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AN ANALYSIS ON LUIS HUMBERTO SALGADO'S WORKS FOR CELLO AND PIANO

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AN ANALYSIS ON LUIS HUMBERTO SALGADO'S WORKS FOR CELLO AND PIANO

A DOCUMENT APPROVED FOR
THE SCHOOL OF MUSIC

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Abstract

Luis Humberto Salgado was an Ecuadorian pianist and composer who wrote in a variety of instrumental settings, including two works for cello and piano. Although he composed the *Caprice* and *Sonata for Cello and Piano* over sixty years ago, these works have only just begun to take their place of prominence in the cello literature due to recent performances and the distribution of engraved editions. Research on Salgado's life and some of his music is available; nevertheless, no documents have been released on his *Caprice*, and limited information can be found on the *Sonata*. This document analyzes several aspects of these works from a performer's perspective. The research includes information on the composer's life, music, and style; a harmonic and formal overview on both the *Caprice* and *Sonata*; a review of their difficulty level, considering some complicated components; and recommendations on overcoming said difficulties. The analytical findings regarding Salgado's compositions for cello and piano reveal the use of 20th century techniques as a stylistic basis for both compositions. The difficulty of the pieces requires proficiency in the instrument and musical maturity. Cello instructors and performers can consider these works a part of the repertoire, as they explore many challenges that instrumentalists typically encounter in the learning process. The aim of this document is to enrich and encourage the study and performance of these works.

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CHAPTER 1

Introduction

Significance of the Topic

Luis Humberto Salgado (1903-1977) is a well-known name within the Ecuadorian academic circles. Regardless of that statement, it was not until after the beginning of the 21st century that his music began to be more frequently played, researched, and his name started gaining importance. To this day, his music remains performed rather infrequently, with only some of his works known nationally, and almost none internationally. As a composer he was prolific in multiple genres: orchestral, vocal, chamber music, and smaller incidental works such as show pieces. According to sources, he was a dedicated and talented pianist, which led him to write plenty of works for that instrument, but he also composed for strings, wind instruments and others. His cello works include his *Sonata for Cello and Piano*, *Capricho Español for Cello and Piano*, and *Concerto for Cello and Orchestra*. The concerto was premiered in Ecuador in 2018 by cellist Dennis Parker, and in Europe in 2019 by Roberto Trainini. While the exact premiere dates of Salgado's cello sonata and caprice remain unknown, evidence suggests these performances took place before 1977. The two known performances of these works, after their premiere, were by Mateo Celi in 2022 and later by Hannah Collins in 2023.

The University of Kansas recently launched a Salgado project directed by one of their faculty members, Ecuadorian musicologist Ketty Wong. Kansas Virtuosi, an ensemble comprised of artist faculty member and advanced graduate students from KU School of Music, released a

CD with the first recording of Salgado's *Cello Sonata* in early 2023.¹ The project is planning the release of a second CD that includes Salgado's *Capricho Español*. The University of Kansas project is also responsible for the first engraved copy of Salgado's cello works, previously available only in manuscript form at the public library in Quito, Ecuador. In addition, part of the University of Kansas project was to have faculty members perform Salgado's works publicly in Ecuador. Hannah Collins, Professor of Cello at the University of Kansas, performed Salgado's sonata and caprice in Quito, Ecuador in October of 2023. For many Ecuadorian audience members, this concert was the first opportunity to hear Salgado's cello works in a live performance.

Salgado's compositions were nothing like those by his fellow nationalist composers². Most composers in Ecuador wrote tonal, folk music while Salgado used other compositional techniques, such as serialism, pentatonic scales, and folk elements.² While Salgado never traveled outside of Ecuador, he was able to learn a variety of compositional techniques from books and live performances by European musicians visiting and performing in his country. As a result, Salgado's music displays the influence of Arnold Schoenberg and other international contemporaries.

1. Luis Humberto Salgado. "Chamber Music Vol. 1," with Kansas Virtuosi, recorded 2023, Naxos, CD.

2. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. (Quito, Casa de la Cultura Ecuatoriana, 2004). 42-43

Need for Research

The recent rediscovery of Salgado’s cello works inspired the additional research proposed in this study. While engraved copies of these pieces now exist, we are missing an analysis of the music and a thorough exploration of their background. As Dr. Wong once stated in a presentation: “the pieces should not only be played, but they should also be played correctly.”³

To perform any piece of music correctly, we need more than a score. There should be an understanding of what is written on the page: research that sets a course on how the pieces should be approached, and all the relevant background information about the composition and the composer.

Purpose of Study

The purpose of this project is to provide information about Salgado’s two works for cello and piano, his sonata and *Capricho Español*. This study aims to serve as a resource for future researchers and performers, particularly cellists, of Salgado’s music. It will, more generally, add to the ever-growing body of knowledge of Latin American works for cello.

Limitations of Study and Methodology

The document will include information on the composer’s biographical information regarding his life and works. His compositional style and writing techniques will be discussed to

3. Ketty Wong, “Conferencia la Música de Cámara de Luis Humberto Salgado” [Conference Luis Humberto Salgado’s Chamber Music] (Lecture, Casa de la Música, Quito Ecuador, October 17 2023)

show his development as a composer between an early work, the caprice, and a more mature one, his sonata. The sonata and caprice will also be analyzed in form, harmonic structure, and compositional style. This will include the overall form at a micro and macro level, pitch center, treatment of the melody and accompaniment, texture, dynamics, and other musical qualities that could surface in the process.

Considering the pieces were written thirty years apart, the composer's writing style developed between the caprice and sonata. Throughout his life, he was able to meet and perform with cellists from other countries, which likely affected the way he perceived the instrument. Therefore, there will be an examination and comparison between the cello parts of the two pieces, regarding the composer's use of the instrument.

Additionally, there will be an exploration of the difficulty level of both pieces. Salgado was not a cellist and, unfortunately, Ecuador did not have many professional cellists around the time the compositions were made, which becomes apparent in some passages of the sonata and caprice that are extremely difficult to understand and nearly unplayable. Since this project aims to help other cellists to gain interest in the pieces, those passages will be highlighted so that cellists can understand their difficulty before deciding to perform the pieces or assign them to students. The examination of the treatment of the cello in these works will also include string techniques, such as double stops, bow strokes, register, articulation, and other musical aspects.

Literature Review

As stated before, academic interest in the music of Salgado is a recent and limited phenomenon. There are few books, projects, and dissertations available, most of them about his life and piano works. There is a dissertation that focuses on his *Cello Sonata* that is limited to a

discussion of compositional style. There is no existing research on his *Capricho Español*. Almost all dissertations and projects cite *Luis Humberto Salgado: Un Quijote de la Música*, a book written by musicologist Ketty Wong, as their main source.

Books

Luis Humberto Salgado: Un Quijote de la Música - Ketty Wong, 2003-2004. (*Luis Humberto Salgado: A Music Quixote*)

This book is probably the most reliable and complete source on Luis Humberto Salgado. It is divided in three parts. The first part is mostly about his life and works, the second part includes some of Salgado's writings about how he understood Ecuadorian music and music in general. The third part includes a selection of Salgado's engraved piano works. The book also comes with a CD with recordings of some of Salgado's chamber music works.

Dr. Wong describes Salgado's compositional style and divides his life in three stages: the first one from 1930 to 1940, the second one from around 1950, and the last one from 1960 to 1970. His *Capricho Español* for cello and piano was written during the first stage, and the *Cello Sonata* during the last one. They are both for the same instrumentation, by the same composer, written in the same country, but they are different in other musical aspects.

Dr. Wong has been studying Salgado for several years, she keeps in contact with his family and has been part of several projects that involve introducing his music nationally and internationally. She admits that one of the goals of this book is to help other people get involved with the composer and with Ecuadorian music. That is because Dr. Wong believes that

Una de las razones por las que la música de Salgado es poco conocida en nuestro medio, se debe sencillamente a la ausencia de ediciones, grabaciones y estudios musicológicos de su obra

[One of the reasons why Salgado's music is not as well known in our region is simply the lack of editions, recordings and musicological studies of his works.]⁴

This book is important for my document because it has the most complete information about the composer. Several, if not all, of the following research projects include information coming from this book. It will be a starting point on how his writing evolved and how he applied that to his cello and piano compositions.

Luis Humberto Salgado. El Hombre - Claudio Aizaga, 2004. (Luis Humberto Salgado. The Man)

This digital book provides information about the composer's personality, his life, and mostly the writer's view on him. Aizaga's father was Salgado's teacher at school, and years later, Claudio Aizaga himself became Salgado's student at the conservatory. This relationship between them sets the main course of this book. Aizaga talks about what it was like to see him every day, how he behaved, the way he ran classes, and, in general, he aims to portray Salgado's personality.

This book and Dr. Wong's were written around the same time, but both with a very different approach. This book contains information on Salgado's parents, which helps inform the reader about his upbringing, how his personality developed, and how music became his life. Aizaga's book also refers to important dates in Salgado's life, but in a narrative and at times poetic writing. It becomes apparent almost immediately that Aizaga admired Salgado in every possible way.

Luis Humberto Salgado. El hombre, a book written by someone who knew him, is a helpful source to understand some decisions in Salgado's life, as well as where he was or what he

4. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 20

was doing at the time of the composition of some of his works. It is, however, mainly told from one person's perspective, which makes the information mostly about that, rather than facts.

Ciclo Grandes Compositores Ecuatorianos 2000. Luis H. Salgado – Cámara de Comercio de Quito - Edited by Pablo Guerrero, 2001 (*Great Ecuadorian Composers Cycle 2000. Luis H. Salgado*- Chamber of Commerce in Quito)

This book consists of a compilation of stories, thoughts, and interviews by composers, conductors, professors, and other art related individuals that wrote about Salgado. The book also contains copies of awards, letters, and writings that the composer received or gave away. The final part of the book consists of a catalogue of his music organized by instrumentation, a catalogue of his writings, and a chronological summary of his life.

The presented reviews referring to famous Ecuadorian artists include information on Salgado's life, how the authors met him, comments, or thoughts on his music, among other information. Included in the review section, there is an interview conducted by the Ecuadorian writer Hernán Rodríguez Casteló. In the interview, Salgado is asked about music in Ecuador, his journey as a composer, and more information on his life. This section is an interesting part of the book for the information included and because it is said in Salgado's own words and in a casual setting.

Another part of the book is about Salgado's column in a newspaper. In this column he was able to write about music. Some of these writings are about how music was developing in other countries, other writings include critiques of recitals that he attended. He also often wrote about Ecuadorian music and what upset him or not about other composers' styles.

Having access to an interview and his writings through this book, is the closest way we can hear Salgado's voice and gather facts about how he perceived music. This book is also helpful in understanding how other important musicians and composers saw him and how they perceive his music now. These impressions contribute to determining just how relevant Salgado still is and why we should keep researching and working on his music.

