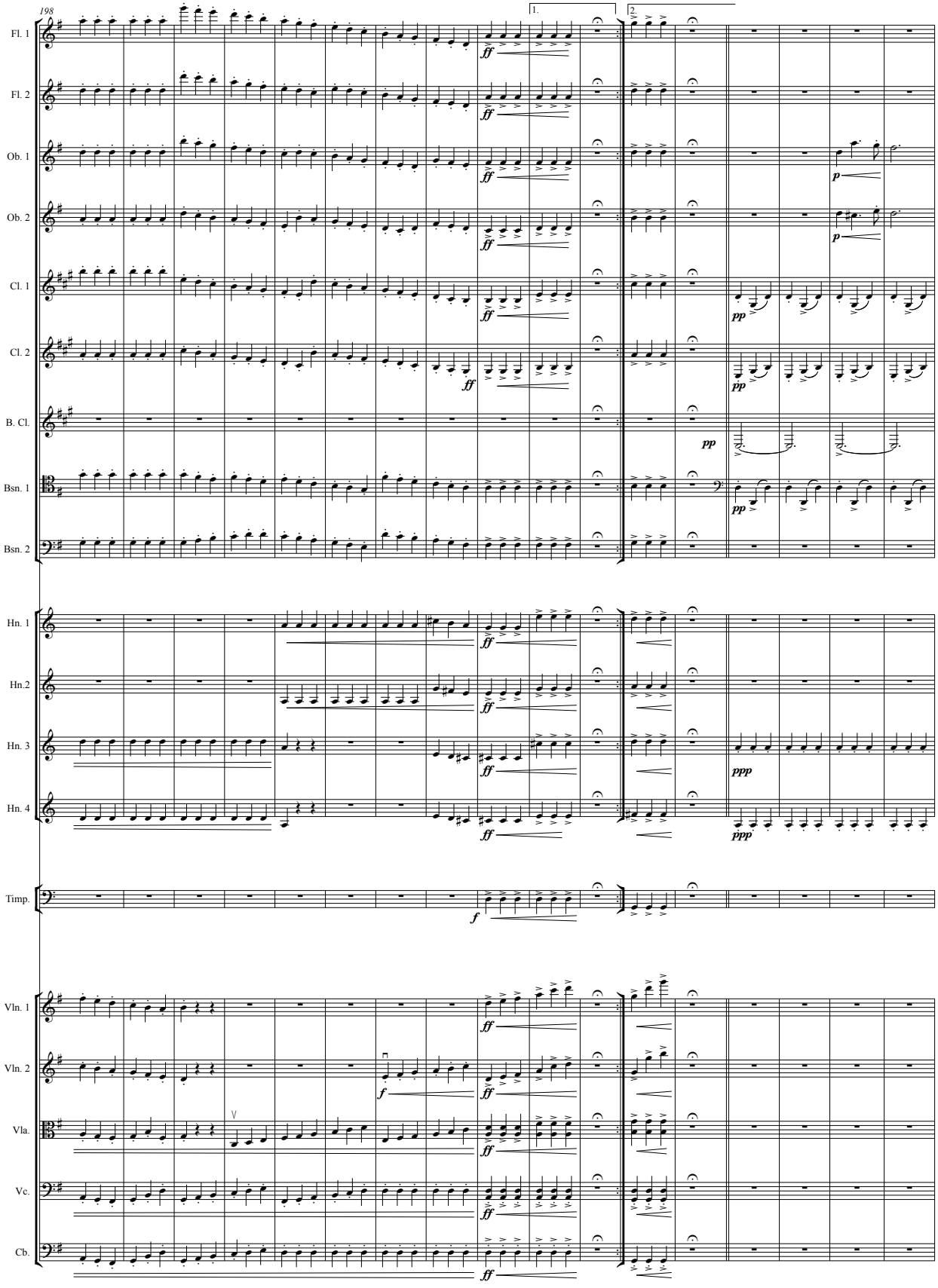
[con sord.]

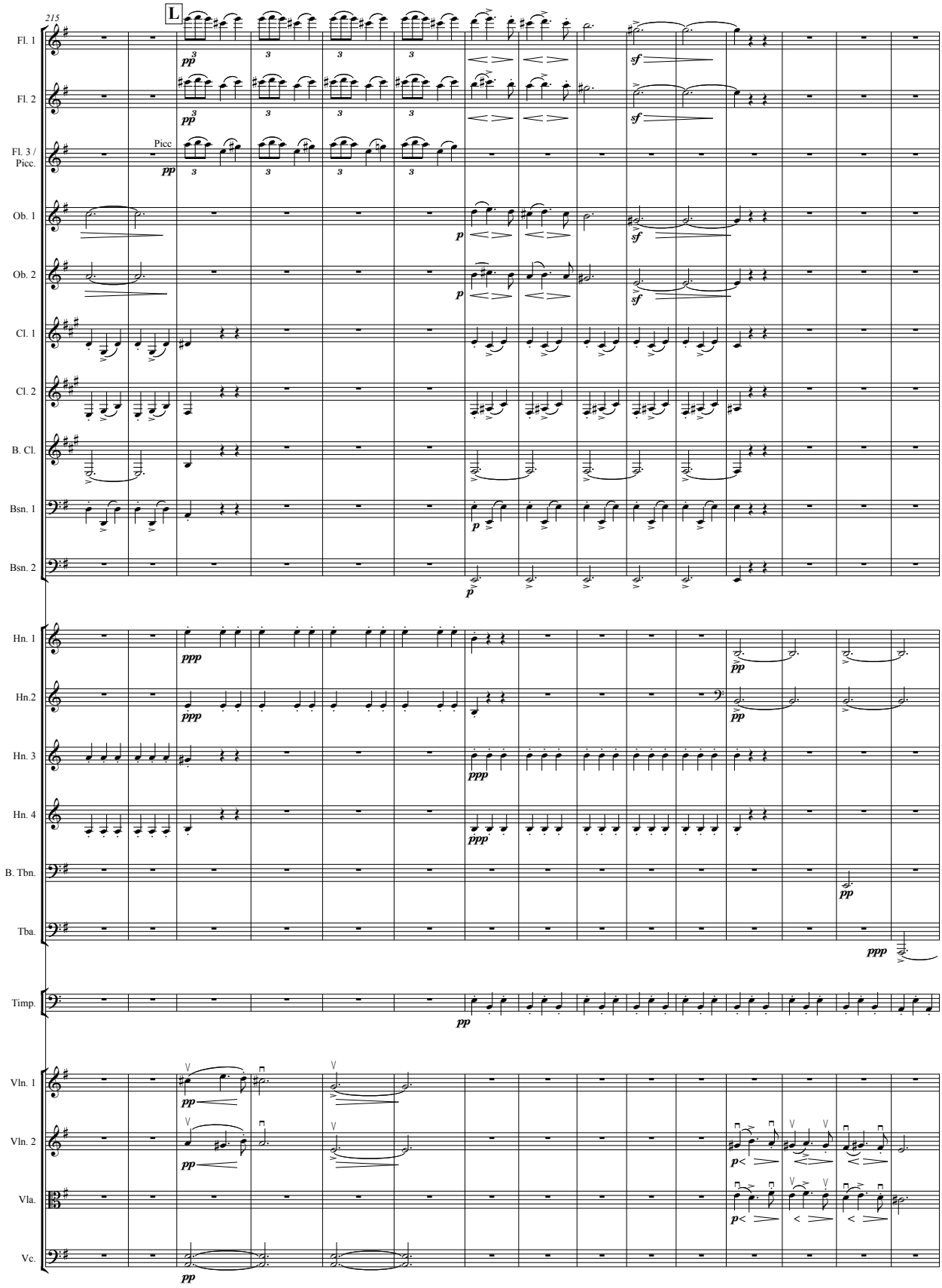
[sin sord.]

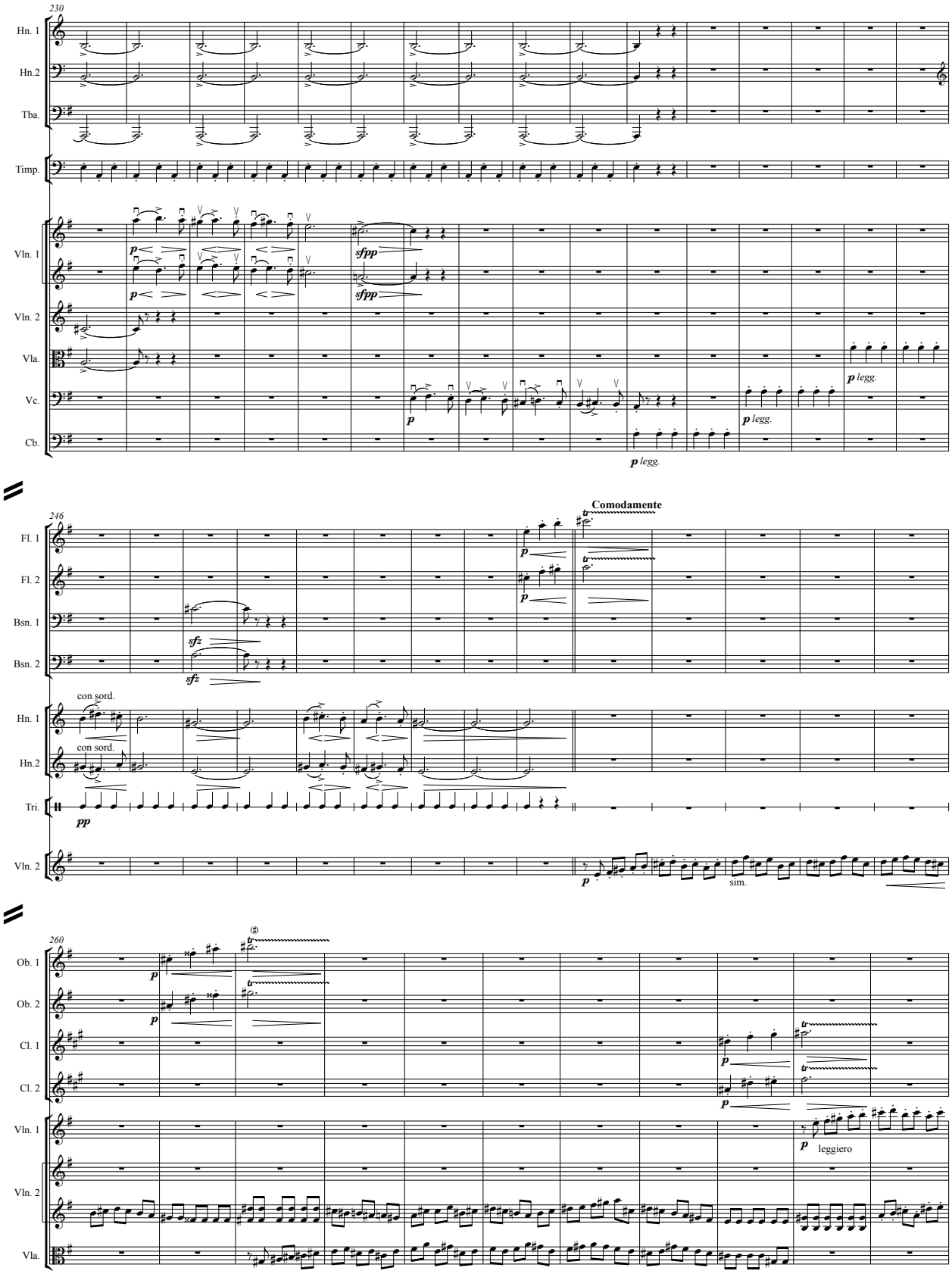

141
8va
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
sin sord.
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f
ff
p
mf cresc.

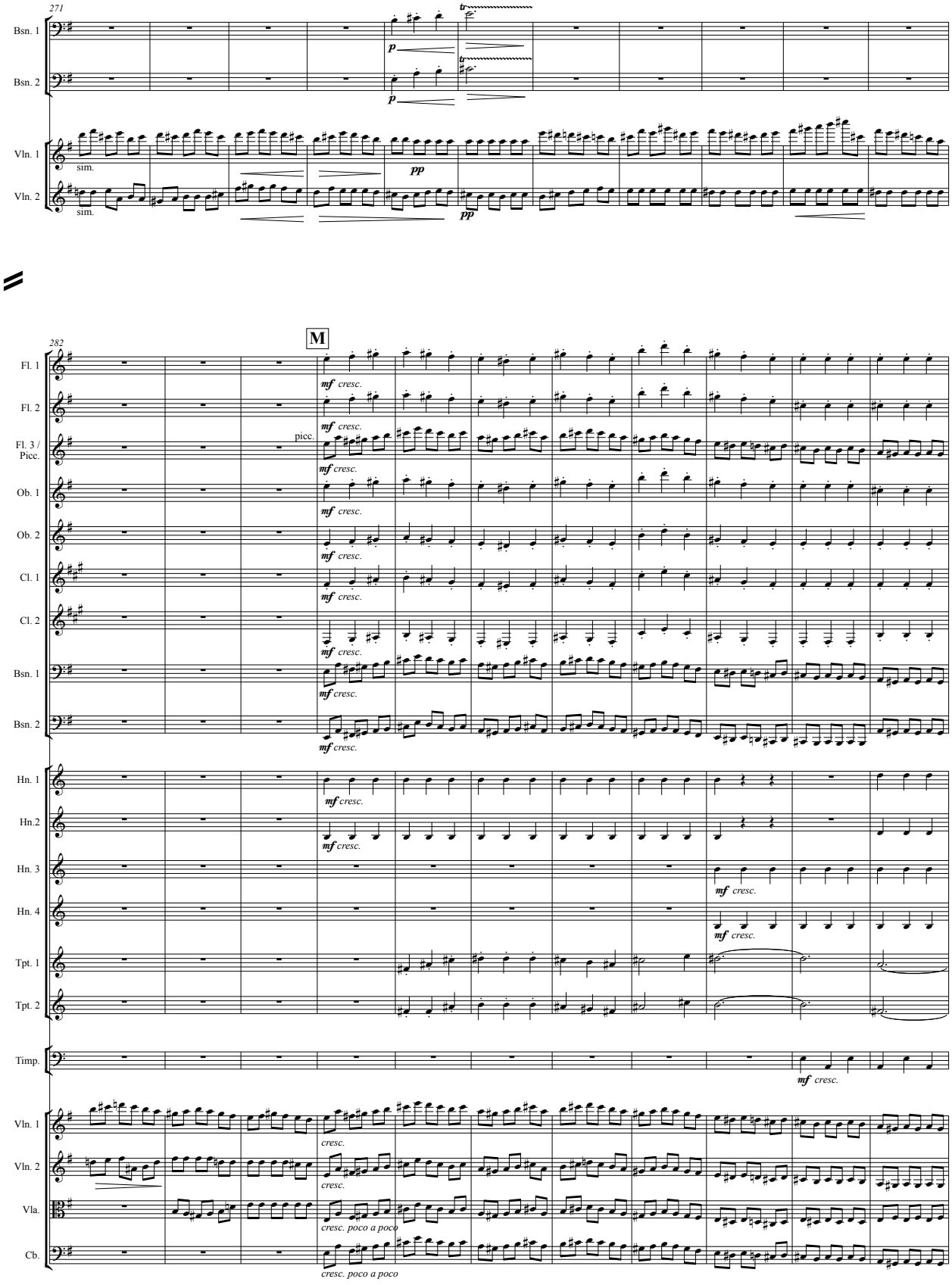

pesante
Allegro vivace
149
(8)
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
dim.
pesante
div.
pizz.
pizz e div.

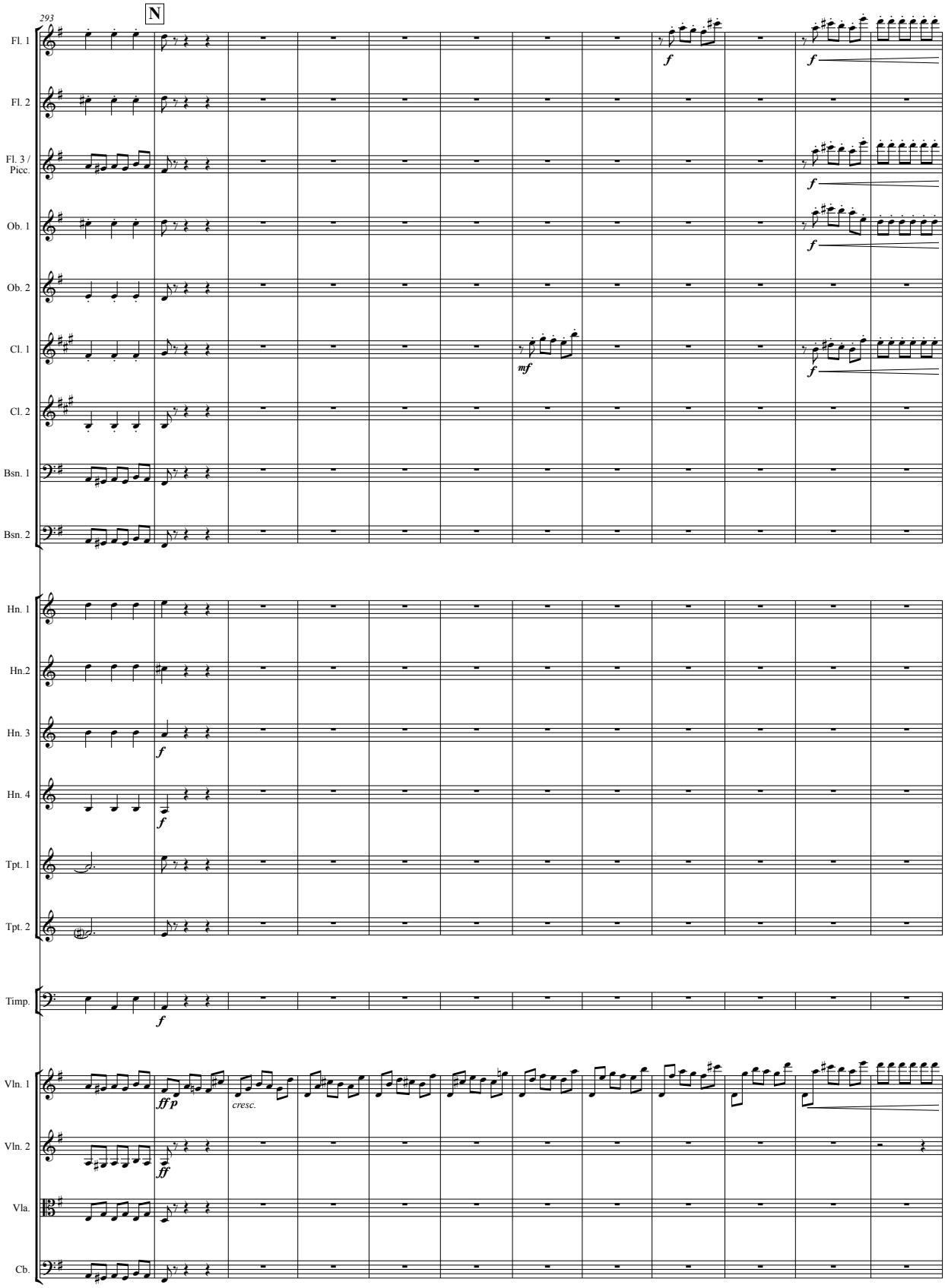

163
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Vla.
Vc.
8va
pp
p
Flute
poco
sempre ppp
181
J
K
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Cb.
cresc.
mf
div. a 2
unis.
arco