Dissertations

Ecuadorian Folk and Avant-Garde Elements in Luis Humberto Salgado's Sonatas for String Instruments -A doctoral document from The Ohio State University by Juan Carlos Ortega, 2012

Ortega's document involves Salgado's three sonatas for string instruments: his violin, viola, and cello sonatas. This document is relevant to my project because it is the only research available on Salgado's cello sonata. The caprice is not mentioned in Ortega's document.

This research uses Dr. Wong's book *Luis Humberto Salgado. Un Quijote de la Música* as the main source for the first three chapters. He briefly discusses biographical information on the composer and lists his works, excluding the caprice. He later includes information on Salgado's compositional style, using examples of other Salgado works. Then, he goes on to describe and analyze the string sonatas with the purpose of identifying Ecuadorian folk elements and avant-garde techniques in Salgado's compositional style.

In Chapter 4, the main part of this document, Ortega addresses the folk and avant-garde elements referred to in the title. He divides this chapter into two parts: the first one is called Folk Elements and the second one Avant-Garde and Other European Elements. The first part features a Dance and Pentatonic Collection in which he uses four measures of the third movement of the

cello sonata to prove his point: Salgado's simultaneous use of an Ecuadorian rhythm, and a pentatonic scale. Ortega states,

The sanjuanito dance occurs in the third movement of the cello sonata. The main theme of this movement shows the typical accompanimental patterns, repetitive rhythms, descending melodic line, regular phrase structure, ♩ = 104 metronome marking, and pentatonic construction typical of the sanjuanito.⁵

The second part of the chapter is divided into: Twelve-tone technique, counterpoint, neo-baroque elements, neo-classicism at large and small levels, and neo-romantic elements. When giving examples of the use of twelve-tone technique, Ortega mentions the first twelve measures of the cello sonata, where the row appears for the first time; then, he mentions other eight measures of the piece in which Salgado uses other rows. Next, he identifies a couple of measures of the sonata where he arguably finds a resemblance with a Bach sonata, showing the composer's use of neo-baroque elements. Lastly, describing the neo-classicism elements, he mentions the overall form of the three movements: Sonata form, ternary form, and rondo form, respectively.

Ortega's dissertation is a great starting point on what we might find in Salgado's sonatas for string instruments. Since he covers so many details about three major works, he uses very short examples of the cello sonata. Besides the relevance of knowing and understanding the author's findings, we do not get to understand the whole piece, since that is not the purpose of the dissertation. For instance, the only mention of the second movement of the cello sonata is to state that it is in ternary form.

5. Juan Carlos Ortega, "Ecuadorian-Folk and Avant-Garde Elements in Luis Humberto Salgado's Sonatas for String Instruments." (Diss., The Ohio State University, Columbus, 2016.)

It is important to point out what Ortega states in this document,

much of Salgado's music remains unpublished, and the unavailability of scores and recordings of his works has complicated the work of researchers and performers interested in playing his music and disseminating it."⁶ and that "most of Salgado's works remain unpublished; in particular, his symphonies and operas exceeded the capacities of the professional musical life in Ecuador during his time."⁷

This document was written in 2012, ten years before the engraved scores of many of Salgado's works were elaborated, along with the recording of his cello sonata and other chamber music. Also, in 2019 the Cuenca Symphony Orchestra recorded and premiered all of Salgado's symphonies.⁸ Being able to listen to and read clearly what the composer wrote, changes the way an unheard manuscript is perceived.

This document is important for my research since it involves the cello sonata, but the piece is not completely analyzed in form, harmonic structure, compositional style, and it is not perceived from a performance perspective. It is a good starting point to understand many of the compositional techniques Salgado used during various stages of his life, especially for the string and piano format, which is the same as that of the caprice.

6. Juan Carlos Ortega, "Ecuadorian-Folk and Avant-Garde Elements in Luis Humberto Salgado's Sonatas for String Instruments." (Diss., The Ohio State University, Columbus, 2016).

21

7. Ibid.28.

8. Luis Humberto Salgado. "The 9 Symphonies," Cuenca Symphony Orchestra, recorded 2019, Brilliant Classics, CD.

CHAPTER 2

Luis Humberto Salgado

Luis Humberto Salgado, being one of the most relevant composers in the Ecuadorian academic music literature, is gaining importance justified by the presence of recent and accelerated growing of research made on his life and music. Most done research is on his piano works, less on his orchestral and chamber works, and almost nothing on his cello and piano works. Two works that had been forgotten for several years, because of the lack of performances and research. Some reasons could be used to argue the absence of concern on this works, but what matters is that the knowledge of the existence of this two works is becoming more and more noticeable among Ecuadorian cellists. Due to the existence of catalogues that have included the works in their lists, and the distribution of engraved scores by a Salgado Project ran by the University of Kansas.

In order to encourage the interest in Salgado's music, whose compositional language is not at all easy to understand, many performers, scholars, writers, and musicians in general have analyzed some of his works, directly helping other musicians, and performers, to get a better understanding on the writing language and apply it to their interpretation. His cello and piano music, as stated before, have been left out of these analyses, resulting in the works not being performed frequently. When getting familiarized and working on a piece, the most relevant aspects of the composer's life are put into consideration, mainly the information that relates directly to what could have driven the composer to write a certain piece, as well as what his compositional style might have been around the time of those compositions.

His Life

Luis Humberto Salgado was described by people who met him as a neat, talented, and organized person, whose life was always surrounded by music, especially harmony and piano. His father, composer Francisco Salgado, made sure he learned the art from a very young age. Luis Humberto balanced school with music lessons at the National Conservatory in Quito. He graduated high school as a standout student in 1925.

In 1927, Salgado started working as an accompanist at an opera company. Working at the opera company earned him the name that he held throughout his life, due to several other pianists failing to keep the job because of the intense work dynamic, rehearsing only once in the morning for evening concerts. This job proved his capacity to play piano efficiently. He also performed in silent films and accompanied ballets. In 1928, Salgado graduated from the conservatory. After that, he started working for Lea Candina, an Italian opera company.

One event in Salgado's life that points to his interest in cello and piano music, is related to the visit of Russian cellist Bogumil Sykora (1884-1953) to Ecuador. He stayed in the country to perform in a series of concerts. Sykora, born in Glinsk-Russia, had graduated from Kiev and then gone to Leipzig where he became a student of Julius Klengel, with whom he premiered a double cello concerto. Sykora toured around Asia, Europe and America giving nearly two thousand recitals, staying in Central America until his death in 1953. Salgado was able to accompany cellist Bogumil Sykora on the piano during the cellist's visit to Ecuador. According to Aizaga, Salgado treasured the memory of performing approximately twenty-five concerts with the cellist. Aizaga also adds that Salgado confessed "Acompañándole aprendí mucho sobre interpretación"

[accompanying him (Sykora) I learnt plenty about interpretation].⁹ Also in the interview conducted by Hernán Rodríguez, Salgado referred to this opportunity as a success story in his professional life.¹⁰

In that same year, 1930, Salgado composed one of his first known compositions, and his first cello and piano work, the *Capricho Español* (Spanish Caprice). According to Arturo Rodas' catalogue, Salgado had written two works for piano before 1930, a set of short pieces for piano solo in 1922, and one short piano piece in 1929.¹¹ The first finished composition for an instrument other than piano solo was the caprice, in which he gives the cello the main role in the melodic development of the work. It is hard not to relate the composition of this caprice with the musical relationship he developed with Sykora while playing together. According to the Magazine, *El Diablo Ocioso*, Sykora performed works by Francisco Salgado during his visit to Ecuador in 1930, but there is no certainty about him having performed any composition by Luis Humberto Salgado.

In 1934, Salgado joined the faculty of the National Conservatory as an aural skills and harmony professor. It was during his time working at the conservatory that most of his compositions took place. He remained a part of the institution until he died in 1977.

9. Claudio Aizaga, *Luis Humberto Salgado. El hombre*. 22

10. Hernan Rodríguez, *Salgado por él mismo. Opus 31* (Ecuador, Revista de la Musicoteca del Banco Central del Ecuador, 1989): pg 19

11. Arturo Rodas, *Catálogo Cronológico de las Obras de Luis Humberto Salgado. Opus 31* (Ecuador, Revista de la Musicoteca del Banco Central del Ecuador, 1989): pg 75

His Works

Salgado composed over one hundred and fifty works, including compositions for both solo instruments and larger ensembles. What is intriguing about these compositions is that, according to interviews, he knew that the technical and musical development of Ecuadorian musicians did not match the level of difficulty of his works. Some of his music was not meant to be premiered by Ecuadorian musicians. Dr. Wong states,

Como todo compositor, Salgado anhelaba escuchar su música sinfónica, pero poco hacía para ver realizados sus sueños. Permanentemente creaba partituras llenas de color y fantasía para una orquesta ampliada (su ideal de orquesta), sin tener en cuenta algún grupo sinfónico que pudiese tocarlas en Ecuador. Esta circunstancia lo llevó a decir en repetidas ocasiones: <<Mis obras aquí no podrían ser interpretadas por la orquesta; falta calidad, instrumentos e interés>>

[Like all composers, Salgado longed to hear his symphonic works performed, but he took little action to see these dreams fulfilled. His preference was a colorful, fantastical, and ample orchestration; as such, his normal practice was to score in precisely this manner, without imagining an ensemble which would realize his orchestral compositions in Ecuador. This circumstance led him, on repeated occasion, to say: <<My works could not be performed by an orchestra here; there is a lack of quality, instruments, and interest.>>]¹²

As a pianist composer, Salgado premiered his works written for his own instrument. He gave regular solo recitals, featuring standard piano works from the Western music literature alongside his compositions. He wrote nine symphonies, some of them were written for full orchestra, but Ecuador did not have a professional symphony orchestra until 1956, when the National Symphony orchestra was founded. That meant that he composed for an orchestra that did not exist in the country until several years later. Dr. Wong states,

Salgado fue un “Quijote de la música” porque libraba batallas campales y luchaba contra los molinos de viento en el incipiente ambiente musical de su época. Componía obras monumentales para una orquesta sinfónica, a sabiendas de que en Quito no existía una que pudiera ejecutarlas

12. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 18

[Salgado was a musical "Don Quixote" in that he became involved in pitched battles and fought against the windmills of the incipient musical atmosphere of his time. He wrote monumental symphonic works, knowing that an orchestra with the ability to perform such works did not exist in Quito.]¹³

Some of his orchestral works were premiered in Europe and in the USA while he was still alive, though he could not attend because he did not have the chance to leave the country. Due to several reasons, some related to the musical development in Ecuador, he was, unfortunately, unable to premiere or hear most of his work. Referring to the premieres of Salgado's works, Dr. Wong states that,

Como compositor, sin embargo, apenas pudo escuchar una sola de sus nueve sinfonías: la *Sexta sinfonía para cuerdas y timbales*, estrenada en 1968 por la Orquesta Sinfónica Nacional, bajo la dirección de Proinssias O'Duinn. Mientras su música sinfónica era desconocida en Ecuador, algunas composiciones orquestales, solo la *Suite Atahualpa*, la *Sinfonía sintética No. 1* y la *Suite ecuatoriana*, se estrenaban en Europa y los Estados Unidos. Las dos primeras en Washington en los años 1940 y 1954, respectivamente. La última en 1969, en Berlín.

[As a composer, however, he barely had the chance to hear even one of his nine symphonies. His Sixth Symphony, for strings and timpani, was premiered in 1968 by Ecuador's National Symphony Orchestra under the direction of Proinssias O'Duinn. While his symphonic music remained unknown in Ecuador, some of his orchestral compositions were being performed in the United States and Europe. Washington, D.C. hosted the premieres of the "Suite Atahualpa" and the First "Synthetic" Symphony in 1940 and 1954 respectively, and 1969 saw the premiere of the "Suite Ecuatoriana" in Berlin.]¹⁴

Compositional Style

In an interview, Salgado admits that his artistic personality was shaped first by listening to music by Debussy and Ravel. Hernán Rodríguez, in this interview, asked the composer “¿Cuál fue su primer contacto con las tendencias musicales nuevas, y cuándo? [[What was your first encounter with new music tendencies, and when did this happen?]]” to which he replied “En

13. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 18

14. Ibid

primer lugar por las obras de Debussy y Ravel... Todo esto fue proyectando mi personalidad artística a un modernismo personal [First of all, through the works of Debussy and Ravel... all of these directed my artistic personality to a personal modernism"].” In that interview he also refers to the acquisition of books, with which he was able to learn about serialism and other techniques used by his fellow twentieth-century composers.¹⁵

Some of Salgado’s works combine these new techniques with folklore, by incorporating Ecuadorian dances and rhythms in them. Throughout his life, he remained a nationalistic composer, but he also used a contemporary language. An example of this type of composition is his *Andean Symphony*. A work in three movements, the first one using a Sanjuanito rhythm, the second one based on the Ecuadorian genre, Yaravi, and the third one coming from a popular dance in Ecuador named Danzante. He mixes the rhythmic characteristics of them with twelve-tone technique.

Several other compositional techniques feature prominently in Luis Humberto Salgado’s works, such as the use of counterpoint, serialism, pentatonic scales, dissonance, atonality, among others. He went through the process of experimenting with them through the stages of his compositional style, both of his cello and piano works that are discussed in this paper, belong to two different tendencies he was experimenting with at the time of the compositions. Dr. Wong considers that the first stage of Salgado’s compositional style started around 1940, about his music in that stage, she states,

Armónicamente se encuentran centros tonales definidos, aunque comienza a vislumbrarse su lenguaje vanguardista en la conformación de acordes complejos y en la utilización de la serie dodecafónica y melodías doce tonales...

15. Hernan Rodríguez, *Salgado por él mismo. Opus 31*. 19

[Harmonically, there are defined tonal centers, although his avant-garde language becomes increasingly apparent due to the formation of complex chords and through the use of the twelve-tone series and melodies...]¹⁶

More generally, his works demonstrate an assimilation of pre-twentieth-century Western compositional techniques, the methods employed by his contemporaries, and his own nationalistic tendencies.

The *Capricho Español* was written before that first stage, and before his *Suite Sinfónica Atahualpa o el ocaso de un imperio*. About this work, Salgado admits “Con esta obra me encarrilé por el camino de las obras sinfónicas. [With this work, my course was set toward symphonic writing.]¹⁷” This work is a symphonic suite written in 1934, four years prior to his *Capricho Español*, before he was able to learn more about modern music, and before his musical style had been completely defined. His *Sonata for Cello and Piano* was written in 1962. By this time, he had already composed three piano concertos, a violin sonata, five symphonies, operas, and several other great works. The cello caprice is part of an early stage of Salgado’s compositional style, while the cello sonata was written after having experimented with several compositional techniques, during a stage in which he had already formed a compositional personality.

According to Wong, Salgado started finding his musical style after 1940. Furthermore, about the third and final stage of Salgado’s compositional style, she says, “Las composiciones de 1960 y 1970 se caracterizan por la abstracción de las ideas musicales y un lenguaje armónico que linda entre la tonalidad abierta y el atonalismo. [His compositions from the 1960s and 1970s are

16. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 42

17. Hernán Rodríguez, *Salgado por él mismo. Opus 31*. 19

characterized by abstract musical ideas and a harmonic language that borders between open tonality and atonality.]”¹⁸

CHAPTER 3

Salgado’s Works for Cello and Piano: *Capricho Español for Cello and Piano, Sonata for Cello and Piano*

Capricho Español

This work, as stated before, was written in 1930, when Luis Humberto Salgado was starting the process of experimenting with new techniques, which would contribute to shaping his compositional style. The piece is relatively short, approximately 7 minutes long. It is filled with expressive moments in the cello part, likely because of the composer’s interaction with cellist Sykora, who was known for his passionate playing. This work, when considered in the repertoire, may be used as a showpiece for its virtuosic and expressive quality.

To a performer and listener, this piece is enjoyable in many ways. The form is easily identified by the use motives that keep appearing throughout the work. The contrasting sections presented through tempo and character changes, make the music unexpected and interesting. The harmonic progression can be complex in some sections, but most if it is easy to follow, while the tonal center is essentially always identifiable. Nevertheless, some more detailed knowledge of this work is required for performers who wish to play it. Since this work is just starting to gain attention, not many performance ideas have been explored. To make educated performance decisions, it is essential to understand more about the music and composer’s intentions.

18. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 43

Form

It is a piece contrasting in character with the presence of frequent tempo changes. The tempo markings and the way the composer uses the motives are indicators of the sections and overall form of the piece. The caprice has an ABB' form, in which A is presented throughout the section in different forms or variations, some easier and other harder to recognize. In all, the piece consists of transformations of the main theme, going through minor, and major keys, fragmentation, changes in speed and figures, and moving around the cello and piano part. These variations often alternate with transitions such as virtuosic passages, and cadenza-like sections.

The following table shows the measures in which each tempo marking appears, showing the constant changes in character. Knowing where each of those changes happen helps understand the overall form and quality of the piece. There are substantial tempo changes, such as Andante Sostenuto, Allegro, and Lento, which mark the beginning of the most relevant sections. In all, the piece is mostly an Allegro, with some contrasting slower sections.

Table 1. Caprice. Tempo Markings

Tempo Markings	Measure Numbers
Andantino	1-5
Agitato	6-12
Andante Sostenuto	13-50
Allegro	51-101
Vivo	102-108
Lento (ad lib.)	109-116
Allegro	117-120
Lento	121-122
Allegro	123-199

At a macro level, the piece presents an introduction by the piano, followed by the establishment of the main theme in section A. The B section appears once the theme has been transformed in character, key, and figures. This section is contrasting yet related to section A, mostly for the use of similar pitches. The same main theme is present in section B, still recognizable, but different enough to consider it a different section. After the cadenza, which reminds us of A, B appears again, with the same transformed theme, leading the piece to the Coda.

Table 2. Caprice. Form

Introduction	A	B	Cadence	B'	Coda
mm. 1-12	13-50	51-108	109-145	146-185	186-199

Description of the form

The piece starts with a piano introduction of 12 measures. The introduction has two characters that define the different sections of the piece. The first part, *Andantino*, is slower with rhythmic and tonal instability, and the second half, *Agitato*, is faster, more stable, with Spanish qualities as will be discussed later in the chapter.

Introduction of motives

Several ideas or motives appear all over the work. These ideas can be as short as two measures long or entire passages following patterns. To understand the ideas that are discussed, there are figures at the end of this section where each one of them is shown in their original form. Considering and identifying all the ideas presented in this piece is important when practicing it. To be able to make performance decisions requires understanding the form, the new, contrasting, and repeating sections.

The *Andante Sostenuto* is based on two ideas, and two accompaniment motives, which will develop throughout the piece. The first idea, from now on referred to as *A*, is presented from m. 13 to m. 16 as a melodic line. The second and most used and developed idea, *B*, is presented from m. 17 to m. 20 as an answer to *A*. The two accompaniment motives are *C* and *D*. *C* is based on a gesture consisting of descending chromatic triplets, first introduced in the piano part as an accompaniment of *A* in m. 15. *D*, the second accompaniment motive, is the development of a long-short-short rhythmic Spanish motive, first found in m. 6 in the bass line of the piano part.

It becomes evident throughout the piece, that motives are the basis of the form. They develop and appear all around the piece in different ways. When listening to the piece, there is a constant attraction towards those motives. When the piece seems to have moved to a different

section, some sort of transformation of the main motive appears, reminding us of the first section. There are several contrasting sections, but the composer makes sure we do not forget what the main theme is.

The *Allegro*, starting at m. 51, consists of mutations of *A*, *B*, *C*, and *D*, but also introduces two new ideas, *E* and *F*. The *D* transformation consists of extensions of the Spanish motive to create a new melody, first presented from m. 86 to m. 92 and then further developed starting at m. 109 in a cadenza-like section. Motive *E* is found twice in the piece, the first time from m. 59 to m. 62, and it is recognizable by the marking *Appassionato*. The last idea, *F*, is found for the first time in m. 98. It has a free, wandering quality, similar to an etude. This may be why the piece is called a “caprice,” as will be explained later.

Figure 1. Caprice. Motive A



Figure 2. Caprice. Motive B

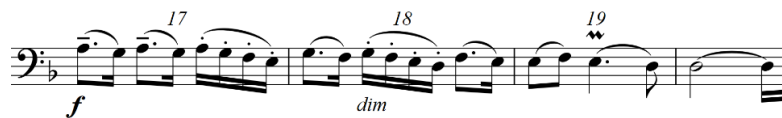


Figure 3. Caprice. Motive C



Figure 4 Caprice. Motive D



Figure 5. Caprice. Motive E



Figure 6. Caprice. Motive F



Development of motives

Most of the motives go through different variations, mostly motive *B*, being the only one that is present in every section of the piece, thus becoming the most important and developed of them all. In the middle section, with the introduction of several contrasting motives, the piece almost seems to have gone to a place of no return. The reappearance of motive *B* in a major key, in the last section, and in the same way that it had been presented in the middle section, completes a circle in the form right before the coda. All the other motives belong to one or two sections only, helping with the division in the form.

Idea *A* appears five times throughout the piece and always in the cello part. Two of those times are an exact repetition of one another. The third time the idea appears, the essence of it is still there but the composer adds chords and grace notes to make it more ornamented, as Spanish melodies usually are. The fourth repetition is very similar to its first appearance, but written at an octave higher, and then in octaves. The last appearance of *A* happens almost 80 measures later,

and it is probably the most dramatic one. It is in m. 125, in the middle of two cadenza-like sections, and it only presents half of the idea, in a higher register, repeated twice, and twice as slow. Despite the latter, this section does not feel much slower because the accompaniment is filled with moving sixteenth notes.