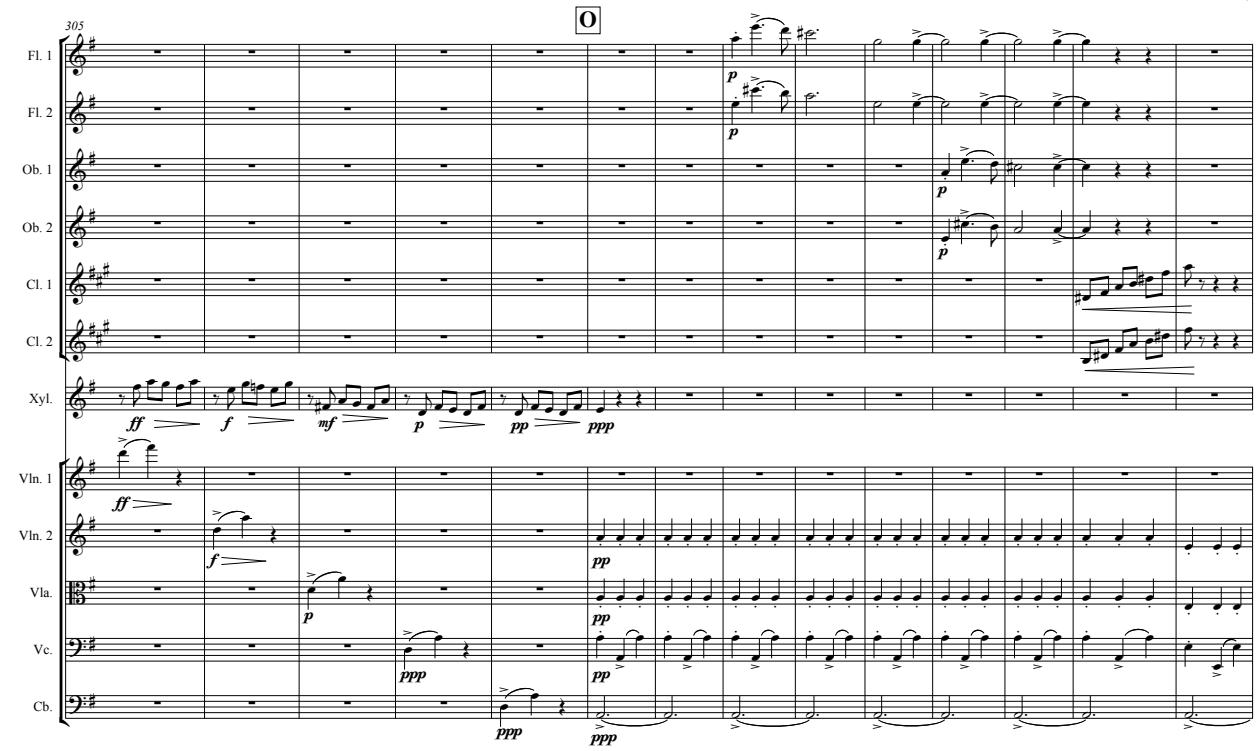

198
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1.
2.
ff
f
p
pp
ppp

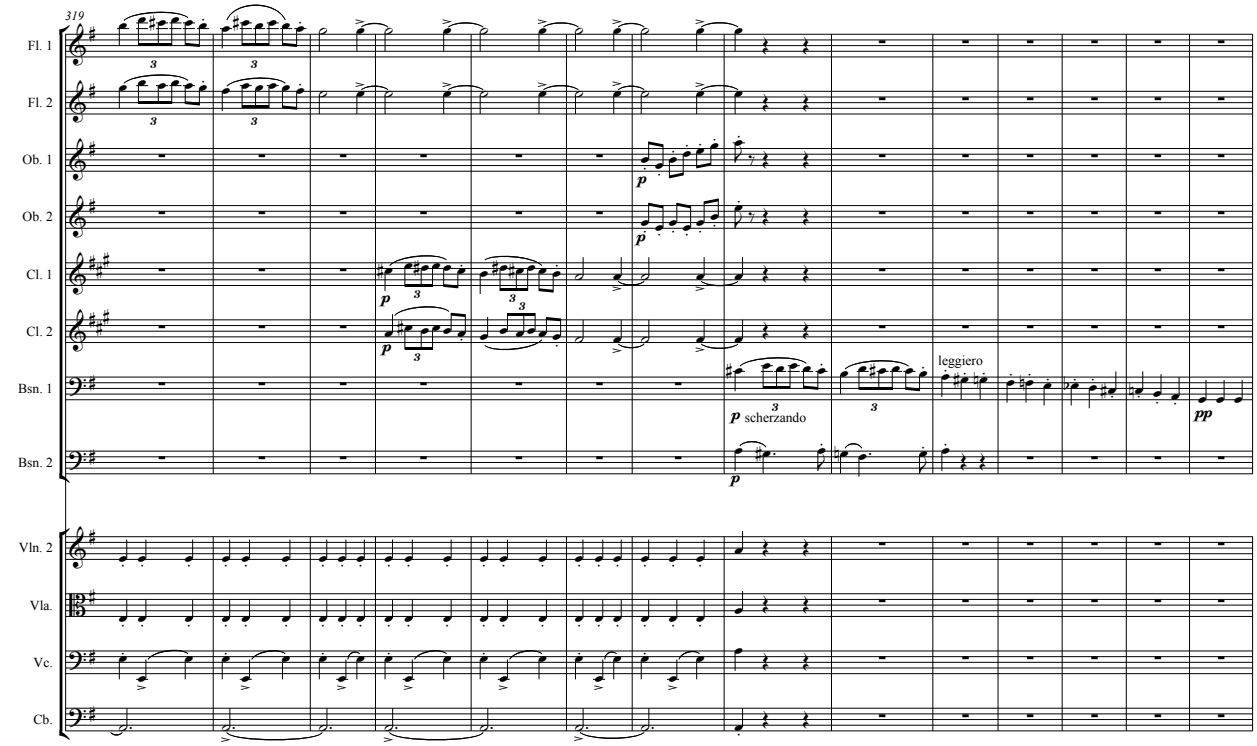

215
L
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.

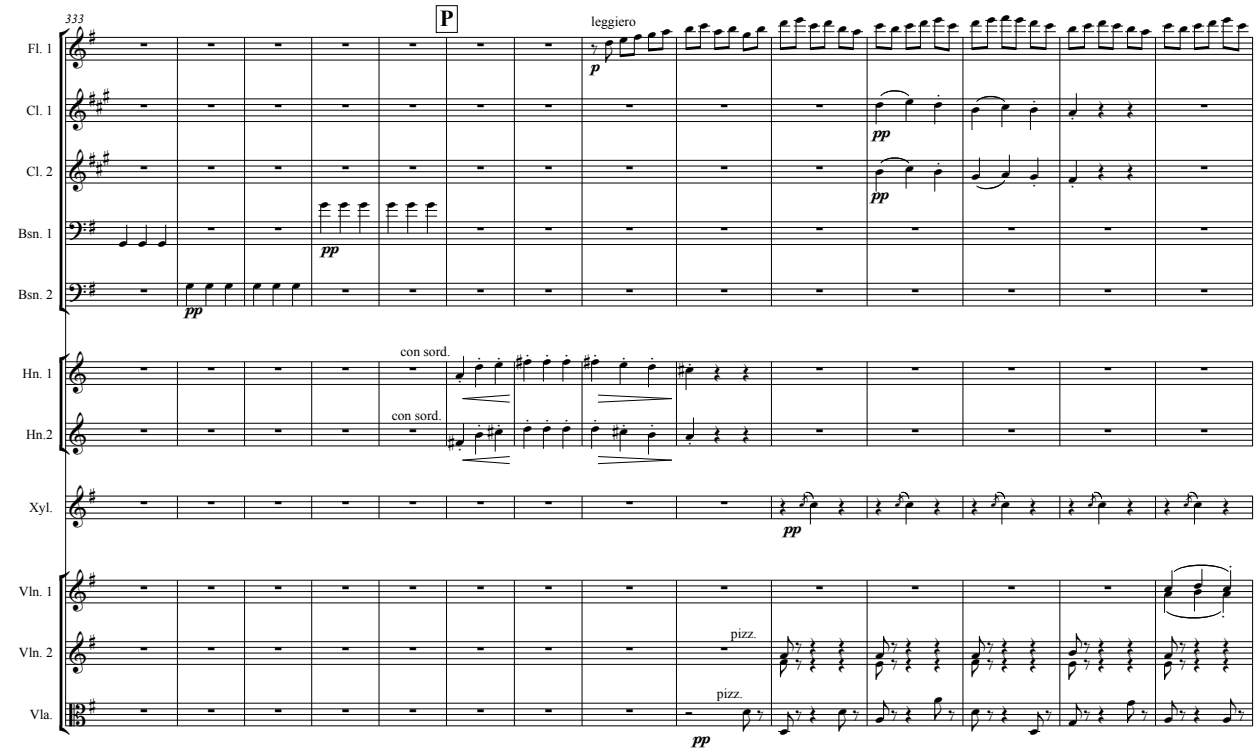

230
Hn. 1
Hn.2
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
sfpp
p legg.
246
Comodamente
Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
sfz
con sord.
Hn. 1
Hn.2
Tri.
pp
Vln. 2
sim.
260
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Vln. 1
Vln. 2
Vla.
leggiero

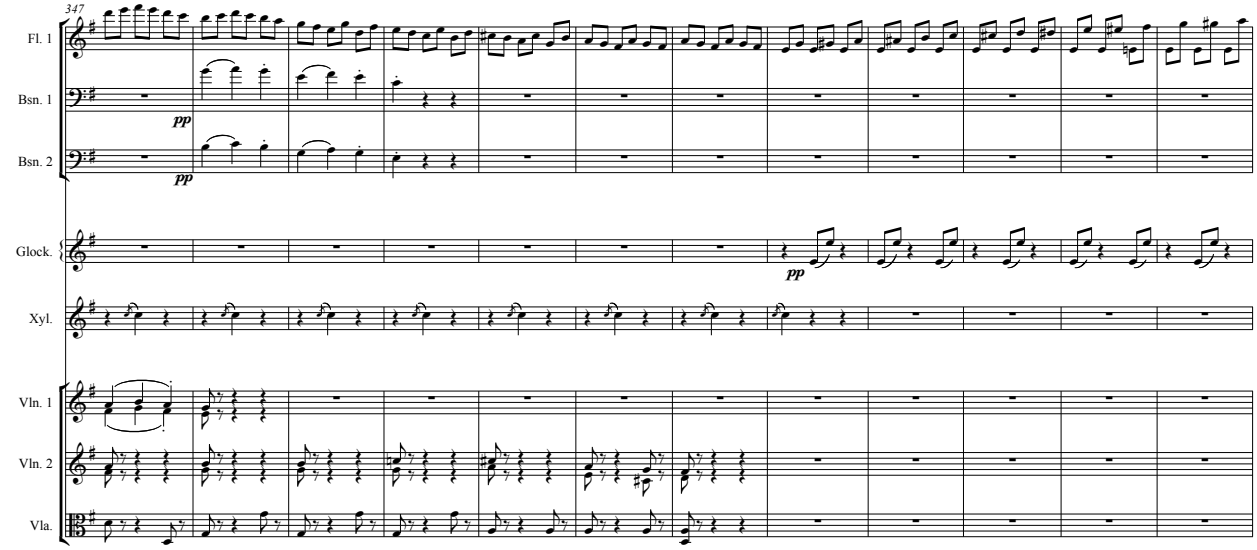

271
Bsn. 1
Bsn. 2
Vln. 1
Vln. 2
sim.
sim.
p
pp
282
M
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Timp.
Vln. 1
Vln. 2
Vla.
Cb.
mf cresc.
picc.
cresc.
cresc. poco a poco

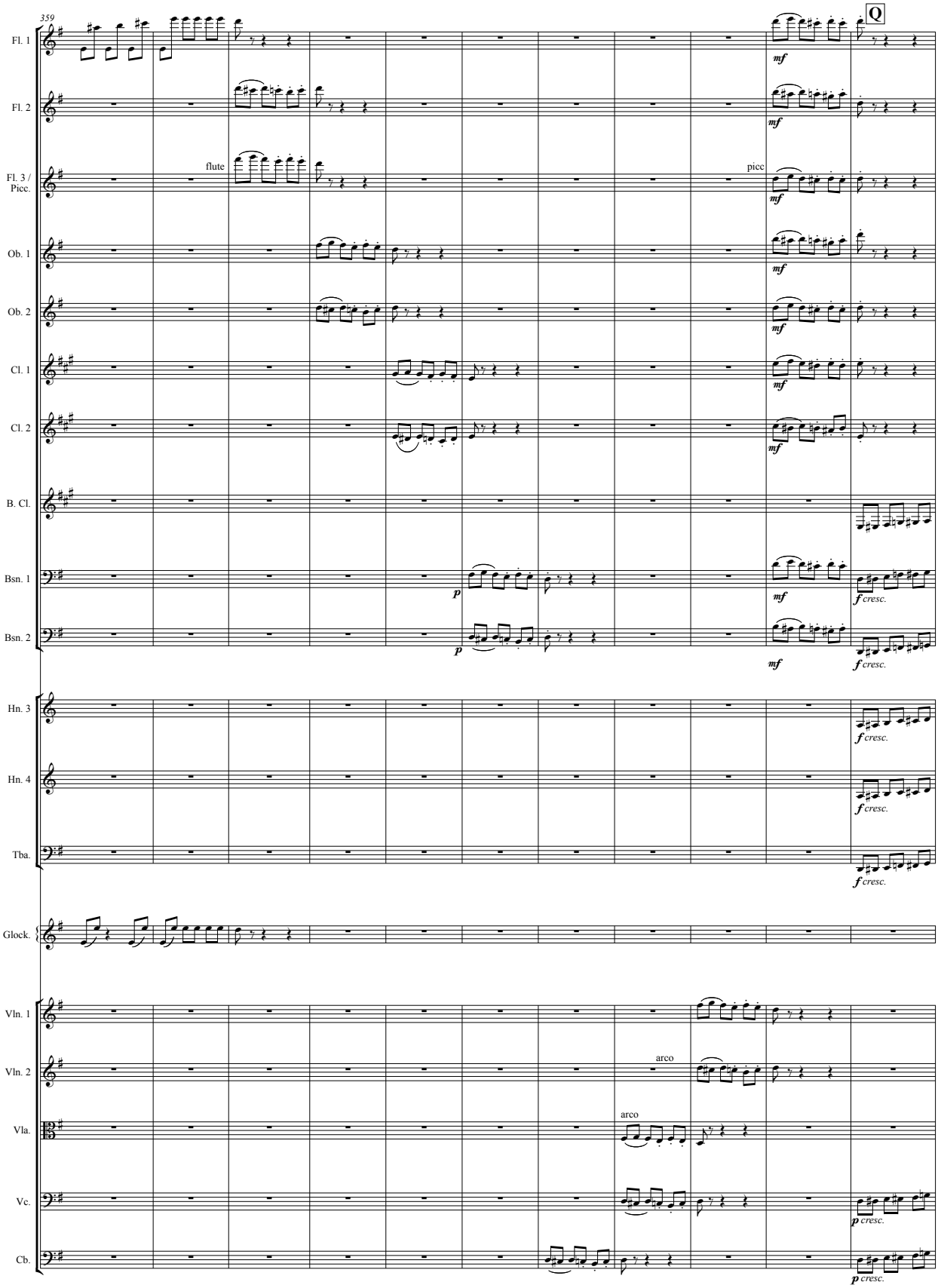

293
N
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Timp.
Vln. 1
Vln. 2
Vla.
Cb.
f
mf
ff p
cresc.
ff

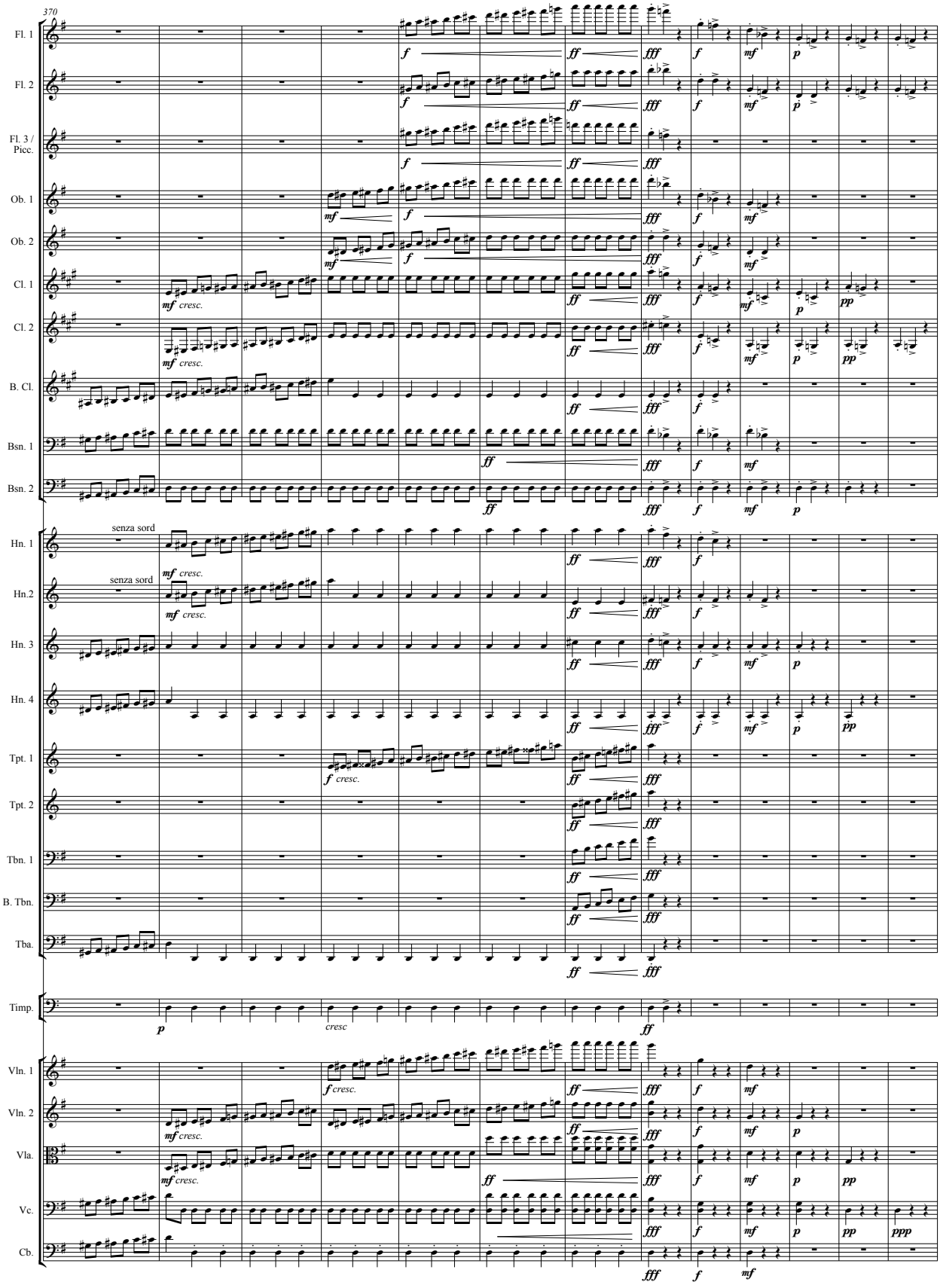

305
O
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Xyl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

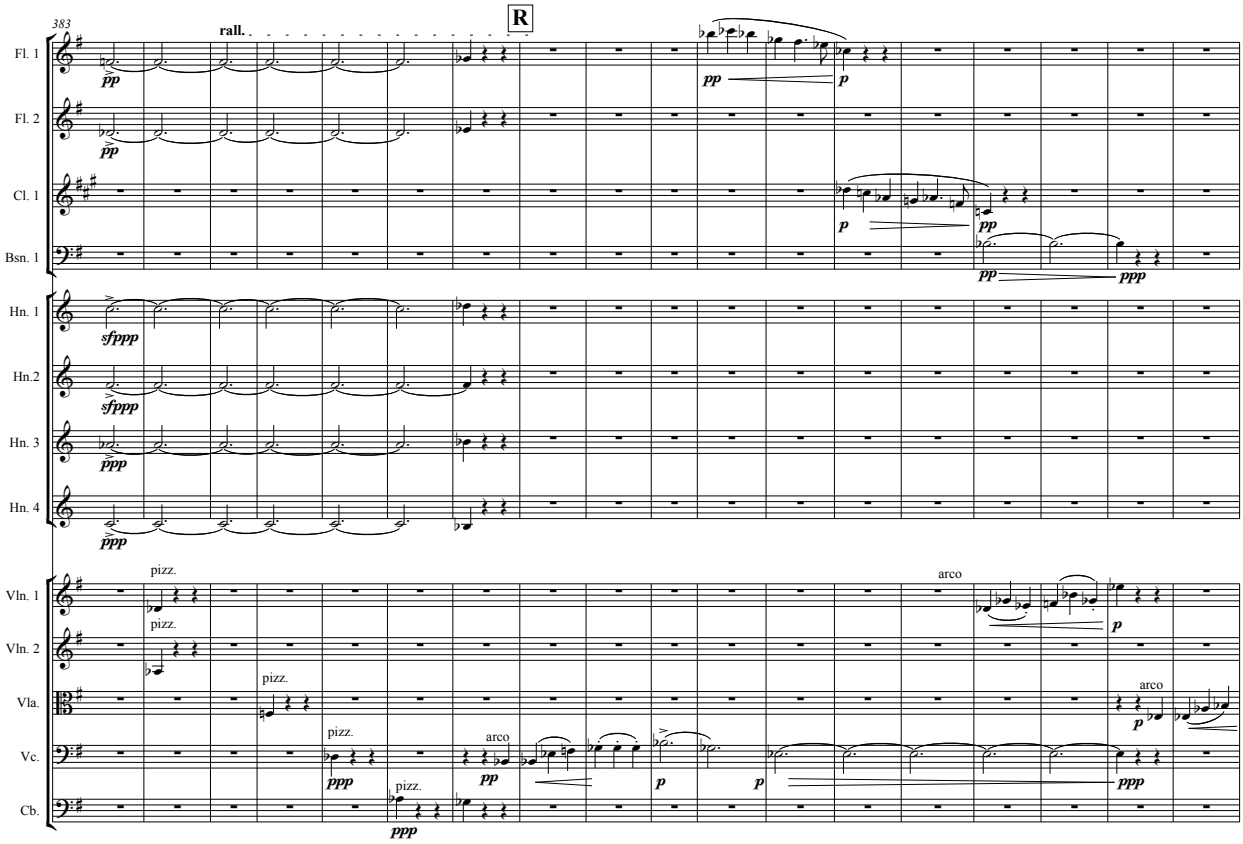

319
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
scherzando
leggiero
Vln. 2
Vla.
Vc.
Cb.