The *B* idea, as stated before, is the one that appears most frequently, a total of ten times. Nine of those are different from one another, meaning that *B* is the most developed idea as well. The first two appearances come directly after *A* in a response-like manner. The third appearance, in m. 33, shifts after the first measure with the addition of triplets and grace notes, making it more lyrical. It is also interrupted in the middle with idea *C* in m. 35. The fourth appearance finally gives the piano the chance to have the main melody, but it is without *A* and again interrupted with an extended version of *C*. The fifth is the last time the *B* idea becomes easily recognizable. It is again in the cello part, presented in complete form and after *A*, but in octaves.

In the *Allegro*, *B* shifts dramatically. While the *Andante Sostenuto* was in 3/4, the *Allegro* is in 2/4, thus *B* must be altered significantly. It is transformed in character and length, though the accompaniment remains very similar to the previous one. *B* is extended to eight measures in a more playful manner by using short rests and grace notes. In m. 51, the sixth time *B* appears in the piece, it is followed by a new idea, *E*, marked *appassionato*, which ensures a significant difference in character. The seventh time *B* takes place is in m. 67 and it is followed by *F*, an etude-like motive that appears later again in the cello and in the piano part. During the eighth and ninth times, *B* keeps changing, now becoming a sixteenth note passage in which the melody can still be heard. These passages start in m. 135 and m. 146. The tenth and last appearance of *B* is in octaves in the piano part, the loudest iteration, and followed by *D* which is included in the coda.

Analysis of the tonal center

Within the first five measures of the piece, the composer presents a composition that seems to be filled with chromaticism and tension of the harmony, overall tonal instability. In those five introductory measures the piece seems to be looking for stability that will be found shortly but in an unexpected key. The tonality of the piece, based on the key signature, is D minor. In the introduction of the piece, due to the presence of several B \flat and C \sharp , the key points to a D harmonic minor scale. Further, by looking at the chords of the introduction, the first one is an A major chord, which is the dominant of the D minor. The first five measures suggest a search for a tonal center that moves around A major, but the B \flat sets the mode to Dominant Phrygian. The Dominant Phrygian mode is also known as the Gypsy-Spanish mode, commonly used in Flamenco music, which in this case justifies the piece being named *Spanish Caprice*. The dominant Phrygian mode differs from the Phrygian mode by the addition of a sharpened third degree to the already flattened second degree. The two altered notes create an augmented second between the second and third degree of the scale. The entire first section of the caprice remains in that mode, establishing the Spanish quality to the piece.

Figure 6. Caprice. Dominant Phrygian Scale



The second section, starting at m. 51, becomes noticeable for a change of meter and key, to D major. As stated before, in the first section the initial key was D minor. Regardless of the presence of the dominant Phrygian mode, the minor nature never disappeared. The change to a major key marks the beginning of a new section. The major quality stays throughout this section, alternating A major with E major, that is, the dominant with the dominant's dominant, until the

cadenza. In the cadenza, the key is again unstable, dominated by sixths and chords. Starting at m. 124, there is a recall of the first theme of the piece, which brings back the minor feel with the dominant Phrygian, although this does not last long, with the major key hitting again until the end of the piece.

Besides the use of modes, the composer also presents a whole tone scale from m. 63 to m. 65, and from m. 158 to m.161 in the top voice of the cello part. This scale is used as a transition between two sections.

Figure 7. Caprice. Whole Tone Scale



alternate with the melody. Besides these techniques, what stands out from his compositional style in this work is the way he made the piece fit into the description of being Spanish and a caprice.

Figure 8. Caprice. Hidden Melody Technique



The constant use of long-short-short motives in the piece suggests the Spanish drive. Other pieces use this motive to accomplish the same drive, such as Rimsky-Korsakov's *Capriccio Espagnol* in the movement named *Alborada*. The mentioned motive appears in this caprice and develops throughout the work as a melodic and accompaniment resource, sometimes in the cello and sometimes in the piano part. For instance, in m. 6 the motive is given a main role to introduce the Spanish rhythm, but then it is shown again as the accompaniment of the melody in m. 17. Later, it gets more developed and becomes a melody from m. 86 to m. 93. It continuously makes appearances with different roles. The long-short-short motive also sets a hemiola that makes the second beat become the strongest one. That hemiola, along with the Phrygian mode, are the most important characteristics that set this work in Spanish mode.

Another characteristic of Spanish music, mainly in the melody, is the constant use of rolled chords, which are frequently present in the cello part, as seen from m. 82 to m. 86. Additionally, the presence of grace notes and passing tones contribute to a more ornamented melody, such as the ones added in mm. 88 and 89. These two main characteristics are all over the cello and piano part, constantly reminding the listener of the intended nationality of the piece.

There are different definitions for the work's title: caprice. Several sources agree that the term can be applied to a variety of compositional forms. Mostly, it is a single movement piece for one or more instruments. Schwandt describes the caprice in several ways throughout its evolution. He states:

During the 19th century the title came to be applied freely and in a variety of senses. In 1834 Schumann defined the capriccio as 'a genre of music which is different from the "low-comedy" burlesque in that it blends the sentimental with the witty. Often there is something étude-like about it'.¹⁹

In the *Allegro* starting at m. 51 of the *Capricho Español*, the first section has a playful character. It plays with rhythms, rests, and grace notes, giving a certain liveliness to the phrase. Also, articulations from m. 169 to m.183 in both the cello and piano part contribute to the lightness and burlesque quality. Most of these qualities are present in the second half of the piece, as the texture keeps getting thicker and the piece seems to be getting faster due to the shorter figures.

There are several passages in the cello part that share the etude-like characteristic. For example, the extension of *C* from m. 39 to m. 41, which is filled with continuous descending chromatic scales in the high register. Another section is the one related to the idea *F* in m. 75 to m. 77, which is similar in contour and register to certain etudes, such as Popper Op. 73 No. 12.

19. Erich Schwandt. "Capriccio." Grove Music Online. 2001, accessed February, 2024, <https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004867>. 2001

Another characteristic of the caprice involves improvisational qualities, which are present almost at the end of every phrase of Salgado's piece. The composer changes the transitions between phrases, sometimes adding ornamentations, ritardando, rallentando, and fermatas that give room to improvisatory-like endings. For example, transitioning back to the main theme from m. 20 to m. 21, there is a fast scale that is frequently found as an improvisatory resource. Another example is in m. 105, a section that resembles a cadence, for which it is specified for some measures that it is to be played freely.

The piece is mostly melodic but with a constant reminder of qualities that are commonly associated with caprices, such as: fast-moving notes, the use of a wide variety of ranges, big leaps, octaves, and double stops. The work also includes Spanish characteristics that have been mentioned. The title of the work is justified by the presence of both caprice and Spanish qualities.

Sonata for Cello and Piano

Salgado's *Sonata for Cello and Piano* is a three-movement piece that is approximately 18 minutes long. It was written when Salgado was in the last stage of his compositional style, a stage where he had accomplished a language that would mostly characterize his music. By 1962, when this sonata was composed, he had already experimented with several other instrumentations, compositions, and styles. Nonetheless, he was still far from concluding his active composer's life.

The sonata contrasts from the caprice in many aspects. Musically, the sonata is a more complex work in form and harmony. Salgado uses techniques that separate this work from the easily identifiable chords and cadences that form a harmonic progression. This is mostly the case

of the first movement, where he moves toward newer compositional techniques such as serialism. He centers mostly on using all the pitches, rather than writing and developing melodic lines. The other two movements can present tonal moments, but melodic and harmonic material is more repetitive and not very developed.

To performers and listeners, it becomes more relevant to understand the compositional style before being able to fully enjoy this work. The complexity could make the experience more difficult, but it is still an elaborate piece that shifts between characters and moods with a well thought use of both instruments to accomplish the atmospheres. Putting the harmonic complexity aside, the movements efficaciously take us on a journey that moves through tranquility, nostalgia, and pure happiness.

Analysis of the Form

In both pieces, Luis Humberto Salgado is very detailed with the frequent tempo markings. Most of them are related to tempi, and some that touch on character. Mostly the first and second movement specify several contrasts in character, while the third movement is mostly kept in one tempo. The three movements contrast in pace, the first one follows mostly a walking velocity with some changes resembling nervousness, the second one a slow walk involving darkness and almost a floating feeling with some triumphant moments noticeable by the thickness of the parts and the harmony, and the third movement come near to a running pace with liveliness in a more playful manner.

Table 4. Sonata. Tempo Markings

Movement	Tempo marking	Measure number
First Movement	Allegro con ánimo	1-34
	Meno mosso má cantabile	35-687
	In tempo	68-118
	Primo Tempo	229-159
	Meno mosso má cantabile	160-188
	Con vita	189-200
Second Movement	Andante Sostenuto	1-18
	In tempo Rubato	19-30
	Strepitoso	31-32
	Calmo	33-34
	Pesante	35-36
	A tempo má piu animato	38-55
Third Movement	Quasi Recitativo	1-14
	Allego Giusto	15-179
	Piu animato	180-186

Analyses of Salgado's music often mention his use of neoclassicism and European form in his compositions²⁰. The *Sonata for Cello and Piano* could be considered an example of this

20. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. (Quito, Casa de la Cultura Ecuatoriana, 2004). Pg 67

technical aspects because of its genre, form, and treatment of phrases. Movements are in Sonata form, Ternary form, and Rondo Sonata form respectively. Some phrases are regular in length, most are four measures long. These two characteristics being very commonly used practices of the classical period. Juan Carlos Ortega states,

The use of the sonata form in the first movements of Salgado’s sonatas for string instruments is only one of the neo-classical elements in these works. All of the second movements of these sonatas are slow and in ternary form. The third movement of the violin sonata is also ternary, but the third movements of both the viola and the cello sonatas evoke rondo structures²¹

First Movement

The movement is in sonata form. The exposition and the recapitulation are very similar in the handling of the melodic material, the motives used in both sections derive from twelve-tone rows. On the other hand, the development section does not come from rows, but it presents new themes that are based on chromatic lines that avoid the repetition of pitches.

Table 5. Sonata. First Movement. Form

Exposition			Development		Recapitulation			
A	B	Transition	C	Transition	A	B	Transition	Coda
1-23	24-56	57-67	68-107	107-122	123-159	160-180	181-188	189-200

21. Juan Carlos Ortega, “Ecuadorian-Folk and Avant-Garde Elements in Luis Humberto Salgado’s Sonatas for String Instruments.” (Diss., The Ohio State University, Columbus, 2016.)

The exposition is divided into three sections. Section *A* is based on two melodic motives, each two measures in length. The whole phrase, four bars, is repeated four times, though with variations between them. Then, the second half of the phrase is used two more times by itself, before transitioning to *B*. This next section is constructed on runs of sixteenth notes that alternate between the cello and piano parts. The runs keep occurring for the entire section, while one of the voices introduces a new dotted rhythm motive that appears for the first time in m. 29.

Figure 9. Sonata. First movement. Section A

Figure 10. Sonata. First Movement. Runs from Section B

The transition from m. 57 to m. 67 takes us to the development. That same transition is later used to arrive to the coda. In the development, starting at m. 68, the runs stop abruptly, creating a sudden change in character with the use of longer figures. This section's themes feature figures with dotted rhythms and triplets. The first part of this section presents a melody

based on dotted rhythms and a piano accompaniment similar to the one in the exposition. Starting at m.78 there is a constant shift between a motive of dotted rhythms and one with chromatic triplet runs. The dotted rhythm utilized in this section gradually starts transitioning into the recapitulation, where *A* appears again with different figures at first, and then finally in its original form in m. 128.

Figure 11. Sonata. First Movement. Transition from 57-67



Figure 12. Sonata. First Movement Triplet motive



Figure 13. Sonata. First Movement Dotted Rhythm Motive



It takes seventeen measures of the recapitulation for the dotted rhythms to disappear, not long before *B* appears again. The coda is marked *con vita* and it consists of runs of sixteenth note with the presence of a fragmented *A*.

Second Movement

This movement is in ternary form *A, B, A*, and in compound meter 12/8. The movement begins with a short introduction of two measures presented by the piano, setting the pace and character. Then, there are two eight-bar phrases that repeat twice with variations regarding register, ornamentation, and busyness in both the cello and piano parts.

The *B* section starts in m. 19 and is marked *In tempo rubato*. It is constructed of two six-bar phrases of new melodic material that is developed in the piano part. This section also includes a transition from m. 31 to m. 34, built on sixteenth notes. The cadenza-like section begins with the marking *pesante* and then it is specified that it should be played *a piacere*. The cello is left alone in this section, with articulated runs, trills from semitones to minor thirds, left hand pizzicato and a plucked chord.

The last section, *A'*, differs from *A* in the addition of notes in the piano part. In *A*, the theme was constructed of eighth notes; however, *A'* has sixteenth notes in the first eight measures, and in the following eight measures it becomes an exact repetition of *A*. The *coda* is as short as the *introduction*, two measures long, and the theme is closed in the same manner as when the movement started.

Table 6. Sonata. Second Movement. Form

A	B	Transition	Cadenza	A'	Coda
1-18	19-30	31- 34	35-37	38-53	54-55

Third movement

The movement starts with an introduction marked *Quasi Recitativo*, in the cello part. This is the first movement where the cello has the introduction by itself. This section is a fraction of the main theme of the piece, which is followed by a passage with eighth notes that, like in the first movement, avoids repeating pitches.

Figure 14. Sonata. Third Movement. Quasi Recitativo

The musical score for the third movement of a sonata, starting with the 'Quasi Recitativo' section. The score is in 2/4 time and features a cello part, a piano part, and a bass part. The cello part begins with a melodic line marked 'mf' and 'Quasi Recitativo'. The piano part provides harmonic support with chords marked 'sf'. The bass part features a rhythmic pattern of eighth notes marked 'p cres e molto animato' and 'ff'.

The *A* section has two motives in it, the first one introduces the main theme, which is divided into two eight-measures phrases. This theme will appear throughout the piece, resulting in a Rondo form. The second motive starts in m. 27 and it consists again of two eight-measures phrases of eighth notes. The *A* section is concluded with a variation of the main theme.

Section *B* consists of an alternation between running sixteenth notes in both the cello and piano parts, with a section of a dotted rhythm and an eighth note that is first introduced from m.

91 to m. 93. A transition of 6 measures is then presented as an extension of the pickup to the main theme of section *A*.

Figure 15, Sonata. Third Movement. Beginning of Section A

Allegro Giusto

Figure 16. Sonata. Third Movement. Beginning of Section B

f vigoroso

Section *A* appears again with the same two motives but this time they are shortened with a pause that suddenly turns into section *C*. This section has some transition qualities, but it also introduces new ideas based on eighth notes arpeggios. After seventeen bars, *A* appears again, though with some added notes and changed rhythms, but still recognizable. Then, a transition of eight measures brings the main theme again, now in a short *Coda* marked *Piu animato*.

Figure 17. Sonata. Third Movement. Beginning of Section C



Table 7. Sonta. Third Movement. Form

Introduction	A	B	Transition	A	C	A	Transition	Coda
1-14	15-67	68-102	103-108	109-135	136-152	153-171	172-179	180-186

Compositional Techniques

First Movement

At the time of the composition of this sonata, Salgado had achieved the maturity of his compositional style. A style that moved farther from tonality or key centers. Salgado was using modern techniques that involved distancing from chordal compositions. The absence of vertical alignment of the music can be found all around the first movement of the sonata, where the composer used twelve-tone music as the compositional basis. There are sections such as m. 24 to m. 32 where the cello and piano alternate rows every other measure, making it a horizontal rather than vertical composition. This compositional technique was developed by composers such as Arnold Schoenberg. Salgado adopted this technique in this stage of his musical career. In Grove Music, Lansky and Perle explain,

The term ‘12-note music’ (or ‘dodecaphony’) commonly refers to music based on 12-note sets, but it might more logically refer to any post-triadic music in which there is constant

circulation of all pitch classes, including both the pre-serial 'atonal' compositions of Schoenberg, Berg and Webern and the 'atonal' compositions of Skryabin and Roslavets based on unordered sets of fewer than 12 elements.²²

From the first measure of the movement, where the main theme is introduced, Salgado reveals that the piece is based on twelve-tone technique. Throughout the movement, the composer uses almost sixty complete rows that belong to four different matrixes. These rows are used only in the exposition and recapitulation, helping to define the sections of the piece. They appear in both the cello and the piano part as melodic material. Mostly, rapid figures are used to present the rows. The presence of the several rows that result on the use of all the pitches, makes the piece tonally unstable. The harmonic analysis in this movement is mostly accomplished from a horizontal view, rather than a vertical or chordal one.

Juan Carlos Ortega, in his D.M.A document, includes a matrix of the prime row presented in the first two measures of the movement. In his document he is looking to find avant-garde elements. He presents evidence that suggests the use of certain elements, but his document does not require analyzing the rest of the movement or includes other matrixes. About the rest of the movement he states,

Later in the same movement, brief twelve-tone lines are used in textures that feature imitation. In mm. 25-32, for instance, sixteenth-note segments that display the twelve tones in succession are transposed and imitated in different voices. These are

22. Dave Headlam, Robert Hasegawa, Paul Lansky, and George Perle. "Twelve-note composition." Grove Music Online. 2001, accessed March 23, 2024.

<https://www.oxfordmusiconline.com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044582>.

one-bar long and happen in conjunction with other motives.²³

Matrixes in the First Movement

The first matrix is built from the prime row: A C# Eb BC Bb F G D F E F# G#, a row that appears in the beginning of the piece in the melodic line of the piano. The first ten notes of the prime row are found in mm. 1 and 2 of the movement, but it is not until m. 4 that the row is completed. From m. 1 to m. 14, the composer presents the prime row, with three variations. The retrograde appears in m. 5, inversion in m. 9, and a partial retrograde-inversion in m. 13.

In this section, besides the row being in four different orders, the rhythm and contour are also inverted in each presentation. In the first measure, the row's contour descends, and the figures' order are four sixteenth notes and two quarter notes. In m. 5, the row is ascending, and the figures are two quarter notes and four sixteenth notes, exactly the opposite from the one before. The third row has the same figures as the first one, but the notes are ascending. The fourth row has the same figures as the second row, but it descends. The same rows from the first matrix appear again in the recapitulation that starts in m. 123, making both the exposition and recapitulation very similar note-wise and in character. The prime row is presented one last time in the *Coda* in m. 190.

23. Juan Carlos Ortega, "Ecuadorian-Folk and Avant-Garde Elements in Luis Humberto Salgado's Sonatas for String Instruments." (Diss., The Ohio State University, Columbus, 2016).

Table 8. Sonata. First movement. Matrix of the first row

1	I0	I4	I6	I2	I3	I1	I8	I10	I5	I7	I9	I11	
P0	A	C#	D#	B	C	A#	F	G	D	E	F#	G#	R0
P8	F	A	B	G	G#	F#	C#	D#	A#	C	D	E	R8
P6	D#	G	A	F	F#	E	B	C#	G#	A#	C	D	R6
P10	G	B	C#	A	A#	G#	D#	F	C	D	E	F#	R10
P9	F#	A#	C	G#	A	G	D	E	B	C#	D#	F	R9
P11	G#	C	D	A#	B	A	D	F#	C#	D#	F	G	R11
P4	C#	F	G	D#	E	D	A	B	F#	G#	A#	C	R4
P2	B	D#	F	C#	D	C	G	A	E	F#	G#	A#	R2
P7	E	G#	A#	F#	G	F	C	D	A	B	C#	D#	R7
P5	D	F#	G#	E	F	D#	A#	C	G	A	B	C#	R5
P3	C	E	F#	D	D#	C#	G#	A#	F	G	A	B	R3
P1	A#	D	E	C	C#	B	F#	G#	D#	F	G	A	R1
	RI0	RI4	RI6	RI2	RI3	RI1	RI8	RI10	RI5	RI7	RI9	RI11	

The prime row of the second matrix used in the movement is presented in m. 24 in the cello part. The row is C E Ab G F F# B A# A C# Eb D. There are two rows from this matrix that are presented four times, P0 in the cello part and P7 in the piano part. They appear once in the exposition and once in the recapitulation. These two rows introduce a long section that searches for different pitches. Likely, an idea that Salgado might have taken from Schoenberg's.

Schoenberg has explained the concept of a 12-note series as originating in the desire to avoid excessive pitch-class repetition in atonality, citing in this connection the tendency to avoid the octave in atonal compositions.²⁴

Table 9. Sonata. First movement. Matrix of the second row

2	I0	I4	I8	I7	I5	I6	I11	I10	I9	I1	I3	I2	
P0	C	E	G#	G	F	F#	B	A#	A	C#	D#	D	R0
P8	G#	C	E	D#	C#	D	G	F#	F	A	B	A#	R8
P4	E	G#	C	B	A	A#	D#	D	C#	F	G	F#	R4
P5	F	A	C#	C	A#	B	E	D#	D	F#	G#	G	R5
P7	G	B	D#	D	C	C#	F#	F	E	G#	A#	A	R7
6	F#	A#	D	C#	B	C	F	E	D#	G	A	G#	R6
P1	C#	F	A	G#	F#	G	C	B	A#	D	E	D#	R1
P2	D	F#	A#	A	G	G#	C#	C	B	D#	F	E	R2
P3	D#	G	B	A#	G#	A	D	C#	C	E	F#	F	R3
P11	B	D#	G	F#	E	F	A#	A	G#	C	D	C#	R11
P9	A	C#	F	E	D	D#	G#	G	F#	A#	C	B	R9
P10	A#	D	F#	F	D#	E	A	G#	G	B	C#	C	R10
	RI0	RI4	RI8	RI7	RI5	RI6	RI11	RI10	RI9	RI1	RI3	RI2	

24. Dave Headlam, Robert Hasegawa, Paul Lansky, and George Perle. "Twelve-note composition." Grove Music Online. 2001; Accessed 23 Mar. 2024. <https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044582>.