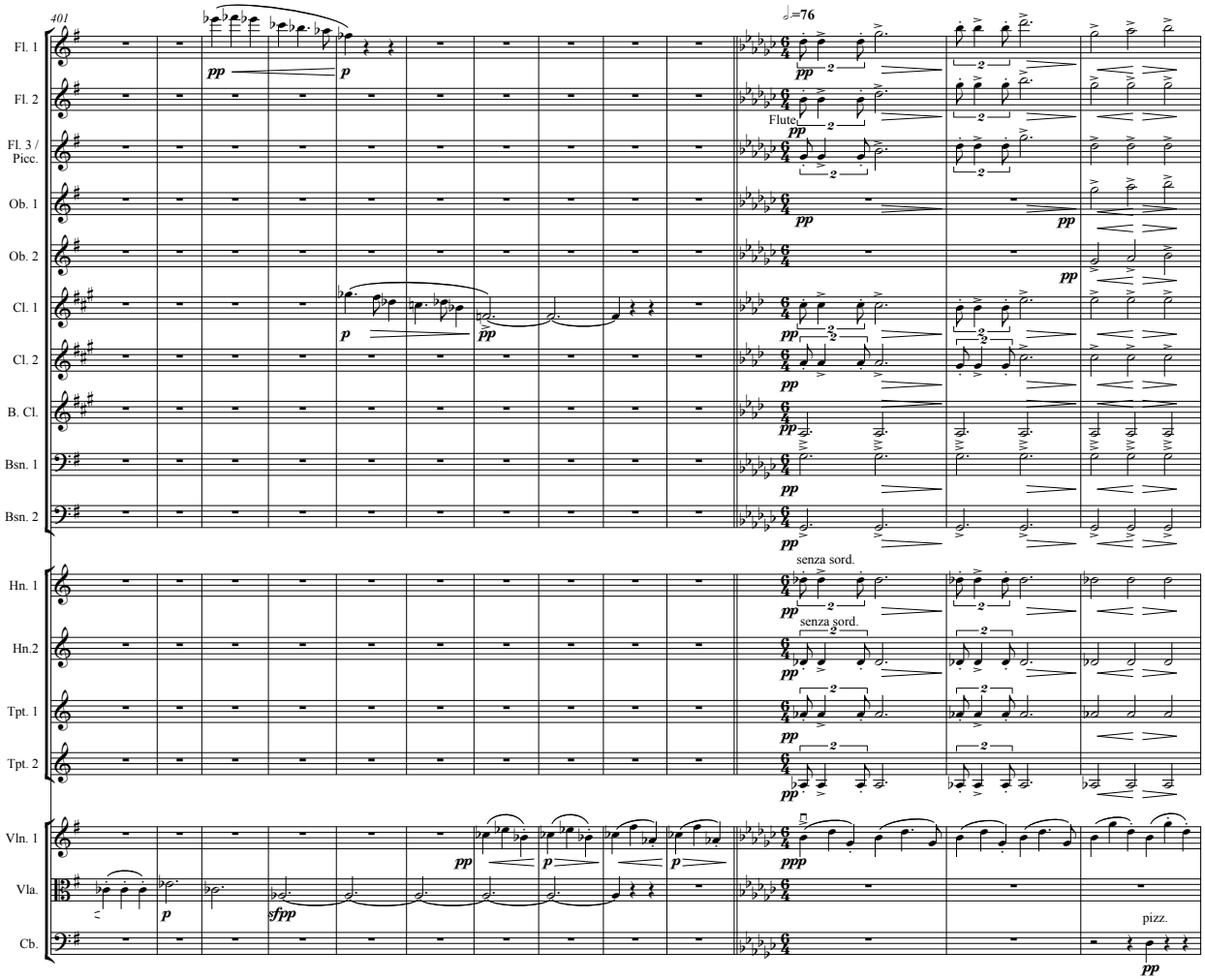

333
P
leggiero
Fl. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
con sord.
con sord.
Xyl.
Vln. 1
Vln. 2
Vla.
pizz.
pizz.


347
Fl. 1
Bsn. 1
Bsn. 2
Glock.
Xyl.
Vln. 1
Vln. 2
Vla.


359
Q
Fl. 1
Fl. 2
Fl. 3 / Picc.
flute
picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 3
Hn. 4
Tba.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
arco
mf
p
f cresc.
p cresc.


370
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
senza sord
senza sord
mf cresc.
f cresc.
cresc


383
rall.
R
Fl. 1
Fl. 2
Cl. 1
Bsn. 1
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco


401
♩=76
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Tpt. 1
Tpt. 2
Vln. 1
Vla.
Cb.
Flute
senza sord.
senza sord.
pizz.
pp
p
ppp
sfpp

414

animando sin cresc.

Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p *sin* *cresc.*

p *sin* *cresc.*

sin cresc.

ppp

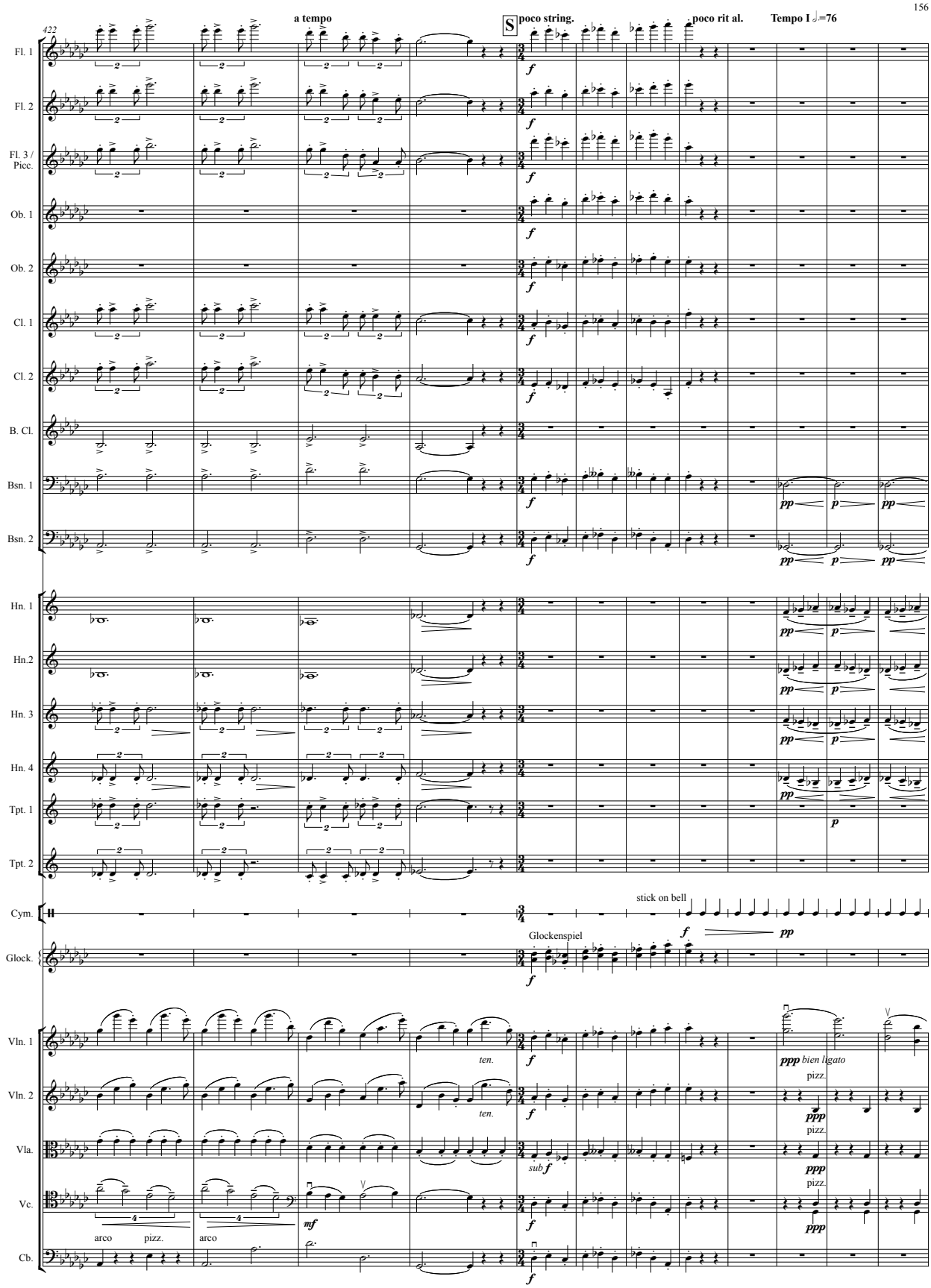
p *cantando*

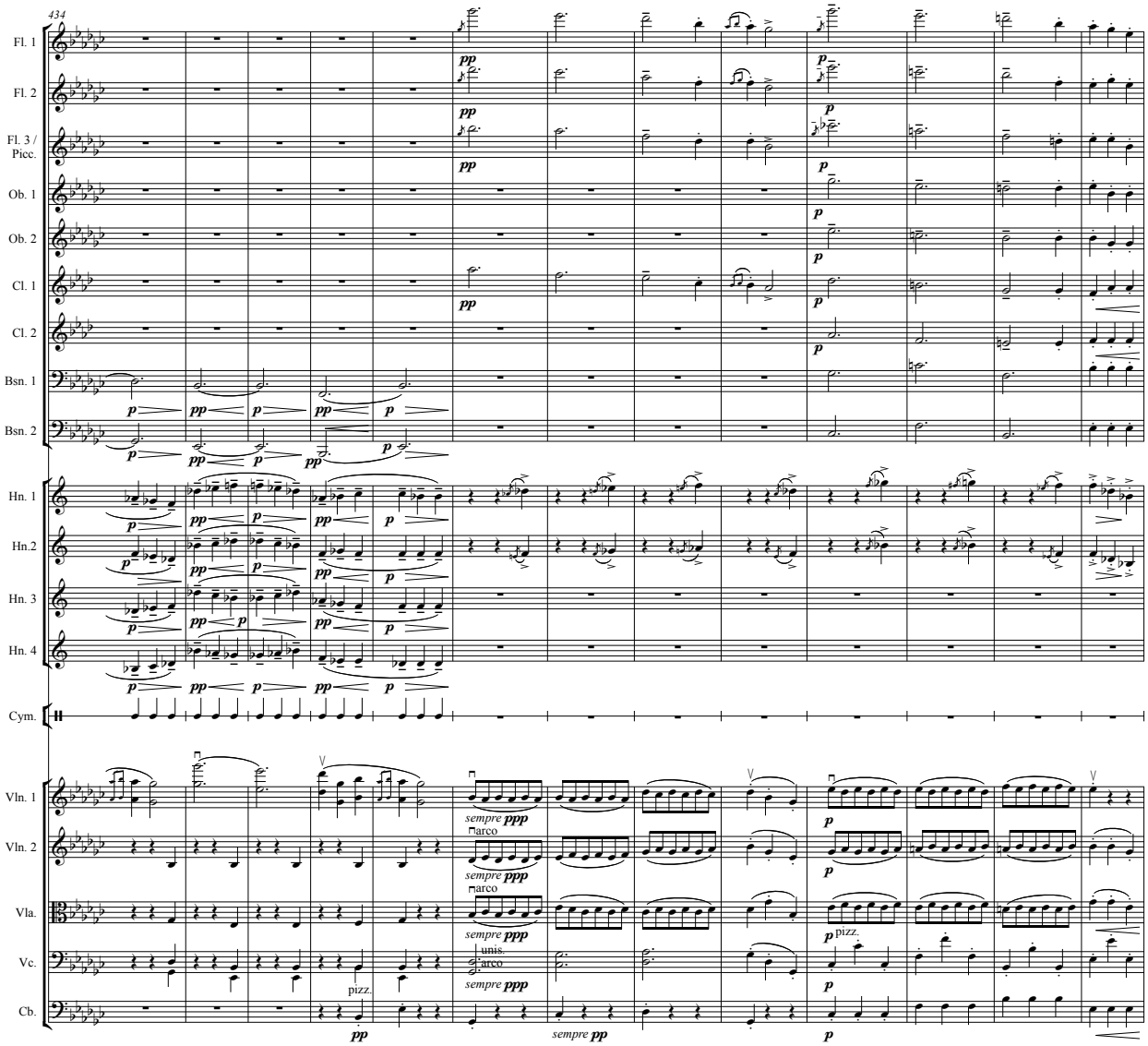
pp

pp

cresc.

(pizz.) arco pizz. arco pizz. arco pizz.


422
a tempo
S
poco string.
poco rit al.
Tempo I ♩=76
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Cym.
stick on bell
Glock.
Glockenspiel
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ten.
ten.
sub f
mf
arco
pizz.
arco
ppp bien ligato
pizz.
pizz.
pizz.


434
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sempre ppp
arco
sempre pp
pizz.
unis.

447

T

poco rit.

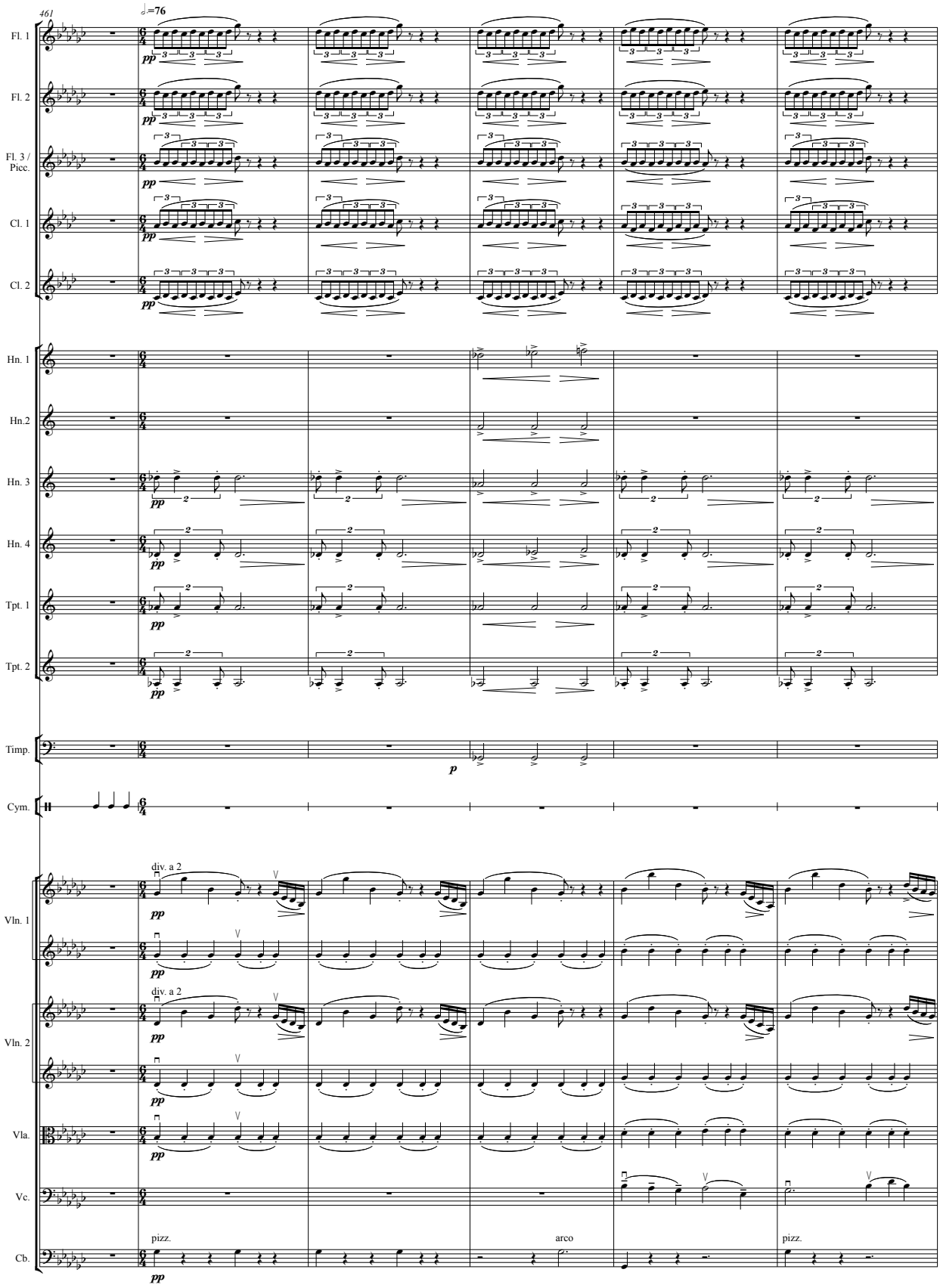
Fl. 1
Fl. 2
Fl. 3 / Picc.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

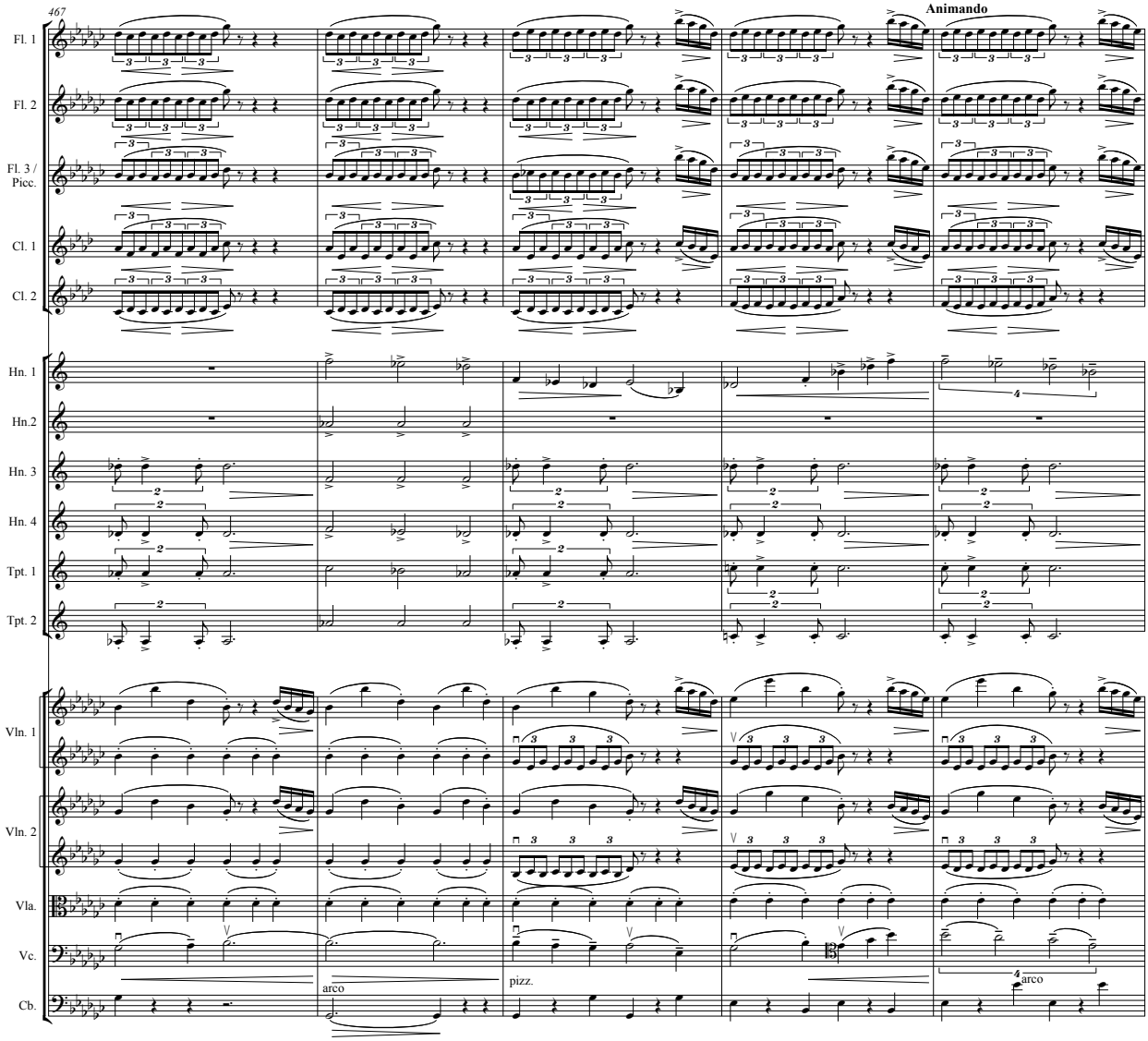
Solo

bell

arco

arco


461
♩=76
Fl. 1
Fl. 2
Fl. 3 / Picc.
Cl. 1
Cl. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Timp.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
p
div. a 2
pizz.
arco
pizz.


467
Animando
Fl. 1
Fl. 2
Fl. 3 / Picc.
Cl. 1
Cl. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.
arco

472

U

Sempre animando

Fl. 1

Fl. 2

Fl. 3 / Picc.

Cl. 1

Cl. 2

Hn. 1

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

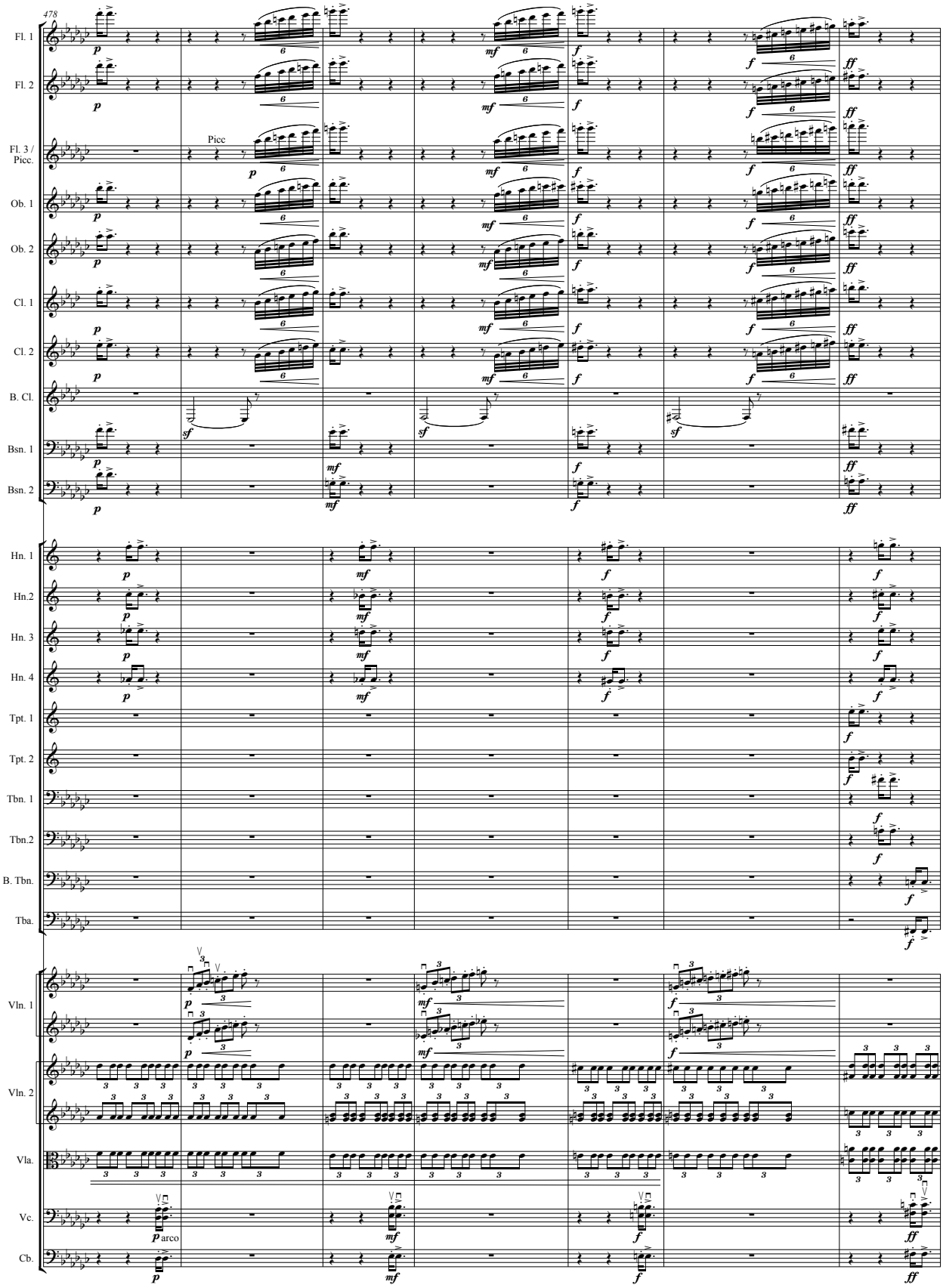
pp

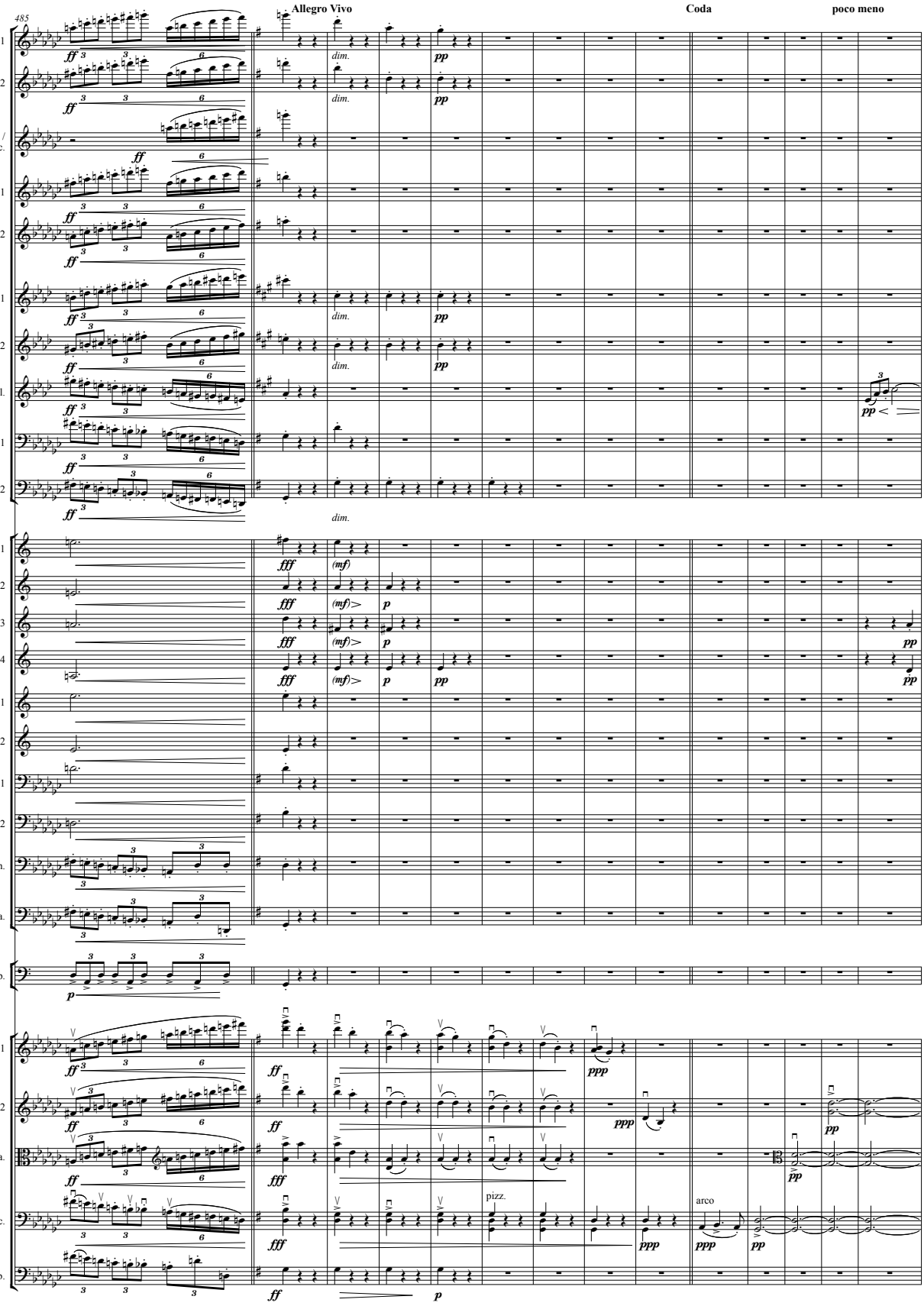
pp

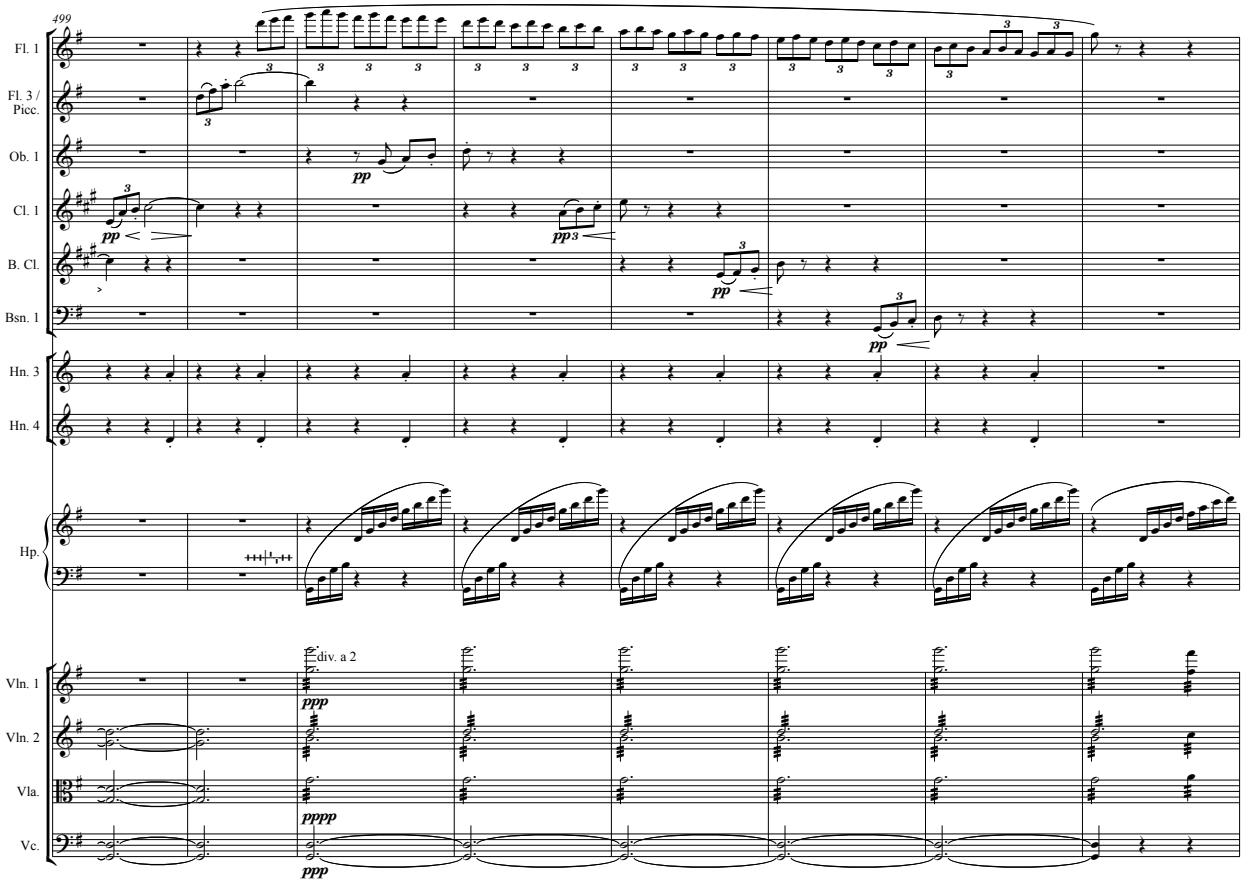
pp

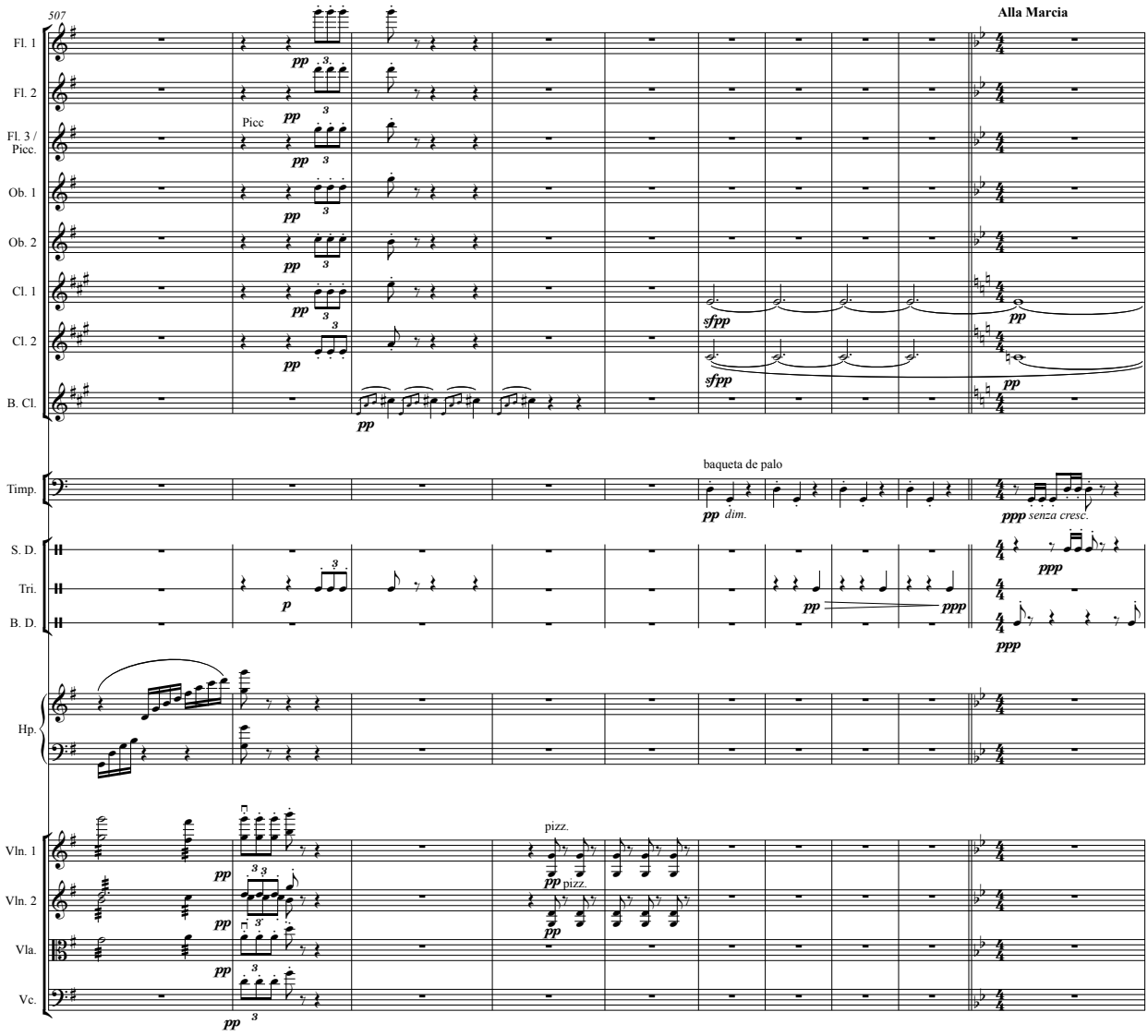
pizz.