The third prime row used in this movement is first introduced in m. 27 in the piano part.

The row is: Eb D C# A B A# F# G Ab F E C. From this matrix, six rows are used: P0, P1, P2, P9, P7, and P3. They appear in the exposition a total of twelve times, and thirteen times in the recapitulation. It moves around in both the cello and piano parts, always presented in runs of sixteenth notes. These rows alternate with the ones from the fourth matrix.

Table 10. Sonata. First Movement. Matrix of the third row

3	I0	I11	I10	I6	I8	I7	I3	I4	I5	I2	I1	I9	
P0	D#	D	C#	A	B	A#	F#	G	G#	F	E	C	R0
P1	E	D#	D	A#	C	B	G	G#	A	F#	F	C#	R1
P2	F	E	D#	B	C#	C	G#	A	A#	G	F#	D	R2
P6	A	G#	G	D#	F	E	C	C#	D	B	A#	F#	R6
P4	G	F#	F	C#	D#	D	A#	B	C	A	G#	E	R4
P5	G#	G	F#	D	E	D#	B	C	C#	A#	A	F	R5
P9	C	B	A#	F#	G#	G	D#	E	F	D	C#	A	R9
P8	B	A#	A	F	G	F#	D	D#	E	C#	C	G#	R8
P7	A#	A	G#	E	F#	F	C#	D	D#	C	B	G	R7
P10	C#	C	B	G	A	G#	E	F	F#	D#	D	A#	R10
P11	D	C#	C	G#	A#	A	F	F#	G	E	D#	B	R11
P3	F#	F	E	C	D	C#	A	A#	B	G#	G	D#	R3
	RI0	RI11	RI10	RI6	RI8	RI7	RI3	RI4	RI5	RI2	RI1	RI9	

The fourth matrix used in this movement comes from the prime row introduced in m. 36 in the piano part. The notes are: D# D C# A A# B F# G G# F E C. The only difference between this row and the previous one is a slight change of order between the fifth and sixth pitches of the

prime row, A# and B. From this matrix, Salgado uses eight rows, making this matrix the one with the most variations of the rows used: P0, P1, P2, P9, P8, P7, P10, and P3. They appear a total of nine times in the exposition and ten times in the recapitulation.

Table 11. Sonata. First Movement. Matrix of the fourth row

4	I0	I11	I10	I6	I7	I8	I3	I4	I5	I2	I1	I9	
P0	D#	D	C#	A	A#	B	F#	G	G#	F	E	C	R0
P1	E	D#	D	A#	B	C	G	G#	A	F#	F	C#	R1
P2	F	E	D#	B	C	C#	G#	A	A#	G	F#	D	R2
P6	A	G#	G	D#	E	F	C	C#	D	B	A#	F#	R6
P5	G#	G	F#	D	D#	E	B	C	C#	A#	A	F	R5
P4	G	F#	F	C#	D	D#	A#	B	C	A	G#	E	R4
P9	C	B	A#	F#	G	G#	D#	E	F	D	C#	A	R9
P8	B	A#	A	F	F#	G	D	D#	E	C#	C	G#	R8
P7	A#	A	G#	E	F	F#	C#	D	D#	C	B	G	R7
P10	C#	C	B	G	G#	A	E	F	F#	D#	D	A#	R10
P11	D	C#	C	G#	A	A#	F	F#	G	E	D#	B	R11
P3	F#	F	E	C	C#	D	A	A#	B	G#	G	D#	R3
	RI0	RI11	RI10	RI6	RI7	RI8	RI3	RI4	RI5	RI2	RI1	RI9	

The exposition and recapitulation are mostly based on these four matrixes, though there are some motives that consist of unrepeated notes, but they do not form an entire row of twelve notes. What is evident is the avoidance of repeating notes in one same measure.

The development also uses a tonally unstable language, but no specific rows were found. It mostly features a constant use of chromaticism, either in chromatic scales or in intervals that

move in half steps. The character change in this section is not only marked by new melodies and rhythmic figures. The switch from the twelve-tone technique to chromaticism also signals the clear start of a new passage.

Second movement

Unlike the first, the second movement has a key center. Overall, it is written in A minor, a key in which the movement begins and ends. There are a few harmony changes around the movement, mainly between D minor, F# minor, with an exciting change to C major and D major in the *B* section.

In the *A* section, one resource that the composer uses is the inversion of chords. When comparing m. 3 to m. 6, against m. 11 to m. 14, the harmonic progression is the same in both passages, but in the latter, the inversion in the right hand of the piano part changes, creating a fuller sound with wider range. The extension of the range is used all around the piece, to create variation while the harmony stays the same.

The ostinato eighth notes in the piano part, almost never stopping during this movement, resemble a walking pace or a moving-forward motion, while the harmonic progression along with the extension and retraction of intervals, mostly in the right hand of the piano, avoid the arrival and create a contrasting sense of steadiness. For instance, in the *Introduction*, the right hand of the piano plays a major third interval, followed by an augmented fourth, then a perfect fifth, and then back to a major third; in the next measure, there is an expansion of the intervals as well, but the fourth interval moves downward. This retraction of the last interval appears constantly, preventing the music from achieving a climax, postponing that moment until m. 20 when the major key is introduced briefly but effectively, three times every six measures.

Third movement

At this point when listeners reach the third movement of Salgado's sonata, they have already experienced two tonally contrasting movements: the first rooted in twelve-tone technique, and a tonal second movement with a very different character. The third movement may be similar in the constant repetition of motives, but the compositional style, mainly the harmonic language, makes this movement very different from the others.

The third movement has sections of complete atonality, where the key becomes irrelevant. In these sections, not many repetitions of pitches occur, but still there are not enough pitches to complete a row or for there to be a twelve-tone set. Other sections imply more stability, with the harmony supporting melodic material that exudes lightheartedness. That is the case of the main motive in section *A*, a very articulated section in the key of A major with many changes harmonically. Even though the harmony is unstable, the melody is simple regarding rhythmic figures and notes. On the other hand, the following motive of *A* section is filled with chromatism and tonal instability.

The *B* section mainly includes octave runs accompanied by chromatic scales. This is one of the most tonally irregular sections, where the music seems to be searching for a tonal stability, yet it is unable to find one, until the first motive appears again as an arrival point. This same characteristic is found in the *C* section.

In general, this entire movement resembles a path that is followed in search for a key, which is only partially found when the main theme appears again. These short arrivals help balance the uncertainty of the tonal center. The only place where the key is found is in the very

last measure, with an A major chord in the cello part, followed by an A in four octaves in the piano part.

Compositional style

In his *Sonata for Cello and Piano*, Salgado implemented twelve-tone technique, atonality, modes, chromaticism, neoclassical resources, among others. In the first movement, twelve-tone series are used throughout as the main compositional element. In the second movement, modes and a tonal center are implemented. Though there is a lot of complexity in the harmony, the changes between major and minor modes are easily detected. In the third movement, atonality is brought back, not through sets, but by the use of all the pitches without any hierarchy between them.

Each movement's form is a clear example of the presence of neoclassicism. The first movement is in sonata form, the second in ternary form, and the last movement in sonata-rondo. The latter was one of the most common forms utilized in the classical era, along with genres such as the sonata. Additionally, in the micro analysis of the form, the second and third movements feature several four bar and eight bar phrases, resulting in even structures.

Presence of Ecuadorian Folk Music in Salgado's Cello and Piano Works

It has been stated that Salgado went through different stages as a composer and musician. Cellists now have access to three pieces written by this composer: the caprice, which belongs in his early compositional style, when he was still searching for his musical language, and the sonata and concerto, which are part of his third stage, described by Dr. Wong as a stage in which his harmonic language reflected open tonality, atonality, bitonality, and modal harmonies. She

also refers to this stage as a time when Salgado also implemented rhythms and melodies that resemble Ecuadorian music ²⁵

Ortega, in his dissertation about Salgado's three string sonatas, mentions that the third movement of the cello sonata has the rhythmic pattern of an Ecuadorian dance called *Sanjuanito*, an upbeat dance with melancholic or unhappy melodies, which create a contrast between music and text.²⁶ About the presence of Sanjuanito rhythm in the third movement of the sonata, Ortega says,

The sanjuanito dance occurs in the third movement of the cello sonata. The main theme of this movement shows the typical accompanimental patterns, repetitive rhythms, descending melodic line, regular phrase structure, ♩ =104 metronome marking, and pentatonic construction typical of the sanjuanito ²⁷

The third is the only movement where the dance patterns appear, the rest of the work does not include any clear use of folklore. Strangely, both of Salgado's cello and piano pieces lack the use of folklore commonly found in most of his works, a nationalistic tendency that he

25. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. 42, 43

26. Felipe Huiracocha, *Repertorio musical tradicional y popular Latinoamericano*. (Loja, Ediloja Cía. Ltda., 2020). 21

27. Juan Carlos Ortega, "Ecuadorian-Folk and Avant-Garde Elements in Luis Humberto Salgado's Sonatas for String Instruments." (Diss., The Ohio State University, Columbus, 2016).

kept throughout his life.²⁸ His compositional style may be different between both cello pieces,



but it clearly differs from the style he used in most of his other works.

Figure 18. Sonata. Third Movement. Sanjuanito Rhythm

28. Ketty Wong, *Luis Humberto Salgado Un Quijote de la Música*. (Quito, Casa de la Cultura Ecuatoriana, 2004). 43

CHAPTER 4

Salgado's Cello and Piano works from a performer's view

Capricho Español

Treatment of the Instrument

In this piece, the cello is given a main role as the instrument that drives and develops the melodic material, while the piano is mostly limited to an accompanimental role. There are melodies in the piano part, but, except for one phrase from m. 78- 80, the cello is in charge of introducing all the new ideas. Also, the cello has two cadenza-like moments, as expected in a soloist part.

Even though, at the time of composition, Salgado had recently started his professional career, he seemed to understand the cello's possibilities. When the cello part is in a register that does not project much, the piano part is less busy allowing the melody to come through, such is the case of the introduction of the melody. At m. 51, for instance, the cello has a shorter articulation that aligns with rests in the piano part, alternating sounds and allowing them all to come through. The composer also makes sure that when the cello is playing in a high register and in a soft dynamic, the piano also goes to a high register marked *leggiero*, as seen in m. 125.

What this piece shows is that Salgado was quite familiar with the instrument, and he was aware of its capabilities. Though some ideas were taken too far relating to the difficulty, as it will become clearer in the next part of the document dedicated to trouble spots, the composer conceived the instrument as a melodic one that could be virtuosic but also work as a soloist, as will be seen in his future compositions.