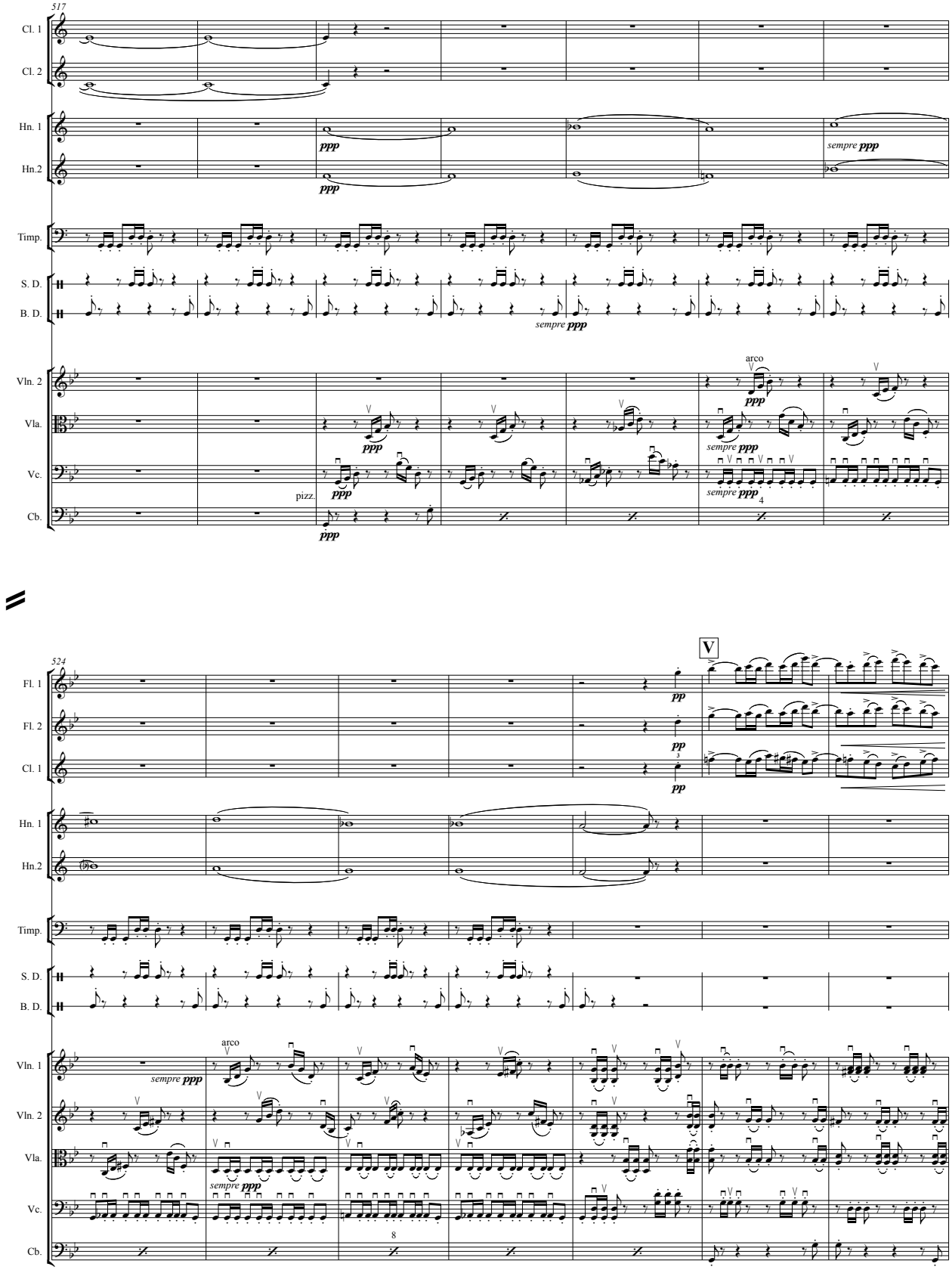
pp

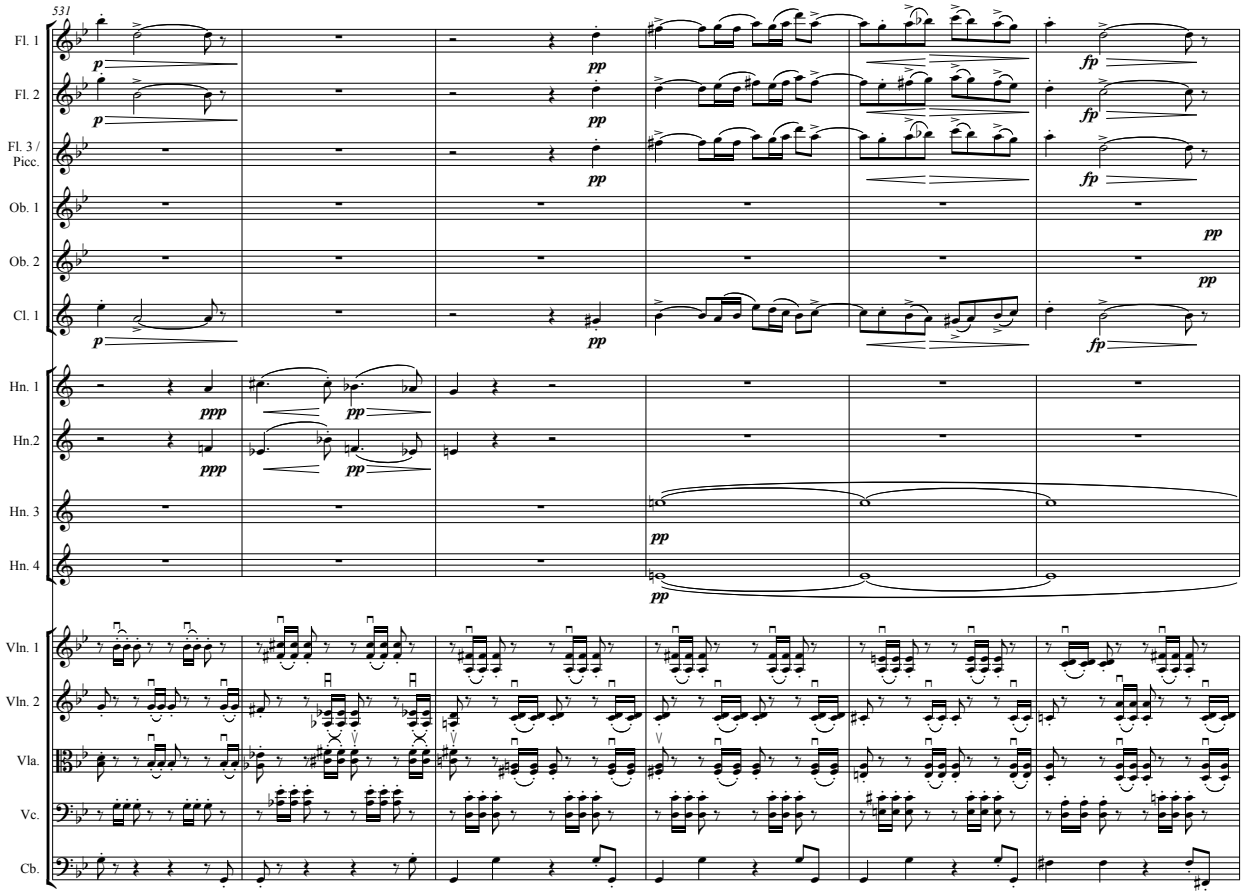

478
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco

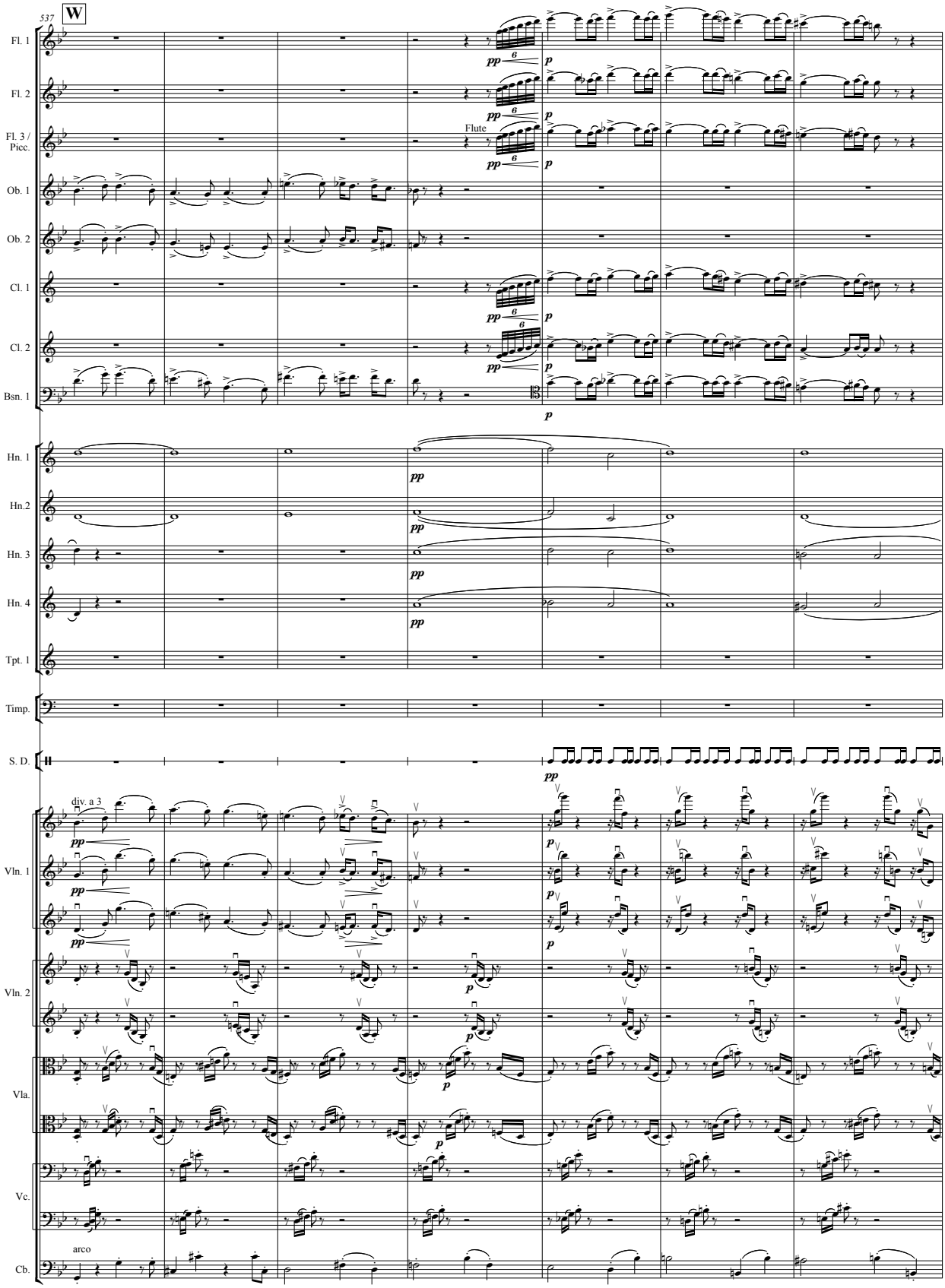

485
Allegro Vivo
Coda
poco meno
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco

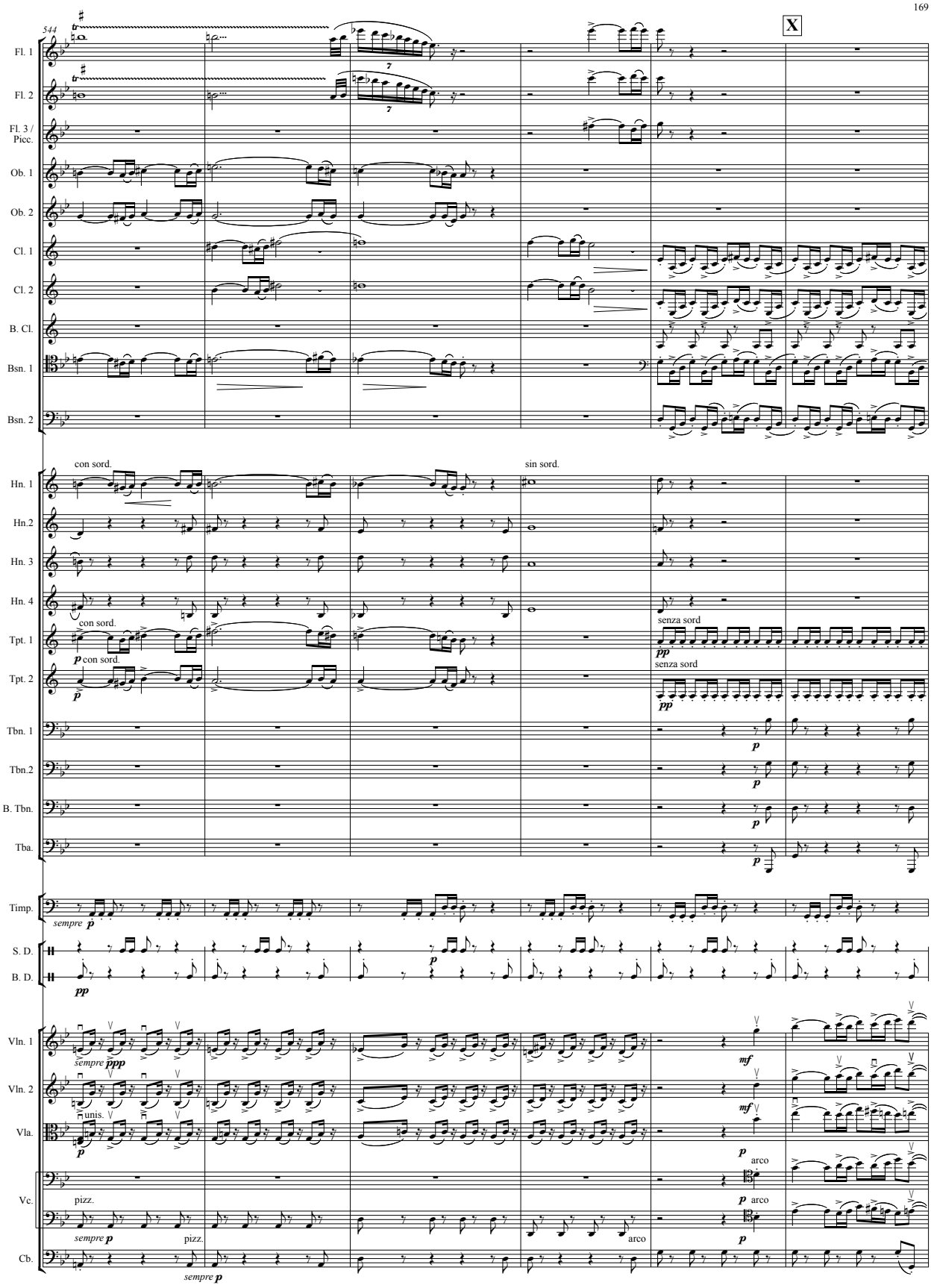

499
Fl. 1
Fl. 3 / Picc.
Ob. 1
Cl. 1
B. Cl.
Bsn. 1
Hn. 3
Hn. 4
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
pp
ppp
pppp
div. a 2

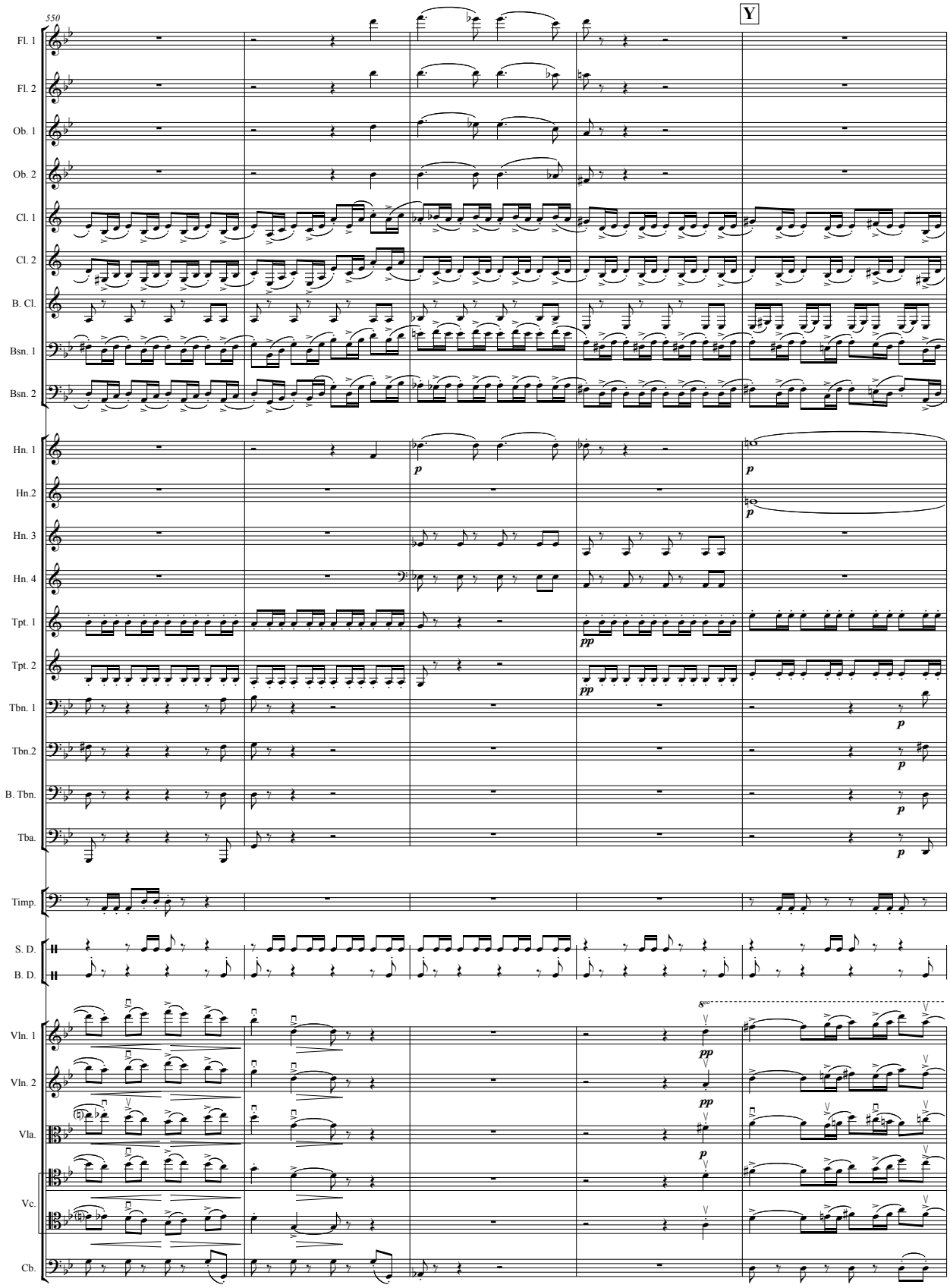

507
Alla Marcia
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Timp.
baqueta de palo
S. D.
Tri.
B. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
pizz.
pp
dim.
p
sfpp
ppp
senza cresc.

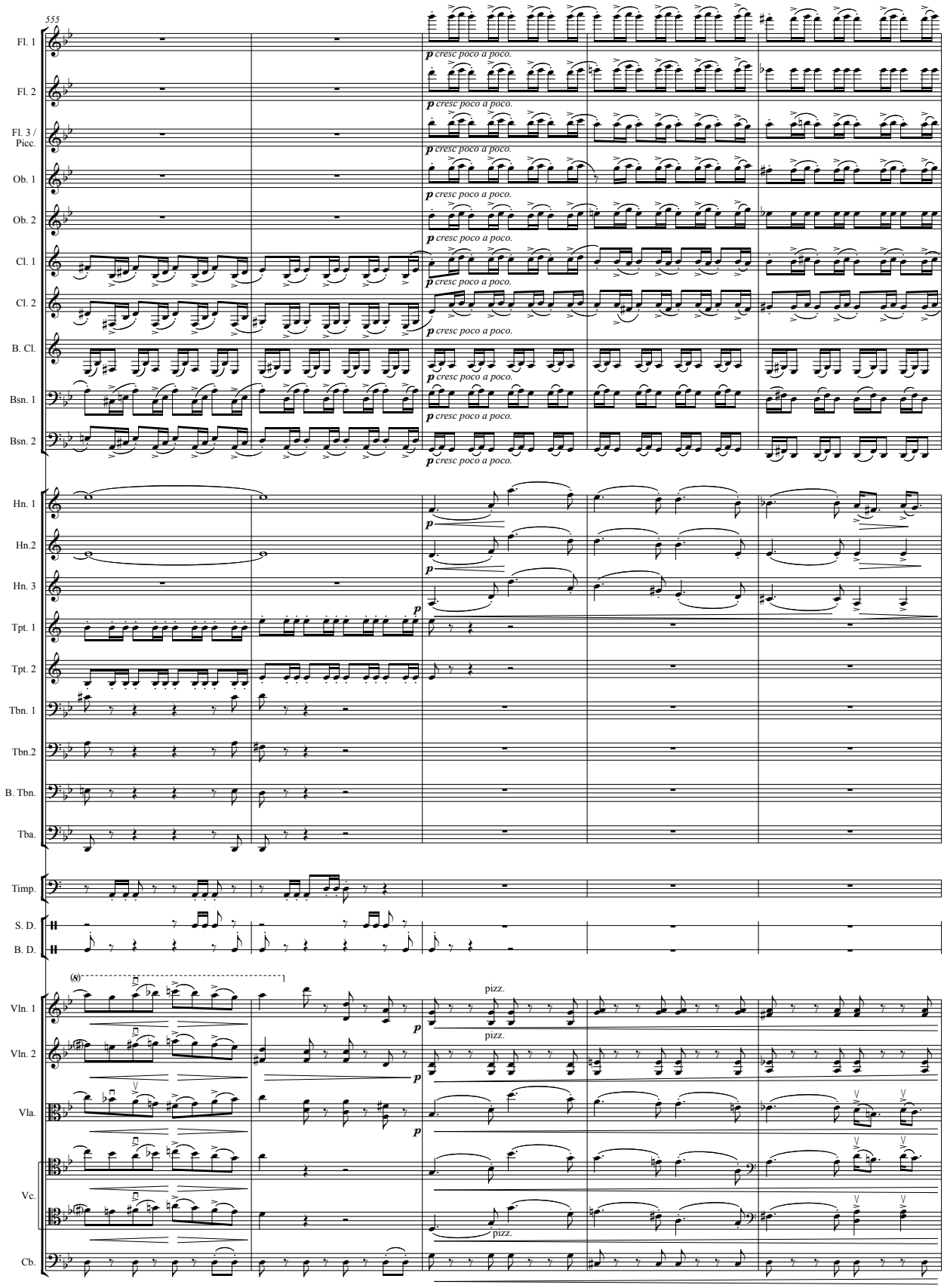

517
Cl. 1
Cl. 2
Hn. 1
Hn.2
Timp.
S. D.
B. D.
Vln. 2
Vla.
Vc.
Cb.
ppp
sempre ppp
arco
pizz.
524
Fl. 1
Fl. 2
V
pp
Vln. 1
sempre

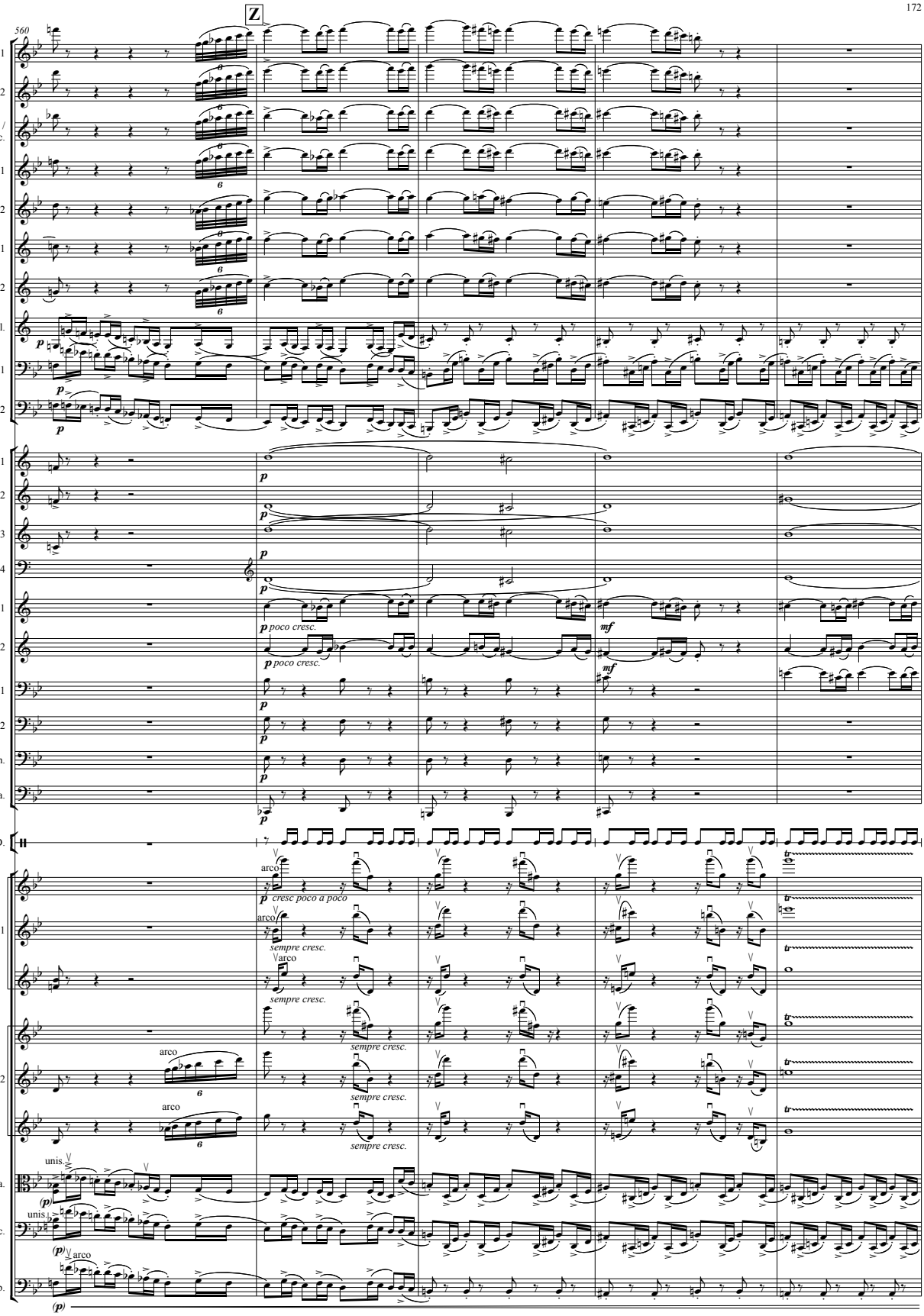

531
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

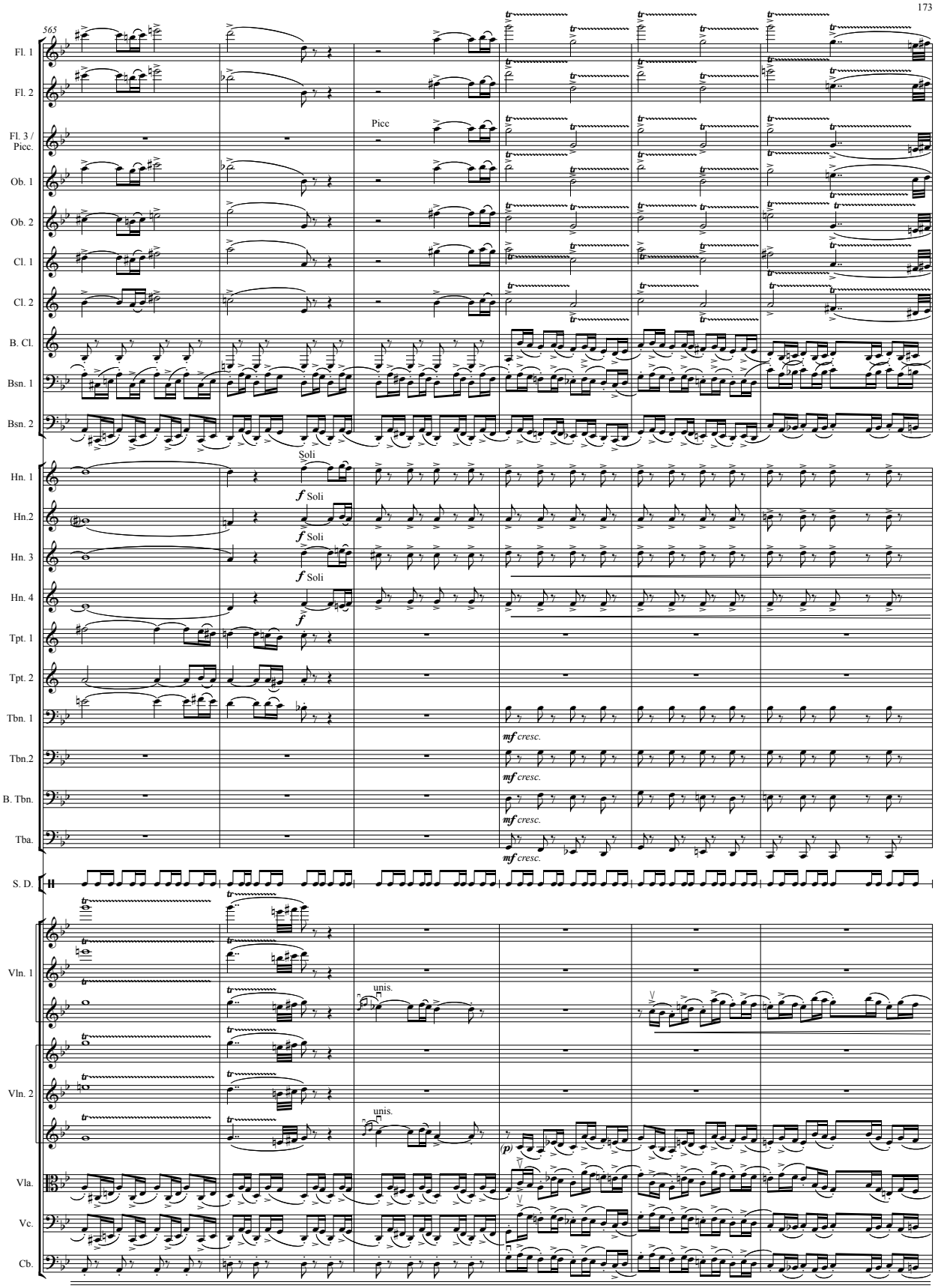

537
W
Fl. 1
Fl. 2
Fl. 3 / Picc.
Flute
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Timp.
S. D.
div. a 3
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.

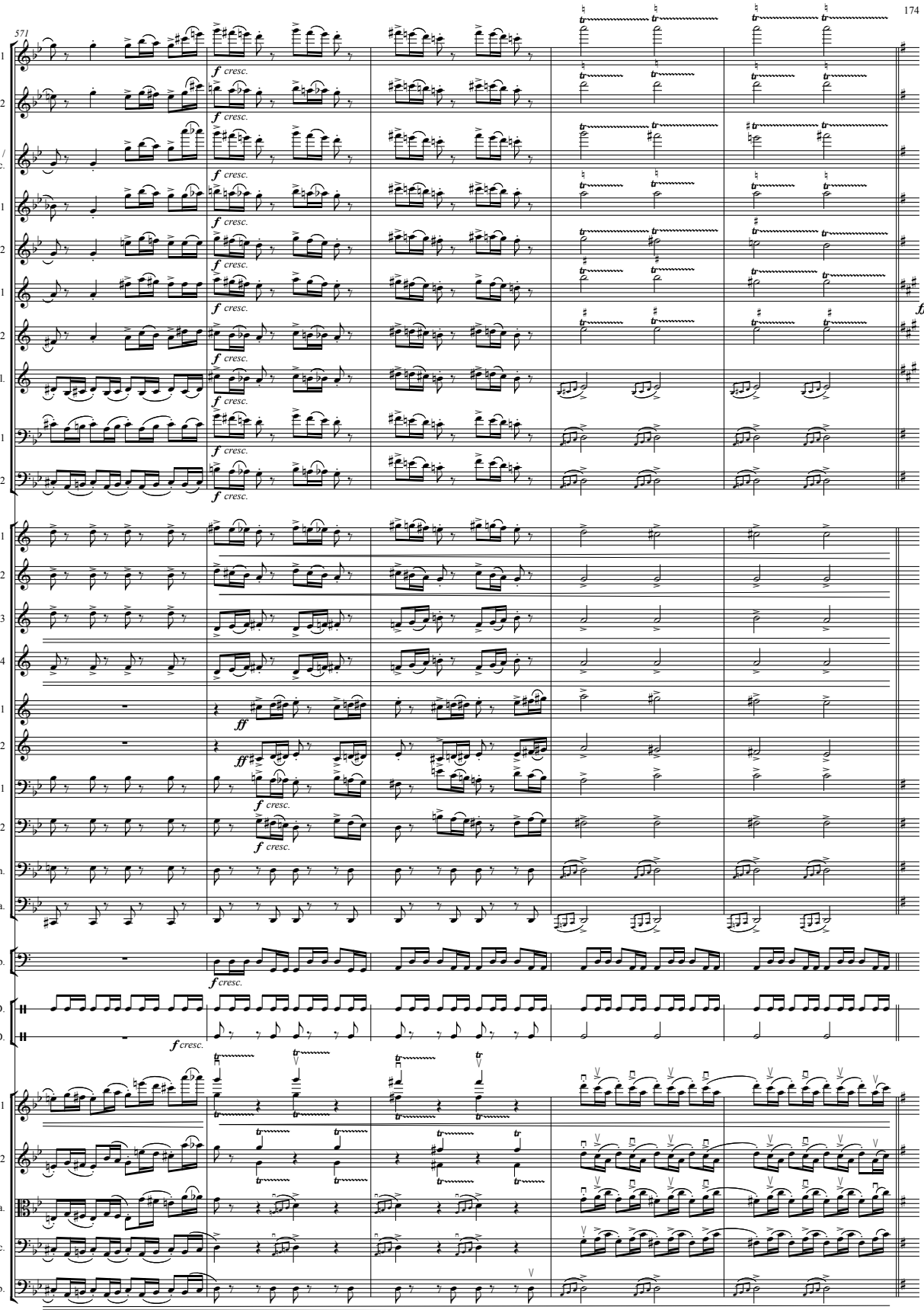

544
X
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
con sord.
sin sord.
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
senza sord
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
unis.
arco
pizz.
sempre

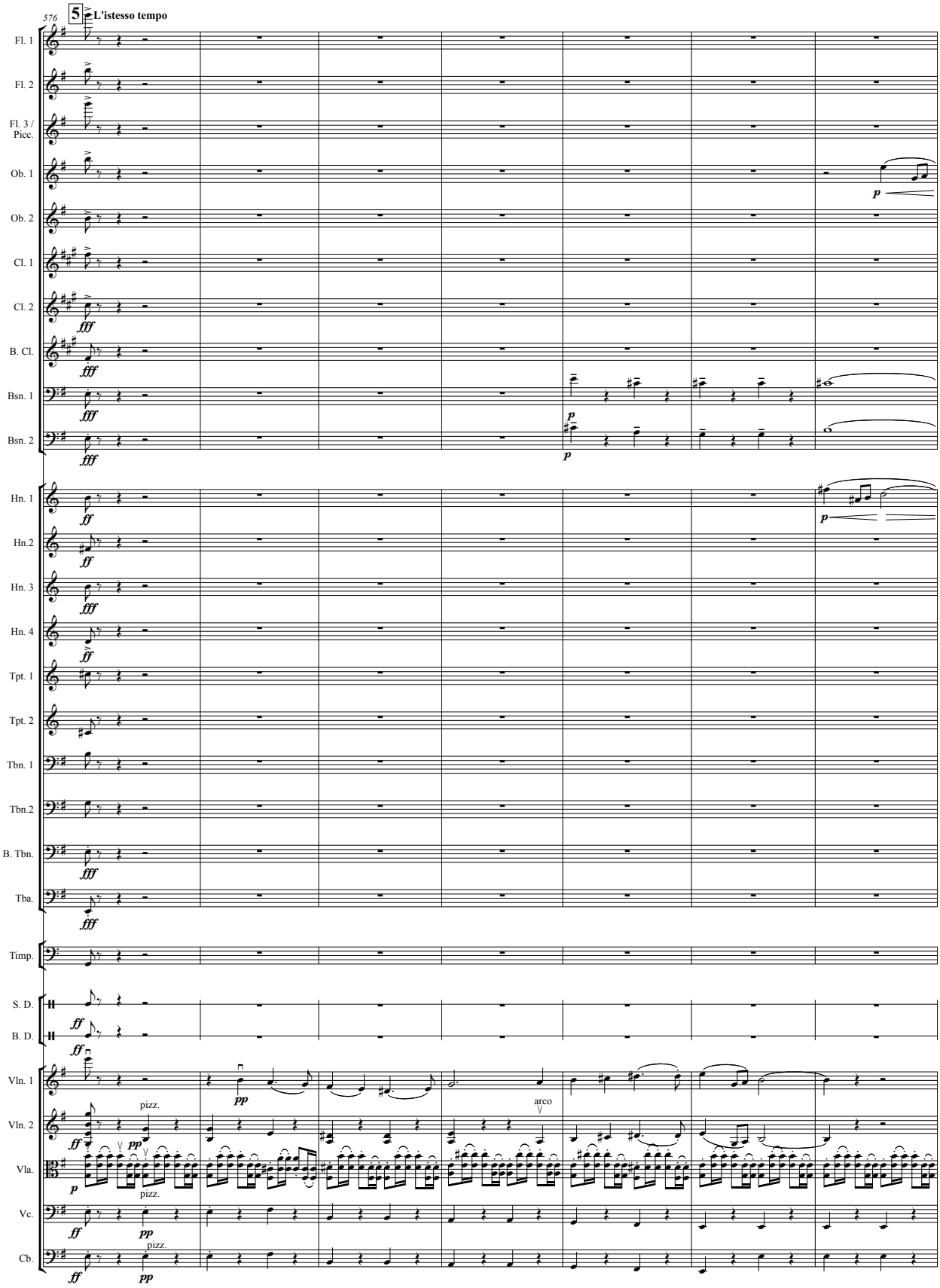

550
Y
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
pp
8va

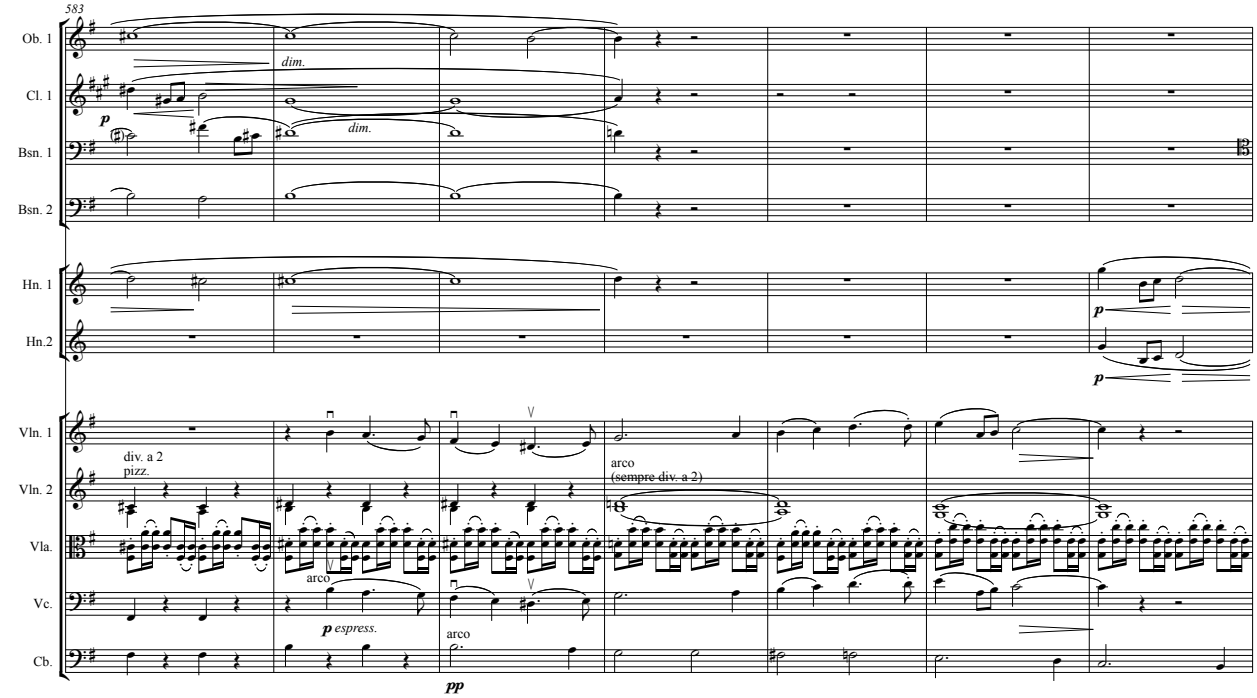

555
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p cresc poco a poco.
p
pizz.

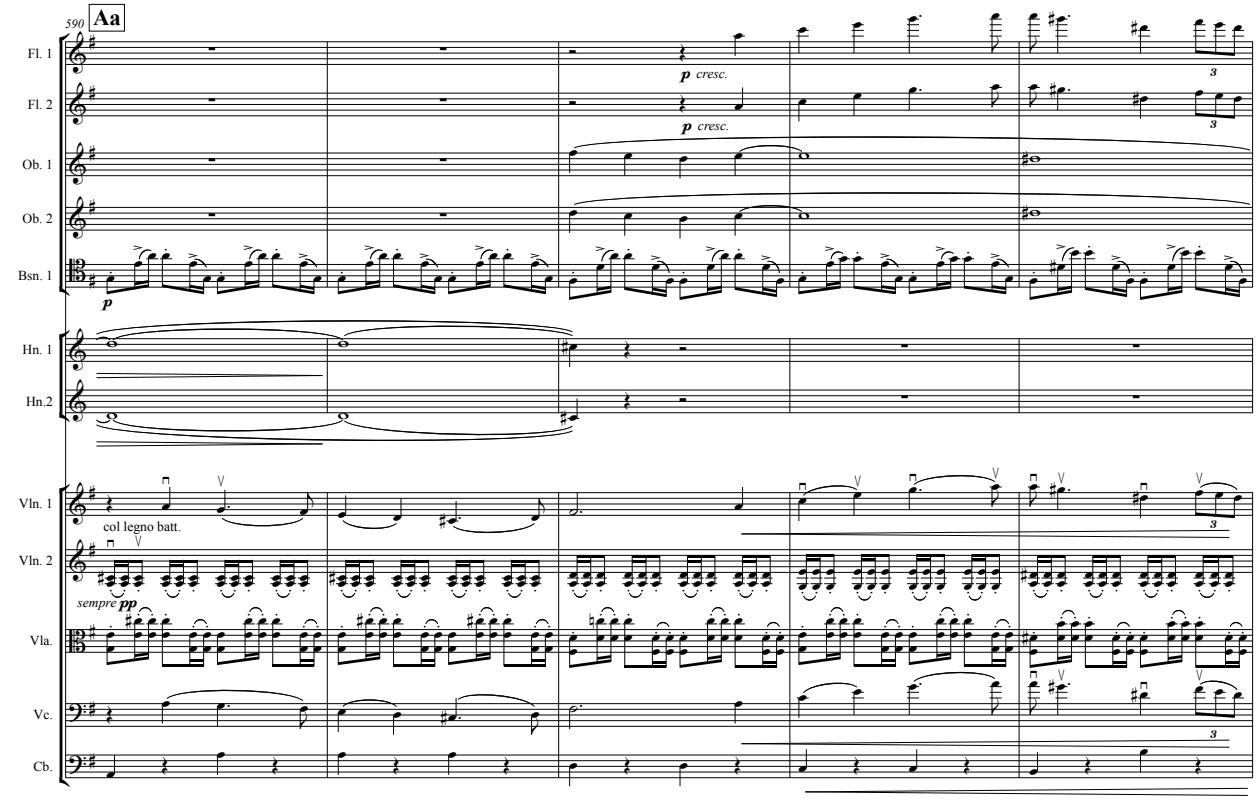

560
Z
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
p poco cresc.
mf
arco
p cresc poco a poco
sempre cresc.
unis.
(p)

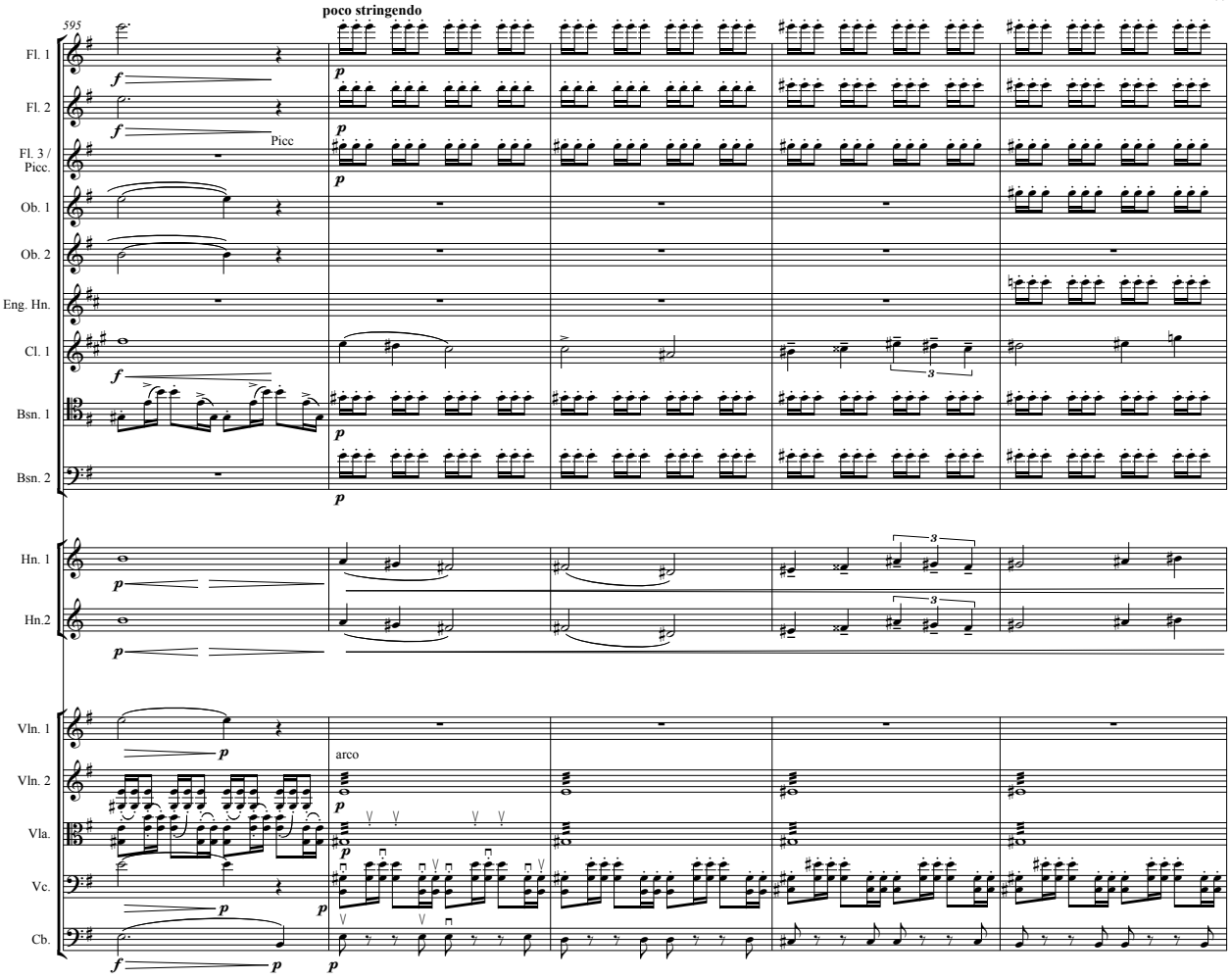

565
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Soli
f Soli
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
mf cresc.
S. D.
Vln. 1
Vln. 2
unis.
(p)
Vla.
Vc.
Cb.