Difficulty Level

The difficulty of a piece can be measured in different ways, mainly musically, harmonically, rhythmically, and technically. Throughout this piece, the rhythmic patterns are rather easy to follow. The meter changes once, going from 3/4 to 2/4, with figures that are commonly used in simple meter. Mostly, the figures alternate between eighth and sixteenth notes, with some use of triplets. Rhythmically, the piece is not challenging in the cello part.

Musically, this piece is more complex; however, it turns out to be rather manageable once it has been analyzed. The form is understandable because of the constant repetition of themes and the connection between them. The compositional language, on the other hand, is difficult to understand at first, because of the use of unexpected harmony, modes, and other qualities previously mentioned. Analyzing the piece requires advanced harmonic knowledge. To perform the piece, it is mostly important to identify the motives and how they are presented, in order to find an adequate interpretation, the performer should have musical maturity.

Technical difficulties will be discussed in the next section. There is no use of extended techniques in this work, but mostly resources of the instrument that an intermediate cellist should be able to put into practice. A performer with an intermediate level of skill should be able to put together the piece technically and rhythmically. Understanding the work harmonically and assembling it with the piano might be a task for an advanced level cellist or an intermediate cellist with guidance.

Cello technique. Considering Trouble Spots

The engraved edition of the caprice, made by the University of Kansas includes a fair transcription of the composer's original handwritten score. The edition provides all the notes,

slurs, articulations, and dynamics written by the composer. Suggestions of fingerings are included in the images shown throughout this section. Also, there is a description of each trouble section and what needs to be taken into consideration when practicing it.

What stands out the most in this work in terms of technical difficulty is the often-complicated left hand passage work, which includes fast figures in thumb position, constant presence of octaves and double stops, and big leaps in the melody. It is also important to mention that an appropriate right-hand technique must be taken into consideration for the use of articulation, sound production, and bow distribution.

Left Hand

Thumb position:

Four sections stand out as possible trouble spots for a cellist that is not completely comfortable with thumb position in a higher register. All involve moving around the fingerboard with the thumb and different extensions for the often use of accidentals. The first section (figure 19) is from m. 39 to m. 41. It consists of fast moving descending chromatic triplets that start in B4.

Figure 19. Caprice. M. 39 to m. 41



The second section is from m.74 to m. 77 (figure 20), a section that resembles a thumb position etude. This section is very similar in notes and rhythm to m. 98 to m.101. Finding

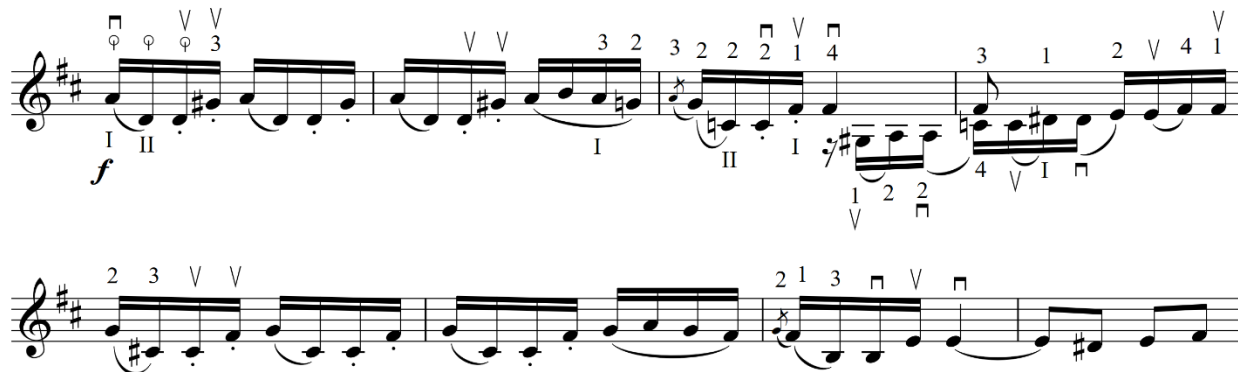
fingerings that avoid the constant change of positions is helpful for this section, the speed of the piece does not allow moving around the fingerboard.

Figure 20. Caprice. M. 74 to m. 77



Another spot to consider when working on this piece is from m. 146 to m. 152 (figure 21), a section with a hidden melody that has intervals of fifths and fourths in thumb position. This is not one of the most troubling spots for the bow hand, but there is a suggestion of bowing that is included in this section, as well as fingerings that could help deal with the section.

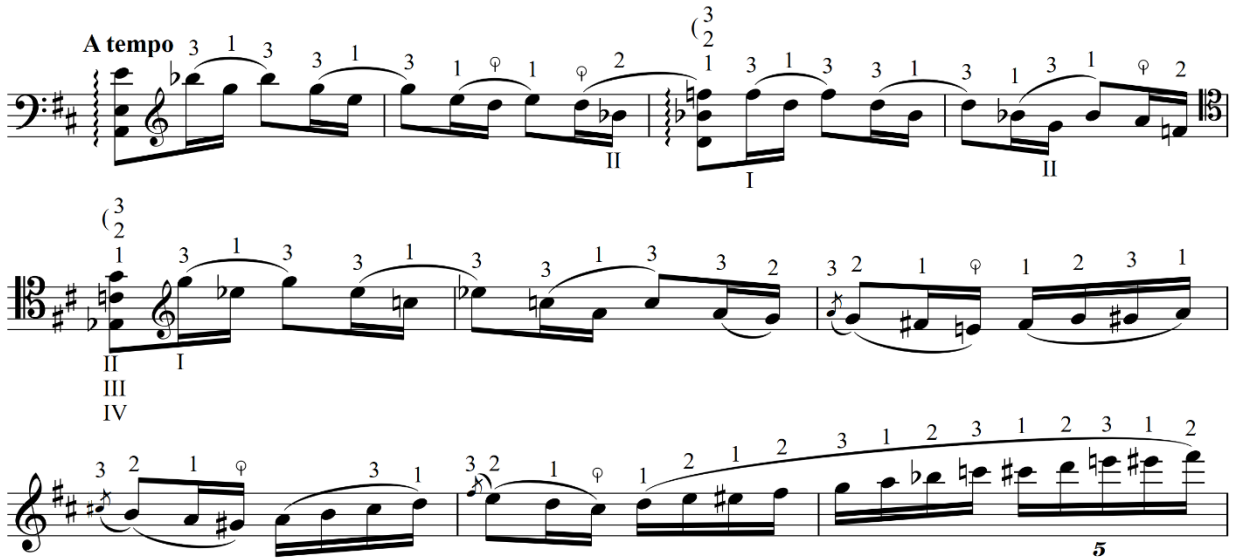
Figure 21. Caprice. M. 146 to m. 152



Lastly, in the beginning of the *Coda* on m. 184 (figure 22), the cello part has a leap from an E4 to a Bb5, followed by moving descending thirds. This section is probably one of the most

difficult because of the high register, and use of chords that have closed fifth intervals. The suggested fingerings include string crossing that are included for a better reach of the chords.

Figure 22. Caprice. M. 184 to m. 193



Octaves:

It is not rare to find octaves in a lot of cello music, and many pianist composers include this resource in their cello writing as well. Several sections in this Salgado piece are written in octaves, making the work more difficult to perform. From m. 44 to m. 49 (figure 23), the main theme of the piece is written in octaves, which is especially challenging because they are expected to move as fast as the sixteenth notes.

Figure 23. Caprice. M. 44 to m 49

The musical score for Figure 23, Caprice, M. 44 to m 49, is written in 3/8 time. It consists of two staves of music. The first staff begins with a triplet of eighth notes, with a '3' above and a 'II' below. This is followed by a series of eighth notes with slurs. The second staff starts with a 'poco rall.' marking and contains several triplet markings (1 3, 2 3, 1 3) and a '4' above a note. The piece concludes with an 'A tempo' marking and a final note with a '2' below it.

In m. 132 (figure 24), even if not played simultaneously, there are four measures of moving octaves and then seven measures of steady octaves. The constant changes of octaves do not allow many options of fingerings that would make the section easier. There are a lot of position changes and string crossings all around this section.

Figure 24. Caprice. M. 132-145

The most challenging part for the left hand takes place in the last six measures of the piece (figure 25). This section in the coda involves four measures of sixteenth notes that start in A6. The notes move in descending octaves, which are a fifth apart from each other. The distance of the notes and the softness of the dynamic influence the difficulty of this section. It can be helpful if the beginning of this passage is played in harmonics.

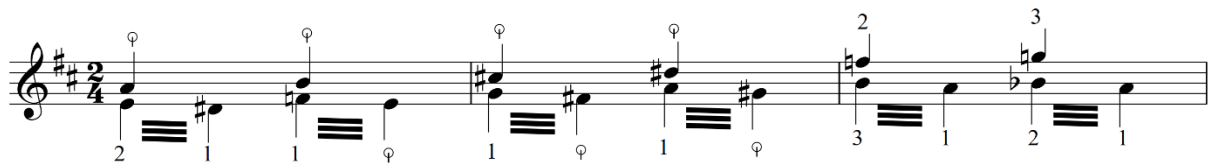
Figure 25. Caprice. M. 194 to m. 199



Double Stops:

The first and most problematic spot with double stops starts in m. 63 (figure 26), a section consisting of a whole tone scale in the top voice of the cello part and a tremolo in the bottom voice. The double stops become harder because of the presence of an extra note that requires altering the fingerings while moving rapidly. This same passage is then repeated from m. 158 to m.162.

Figure 26. Caprice. M. 63 to m. 65



In the beginning of the *ad libitum* part, in m. 108 (figure 27), the double stops consist of moving sixths, which seem less troubling when compared to other sections; however, they later alternate with pizzicato and other intervals that mildly complicate the part. As a free section, time can be taken between the alternation of *arco* and *pizz* for better results in sounds.

Figure 27. Caprice. M. 108 to m. 116

The musical score for Caprice, measures 108 to 116, is written in bass clef, 2/4 time, and D major. It consists of three staves of music. The first staff begins with a whole rest followed by a half note G2. The tempo is marked 'Lento (ad lib.)' and the dynamics include 'sonoro'. The second staff contains a series of chords and intervals with various fingering numbers (1-4) and dynamic markings like 'pizz.' and 'arco'. The third staff continues with similar patterns, including a 'pizz.' marking and a 'p' dynamic. The score concludes with a whole rest.

Starting at m. 162, there is a section of twenty-two measures that is filled with double stops (figure 28), some in first position and up to fifth position. The passage mostly consists of running sixteenth notes in all kinds of intervals of seconds, thirds, fourths, fifths, sixths, and sevenths. The shift of intervals complicates the finger distribution and requires a constant change of position.

Figure 28. Caprice. M. 162 to m. 173

Right Hand:

As expected, an appropriate right-hand technique must be taken into consideration to achieve an effective sound production. In this piece, contrasting sections require adjustments to the sound quality. For example, in m. 17 the motive requires a connected and round legato sound, noticeable for the minor key and the presence of tenuto marks (figure 29), while in m. 51, the same motive is presented in major key and with rests that represent a more detached section (figure 30). These two sections treat the same motive but presented in two different characters.