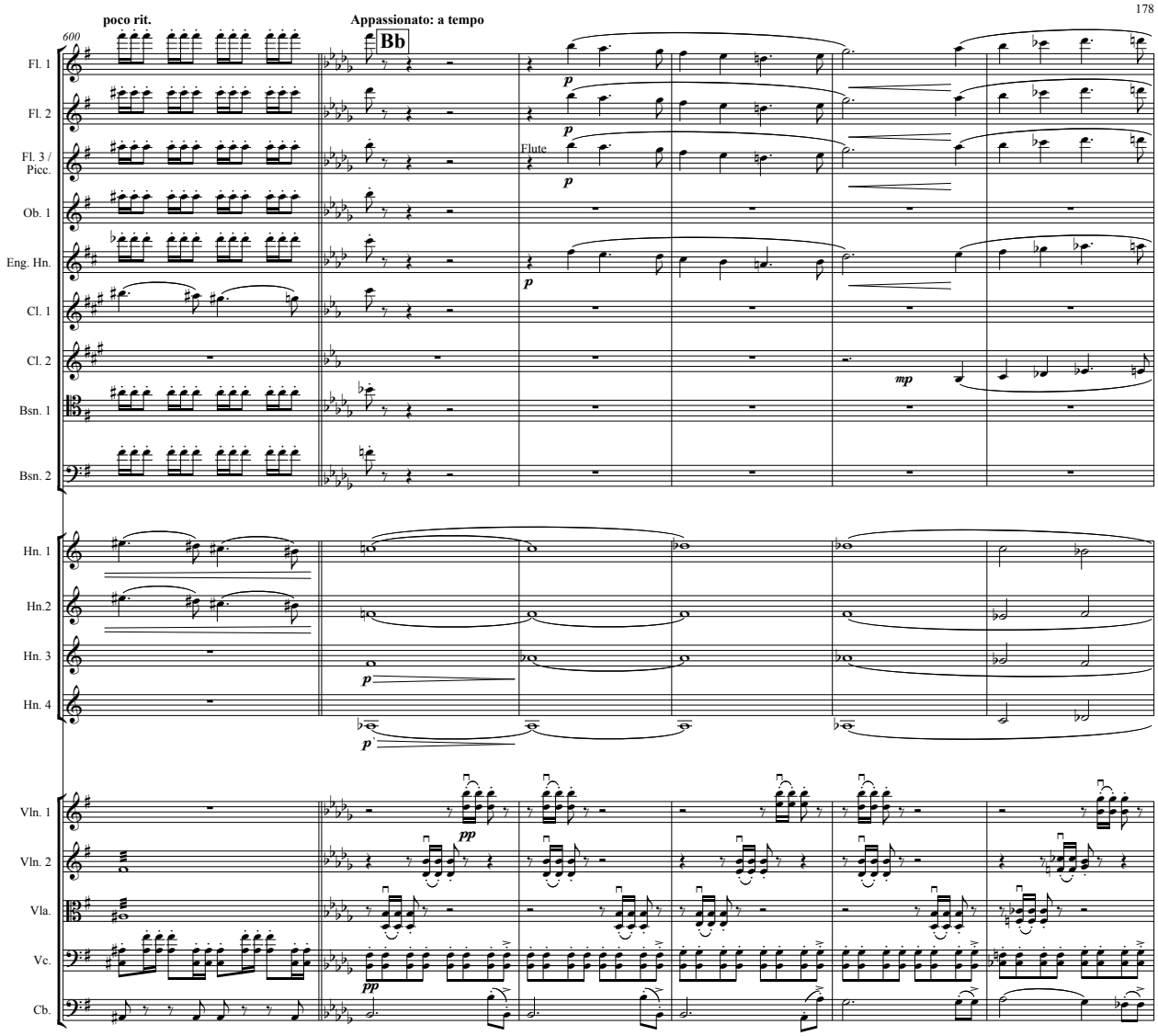

571
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f cresc.
ff
fff

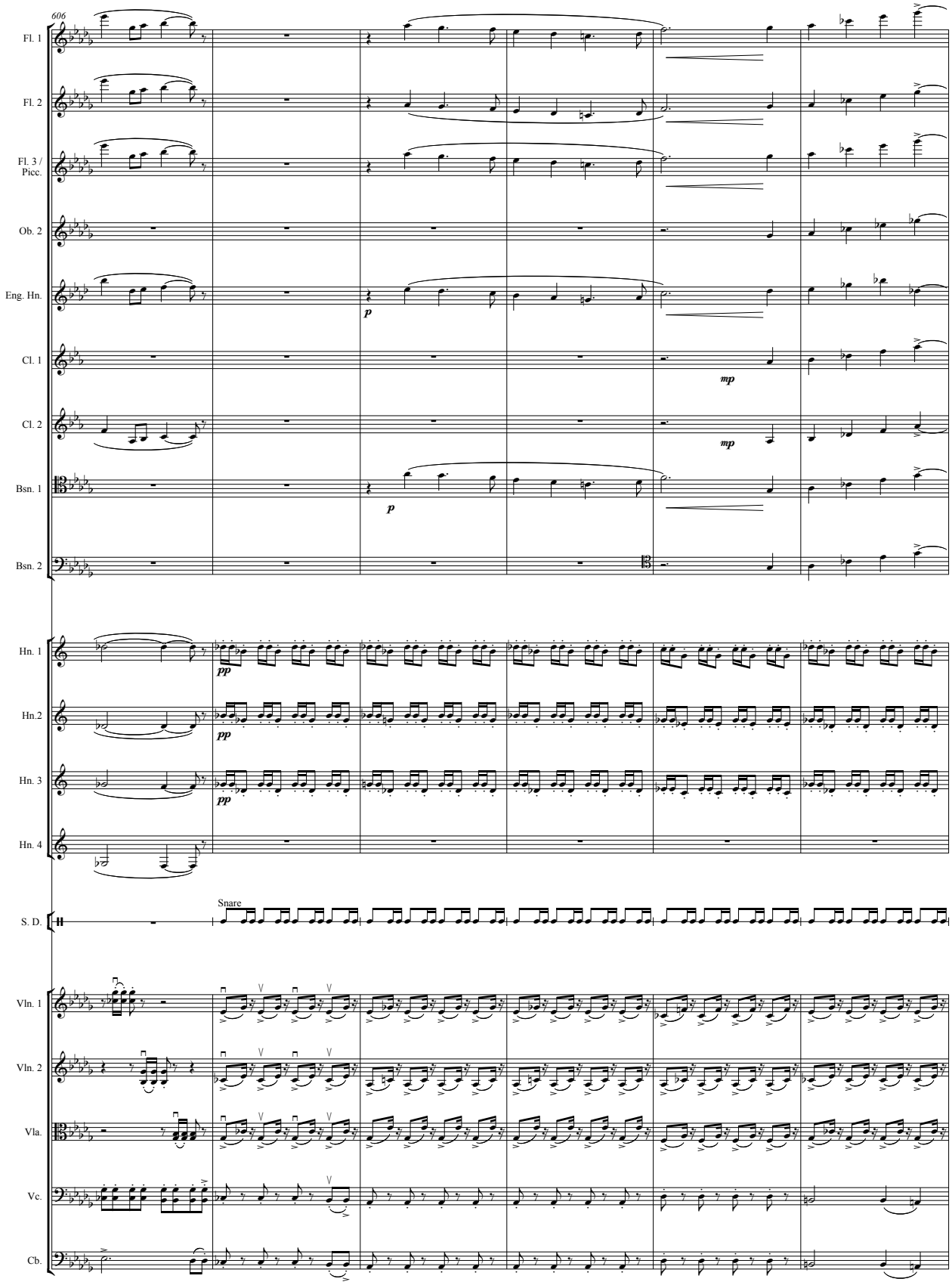

576
5
L'istesso tempo
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco

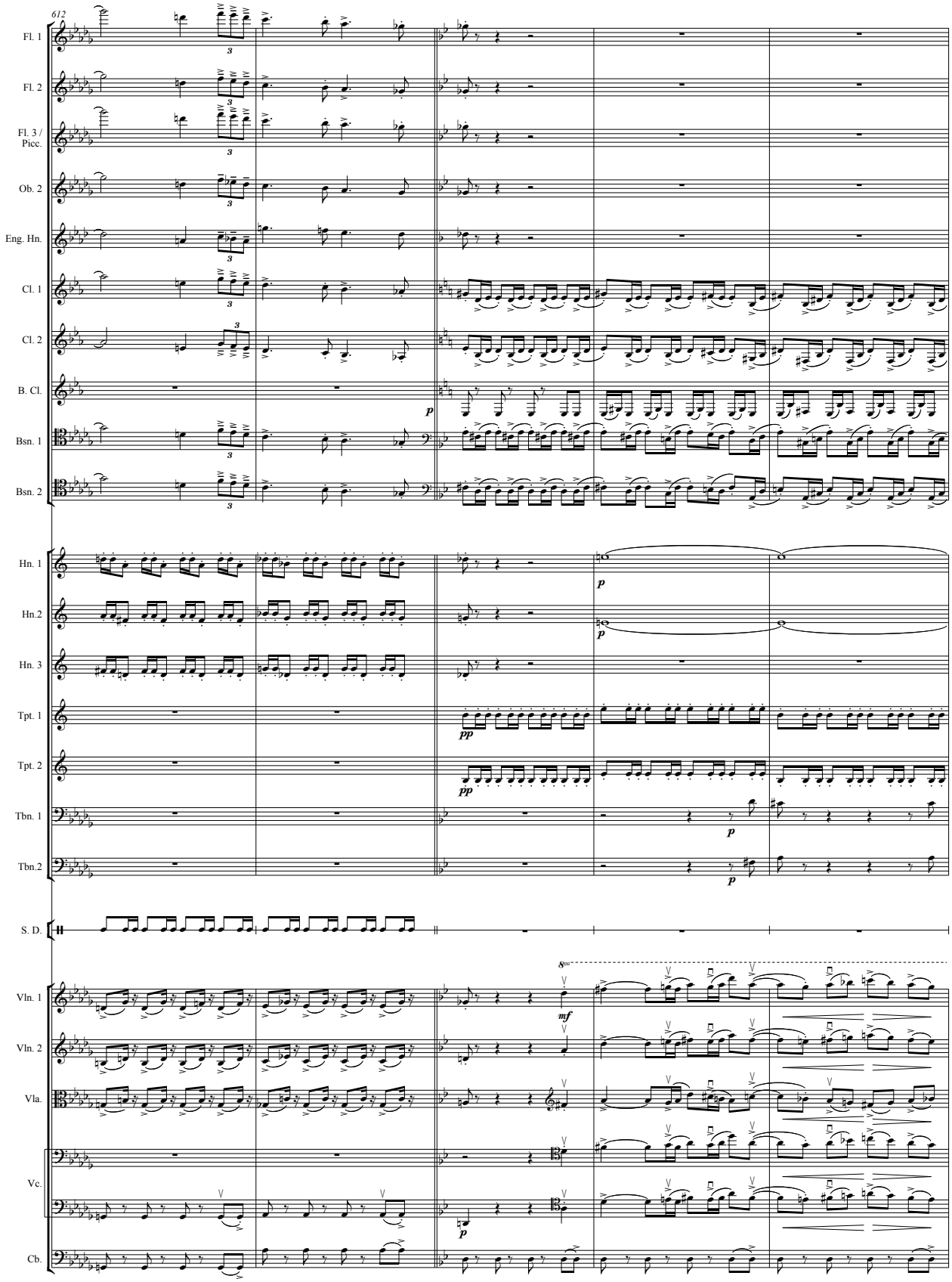

583
Ob. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
dim.
dim.
p
p
p
div. a 2
pizz.
arco
(sempre div. a 2)
arco
p espress.
arco
pp

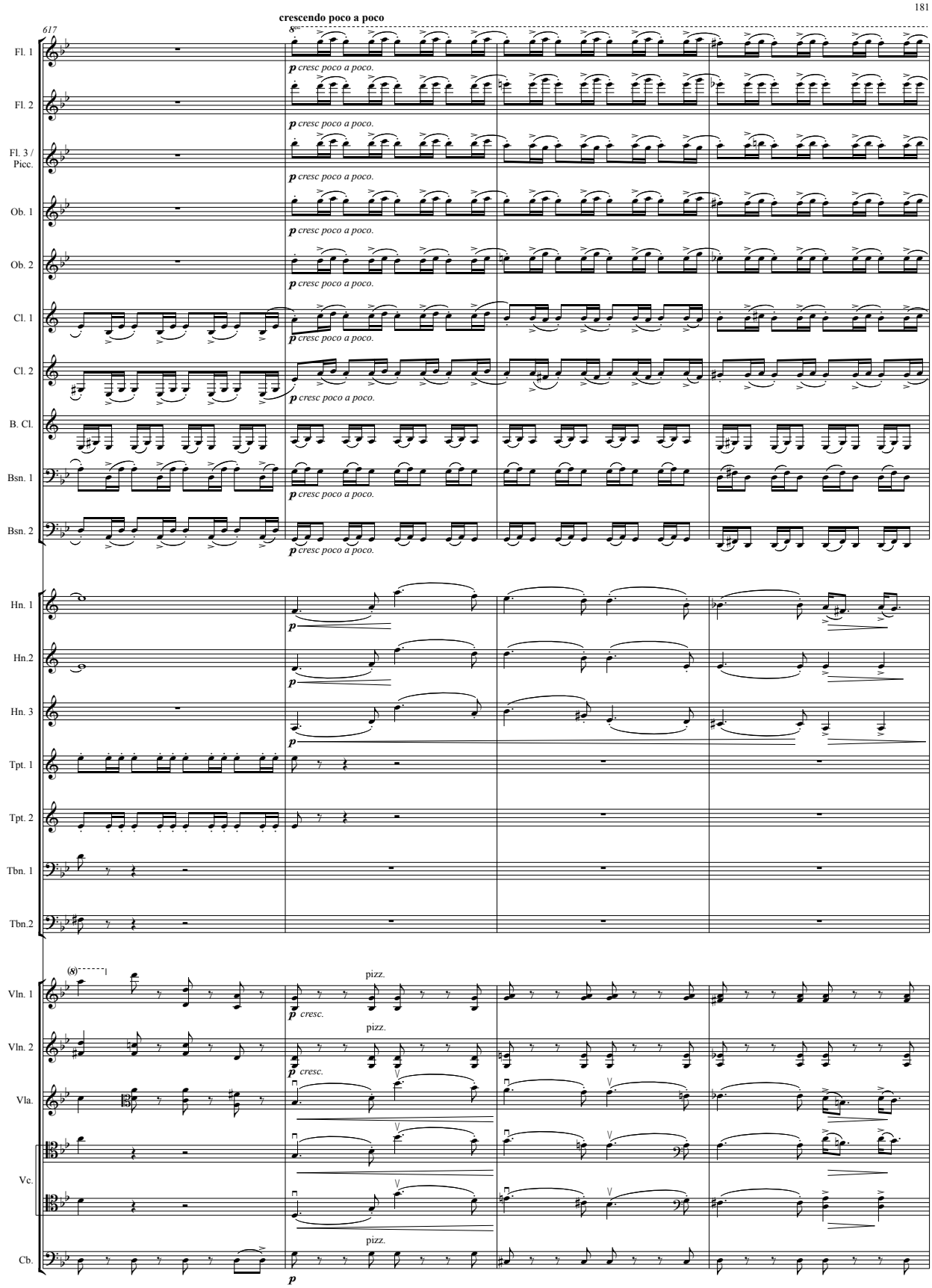

590
Aa
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Hn. 1
Hn.2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p cresc.
p cresc.
p
col legno batt.
sempre pp
3
3
3


595
poco stringendo
Fl. 1
Fl. 2
Fl. 3 / Picc.
Picc
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco


600
poco rit.
Appassionato: a tempo
Bb
Fl. 1
Fl. 2
Fl. 3 / Picc.
Flute
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mp
pp


606
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
S. D.
Snare
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mp
pp


612
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


617
crescendo poco a poco
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
p cresc poco a poco.
Hn. 1
Hn.2
Hn. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
p cresc.

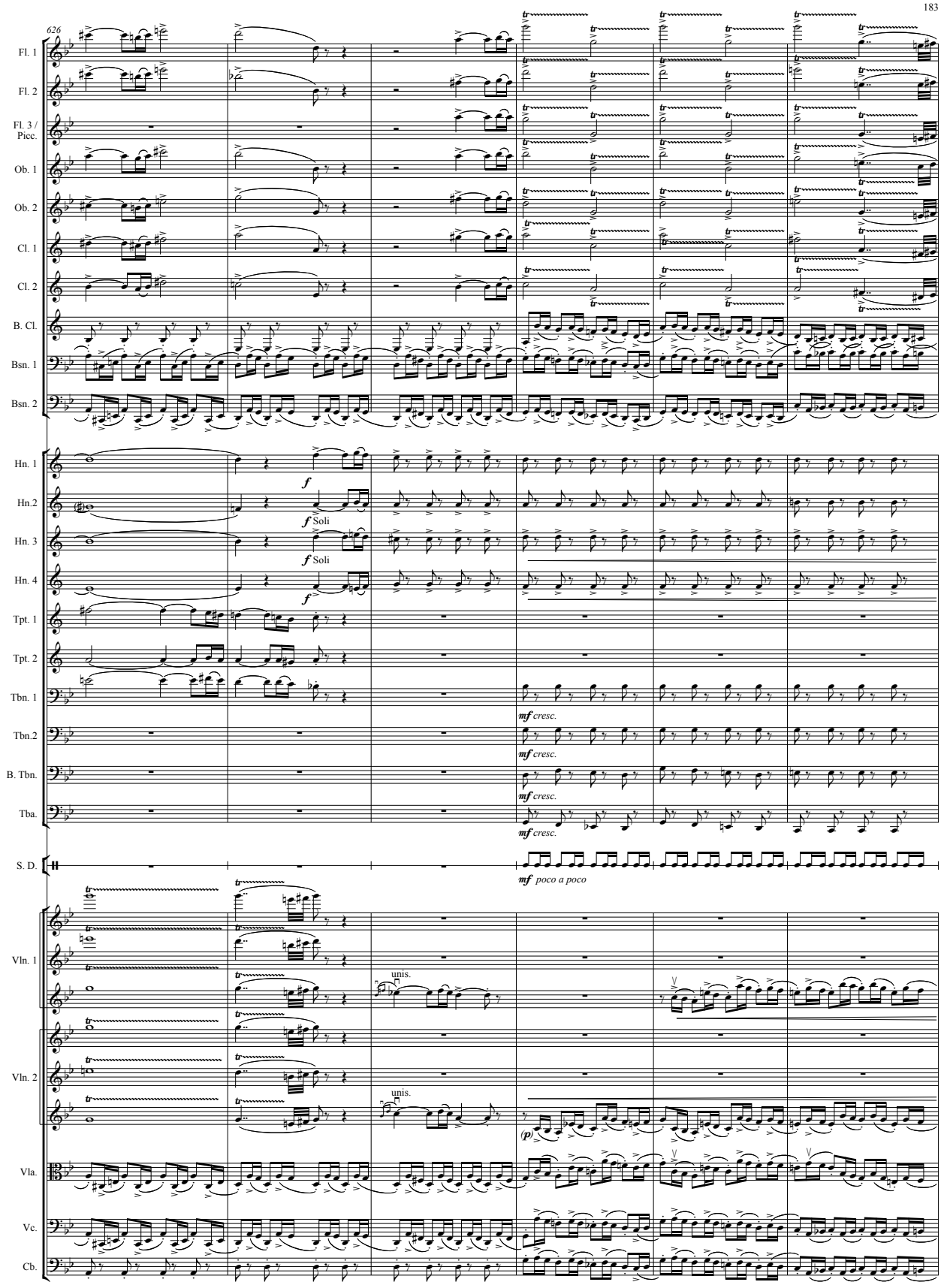
Cc

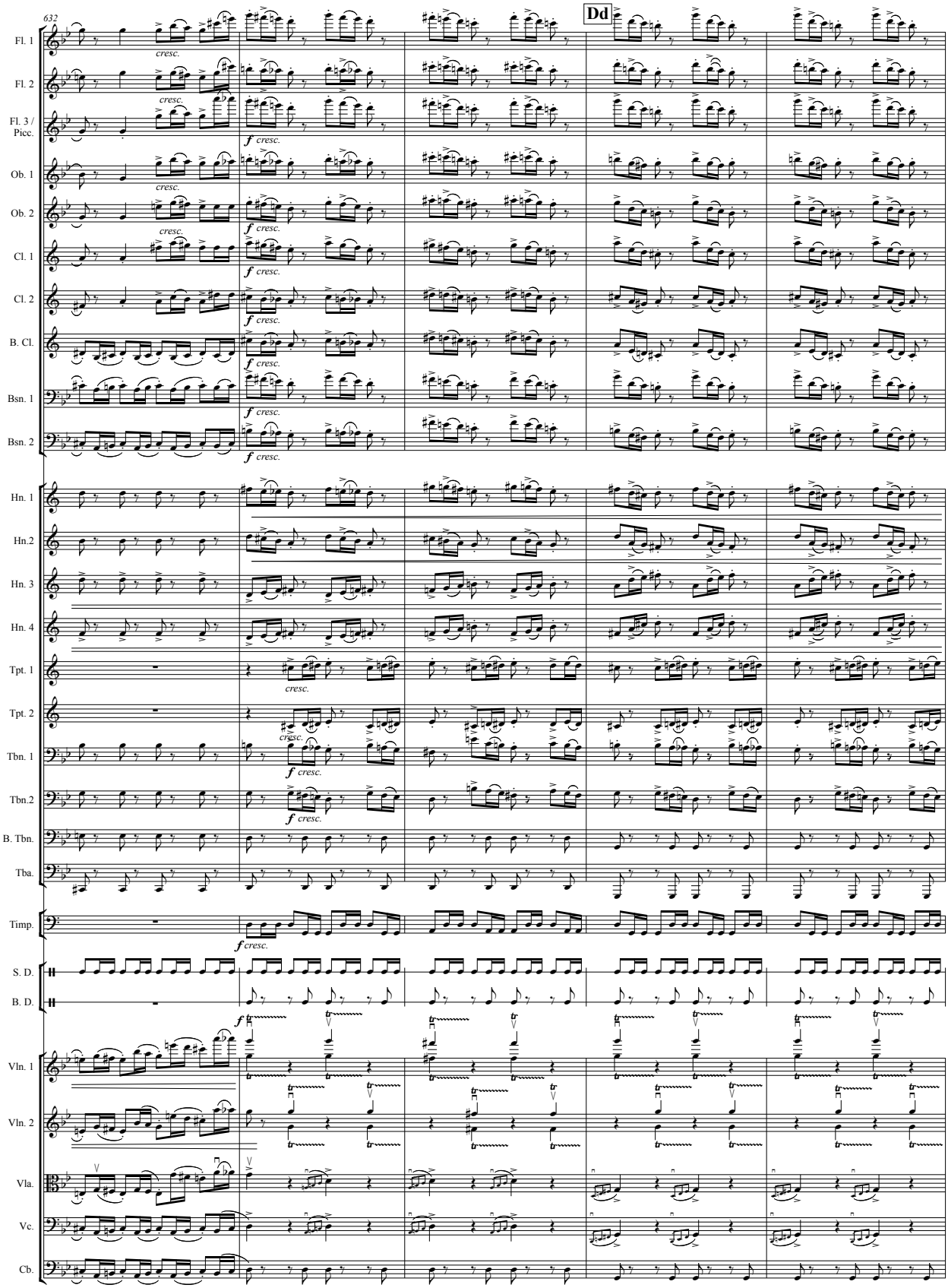
621

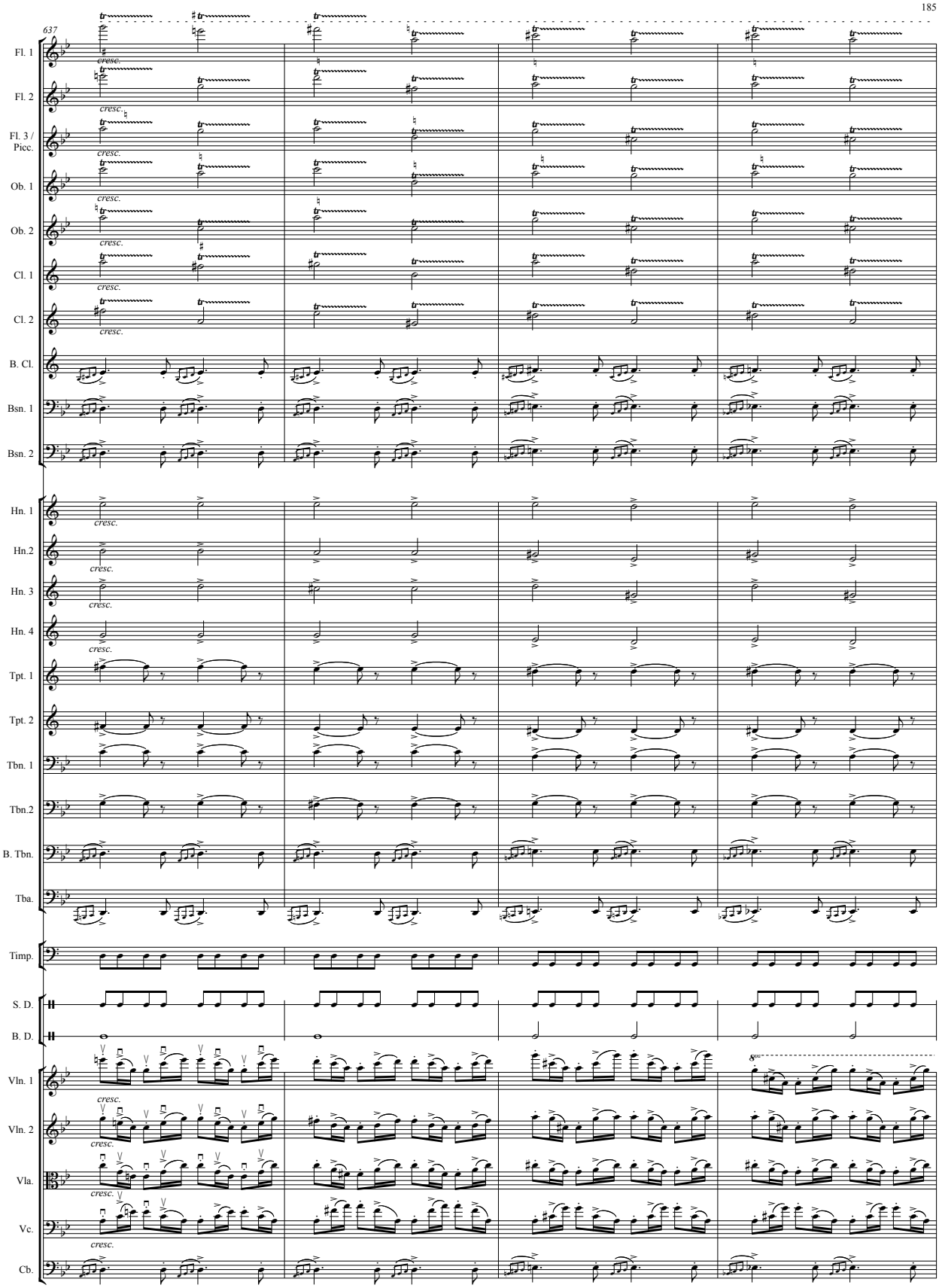
(8)

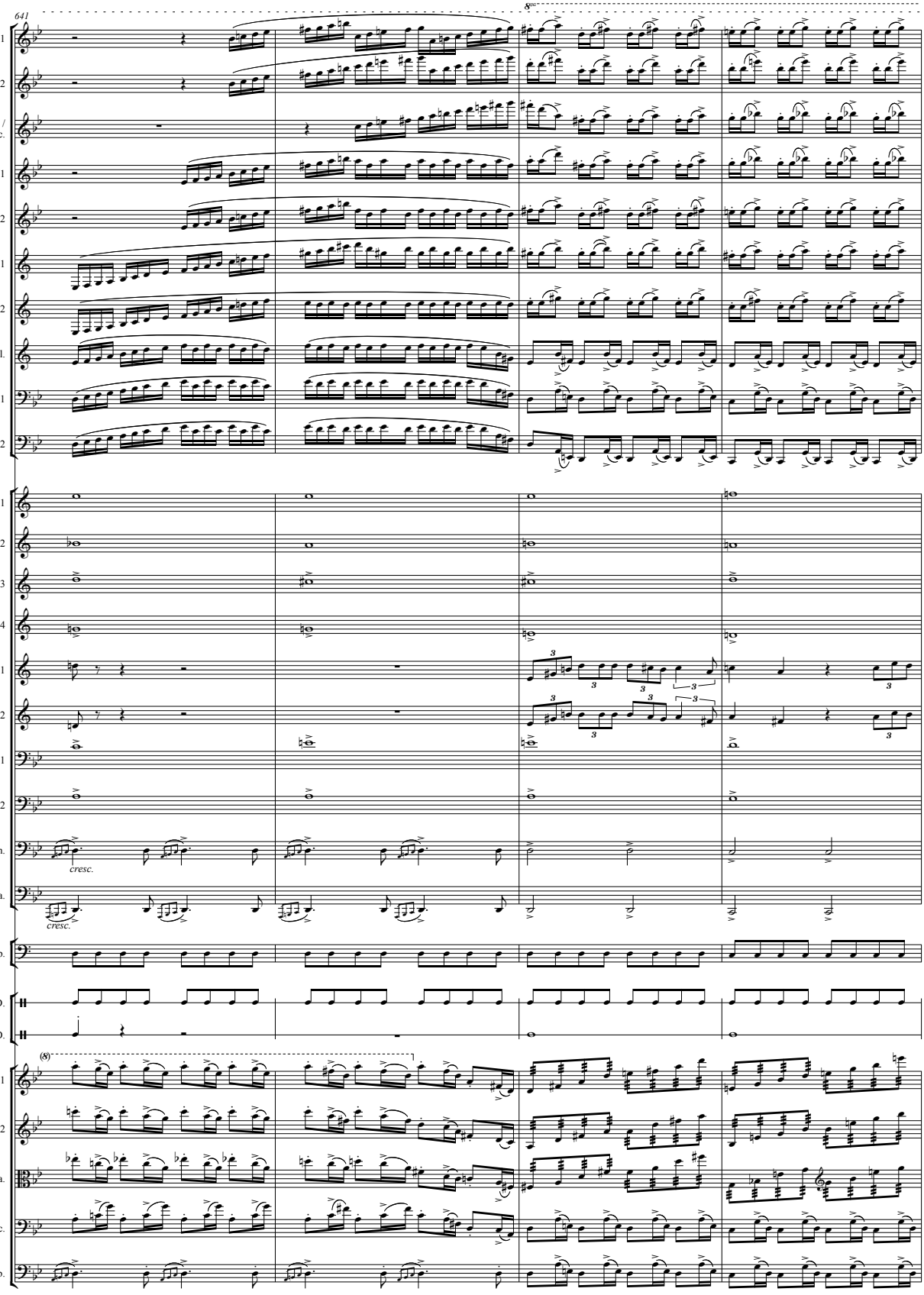
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

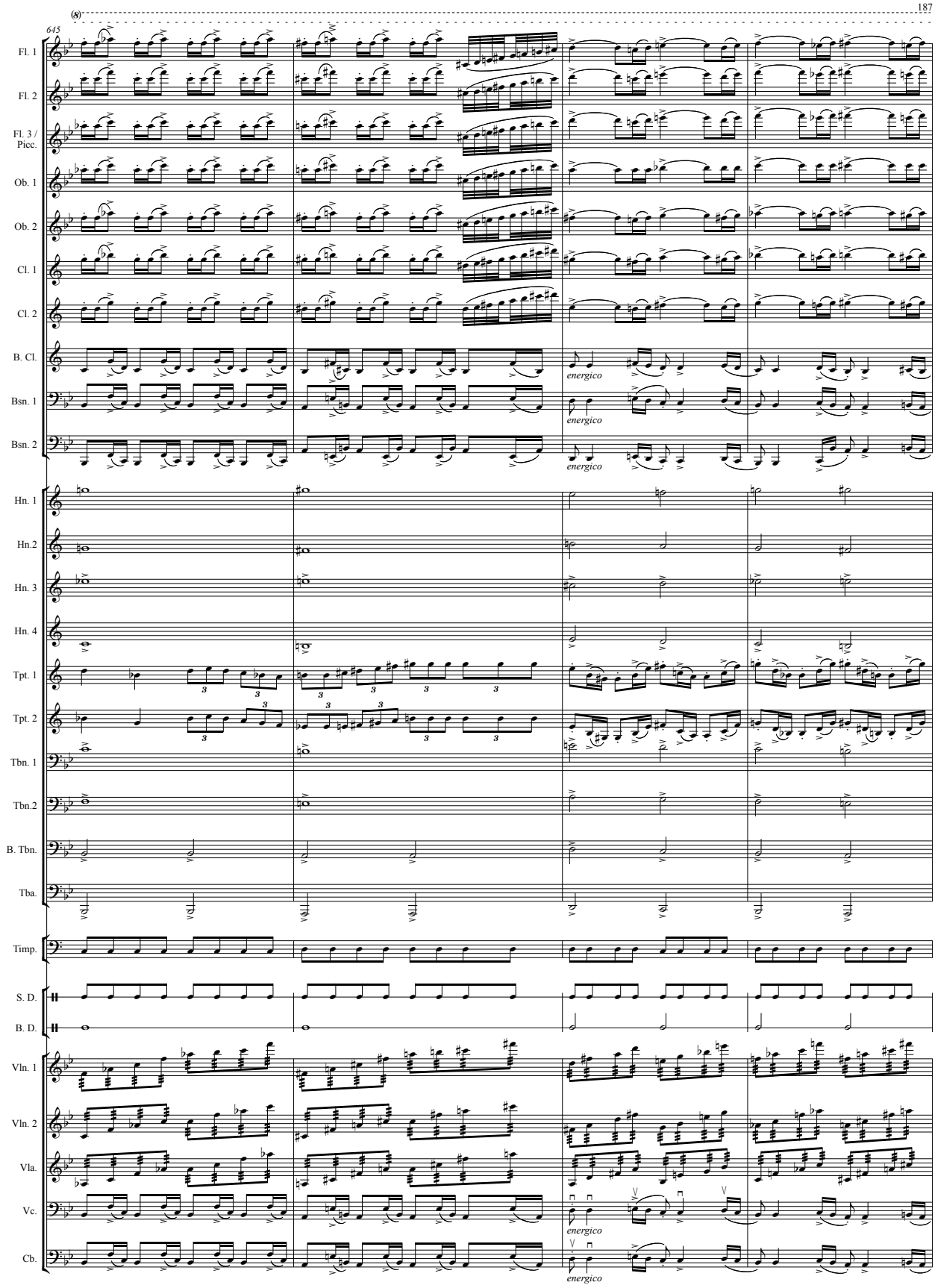
cresc.
p
p poco cresc.
mf
arco
sempre cresc.
unis.
(p) sempre cresc.

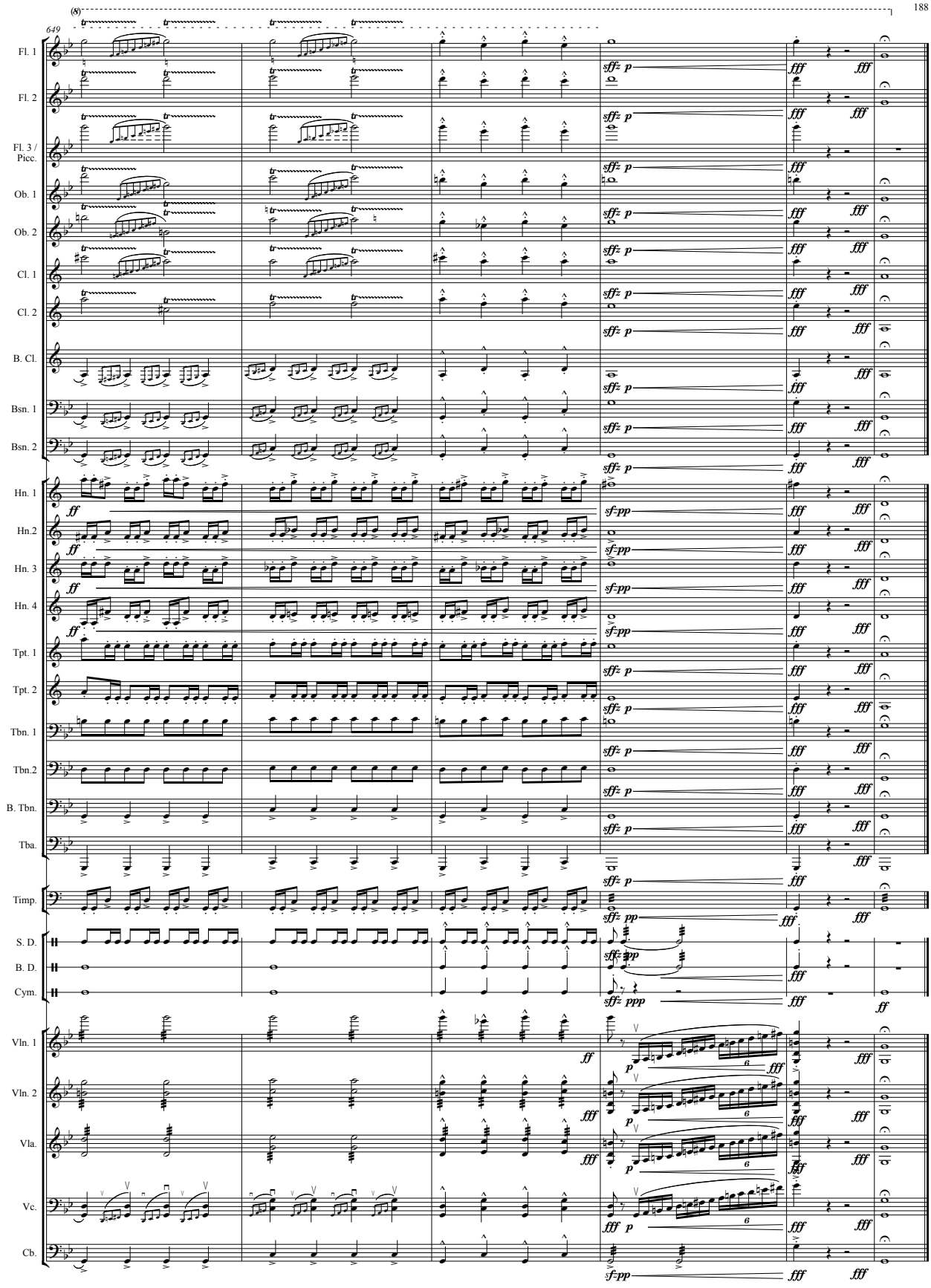

626
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
S. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
f Soli
f Soli
f
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf poco a poco
unis.
unis.
(p)


632
Dd
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.
f cresc.


637
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.


641
8va
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
cresc.
Tba.
cresc.
Timp.
S. D.
B. D.
(8)
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


645
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
energico
energico
energico
energico


649
(8)
Fl. 1
Fl. 2
Fl. 3 / Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn.2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn.2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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