Figure 29. Caprice. M. 17

Figure 30. Caprice. M. 51 and m. 52



Another section where we find the same motive with different characters that will require control in the right hand is the section that starts in m. 74, and the one starting on m. 97. The section that starts in m.74 is marked *leggiero* and has dots on top, asking for a detached and light bow stroke (figure 31). On the other hand, the section starting in m. 97 presents similar notes but with slurs alternating with dots, by that presenting a more legato section (figure 32).

Figure 31. Caprice. M. 74 and m. 75



Figure 32. Caprice. M. 97 and m. 98



Not many articulation markings are specified in the piece. There are mostly staccato and tenuto markings first found in the main theme from m. 17 to m. 18. In other repetitions of this same motive, the articulation is again not specified. It is important to find articulations that work for every section to accomplish its character. The bow distribution goes hand in hand with the articulation. No articulation will work if there is no attention put into the section of the bow where a passage is being played.

An intermediate cellist that regularly practices all kinds of double stops, has mastery over the entire register of the instrument, and appropriate bow control for the use of articulations,

should be capable of performing this work. It may require a lot of work, mainly getting comfortable with positions, but the process of understanding the piece and overcoming its technical challenges may result in a very entertaining experience.

Sonata for Cello and Piano

Treatment of the Instrument

In this work, the cello and piano are given the same leadership, unlike the caprice where the cello had the main role. They both have roles in the melodies and accompaniment alternating frequently. In the first movement, for instance, the piano introduces a motive and then the cello introduces a different motive, in the following measures they exchange said motives, showing from the beginning the importance of both instruments and introducing their timbres. They continuously alternate roles throughout the piece.

In the second movement, the cello is firstly used as a resource to enhance the timbre of the piece, by doubling with the piano a motive that had already been introduced. The connection of the notes that a string instrument can do, mixed with the decay of notes in a piano, changes the overall sound of the piece. Later in the movement, the cello and piano start alternating the melodic material, like they did in the previous movement. In the middle section, the cello is given a cadenza, a resource that Salgado also used in the caprice. The presence of the cadenza momentarily makes the cello the soloist in this work.

In the third movement, the cello starts with a recitative, displaying a prominent role. This movement shows the instrument as a virtuosic one, even though the register is more conservative than it was in the caprice, the virtuosity is shown by using constant runs, double stops, octaves, and cadential moments. In this movement there is one spot that at the tempo marked in the

beginning, turns almost impossible to accomplish. It consists of a fast pizz section that starts at m. 129, because of the register, speed, and the presence of the piano, it becomes the only section where an adjustment to the original edition might be needed for it to work.

In general, this whole work uses mostly the middle register of the instrument, while in the caprice there was abundant use of a very high one with big leaps. Regardless, in order to make the sound of the cello come through in that soft register, the composer adapts the piano so that it alternates with the cello, the piano features longer notes that decay, or it reduces the number of layers in it.

Difficulty level

The level of difficulty in this work is primarily determined by the understanding of the harmonic language of the piece, which is relevant when deciding what musical decisions to make. Rhythmically, the piece is demanding because of the constant changes in meter and irregular figures found throughout the sonata. Also, several passages require an advanced level of technical ability due to the involvement of double stops, octaves, articulations. Even though the composer made the piano part light enough for the cello to come through, projection of the sound is needed in some passages where the register or articulation does not naturally help.

The compositional techniques used in the sonata, which have been discussed before, need to be understood prior to deciding what to highlight between the piano and cello parts during performance. Melodic material is not as easily found, because of the use of all the pitches in both parts. It sometimes becomes problematic to find the motive that belongs to the main voice, but it becomes easier when understanding the rows that were discussed in the previous chapter. For example, there are instances in the first movement where the rows are happening below a motive

(figure 33) that has melodic material quality. The row in this instance acquires an accompaniment role, but still the rows should be brought to the fore since they are the principal element of the composition in that moment.

Figure 33. Sonata. First Movement m. 39 to m. 42

The image displays two systems of musical notation for a Sonata, First Movement, measures 39 to 42. The first system (measures 39-40) shows the Violin (Vc.) part in the upper staff and the Piano (Pno.) part in the lower staff. The Vc. part begins with a dynamic marking *p* and features a melodic line with slurs and rests. The Pno. part has a complex rhythmic accompaniment with many sixteenth notes and rests. The second system (measures 41-42) continues the Vc. part with a long slur over the final notes and the Pno. part with a similar complex rhythmic accompaniment.

The constant meter changes in the first movement increases the difficulty level of the piece. There are almost thirty meter changes between 3/4, 4/4, 2/4, and 1/4. Though these are all rather simple meters, it should be noted that there is a substantial use of off beats, and dotted rhythms. In movements two and three, the tempo is more stable; however, the third movement becomes more challenging because of its faster speed rather than its figures.

The technical difficulties in the cello part, which are pointed out in the following section, along with the theoretical, rhythmic, and harmony knowledge discussed in the previous chapters, are encouraged to be considered to fully understand the piece. Additionally, performing sonatas

that feature two instruments in both leading and secondary roles requires learning all the parts for an appropriate dialogue between the instruments. Those reasons make Salgado's *Sonata for Cello and Piano* suitable for an advanced student or a professional player, in both the piano and cello parts.

Cello technique. Considering trouble spots

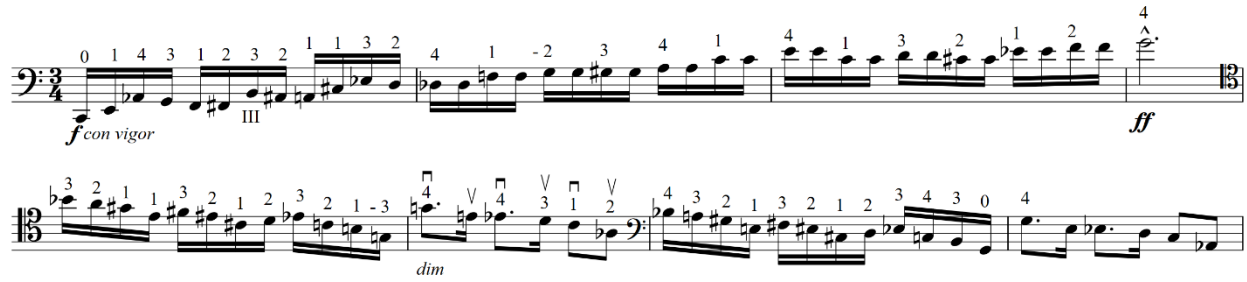
When comparing the difficulty of the three movements, the third one has the most demanding sections. The first and second movements also have difficulties, but the complexity of those sections are not as complex. Some fingerings and bowings in the cello part are provided in the figures as a suggestion to some sections that require them.

First movement

In the first movement, there are three trouble passages that should be considered when working on the piece. The first one involves chromatic runs, the second one has articulated triplets, and the last one involves fast ascending octaves.

The first section considered as a trouble spot, in from m. 24 to m. 46 (figure 34), and then a repetition of the same section from m. 147 to m. 171, they consist of runs in sixteenth notes that alternate with the piano. These passages are mostly in the middle register, from C2 to F4. The technical challenge here is the constant change of positions due to the presence of chromaticism at a fast speed. Finding effective fingerings helps simplify this passage, by avoiding recurrent position changes.

Figure 34. Sonata. First Movement. Runs from m. 24-31



The section from m. 78 to m. 85 (figure 35) is a mild trouble spot. The articulation in the soft dynamic and high register can compromise the quality of sound. The bow stroke has to provide stability in the sound for the passage to come out clear and light. Breaking the original slurs in the notes with staccato marking is a possibility to simplify this section.

Figure 35. Sonata- Third Movement. Triplet section mm. 78-85



The last trouble spot in the first movement involves runs of eighth notes in fourths and octaves in the last eight measures. The octaves in the four last measures move chromatically and diatonically and in a strong dynamic. The two measures that have fourths, m. 192 and 195, are probably the hardest to overcome of this movement, as they turn almost impossible at the speed of this section. To play them, two options can be considered: one is to overlook the tempo marking, *Con vita*, and the other option involves probably not playing all the fourths.

Second movement

Several sections of the second movement show long slurs, representing the phrasing. Even though bow changes might be necessary for dynamic and sound production purposes, performers should be aware of all those slurs. It is a fortune that the composer wrote those markings, with them performers can clearly see what he intended musically.

Technically, this movement involves similar challenges to those found in the previous movement, such as the use of double stops. The most complicated section is from m. 40 to m. 45 (figure 36), a melodic line that is presented in octaves. This section, though in a slow movement, involves fast moving octaves in several alternating positions. The difficulty materializes when trying to keep a good intonation, while maintaining the musical direction of the melodic line. This section is rhythmically identical to all the other presentations of this theme, the only difference is the absence of the slurs. Likely, this section has the same phrasing, since there is no other indication that would mark this section as a contrasting one.

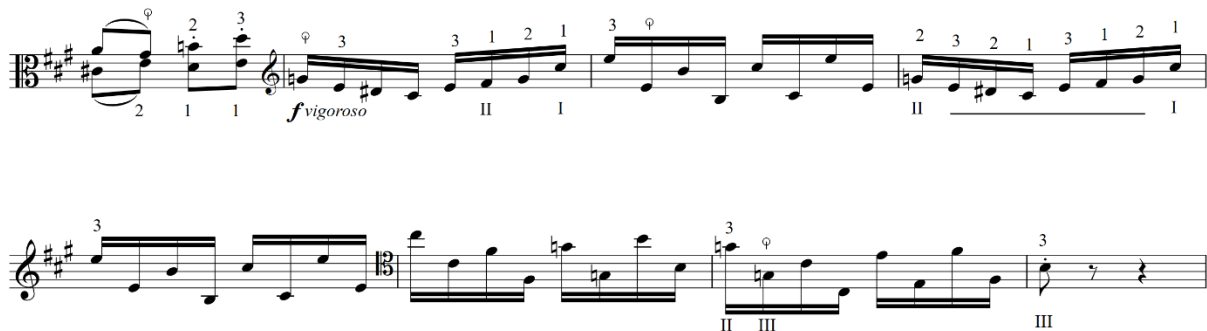
Figure 36. Sonata. Second Movement m. 40 to m. 45

The musical score for Figure 36 consists of three staves. The top two staves are for the violin, and the bottom staff is for the cello/bass. The violin part begins with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs and a decrescendo (*dim*) marking. The cello/bass part provides harmonic support with double stops and slurs.

Third movement

The last movement features the most complicated sections of the piece. As stated before, the figures in the speed specified on m. 15, Allegro Giusto, create the difficulty in this movement. One of the sections that would require special attention is from m. 68 to m. 74 (figure 37), where octave runs move fast and in intervals of up to a fifth.

Figure 37. Sonata. Third Movement. Octaves from m. 67 to m. 74



Another complicated passage is the pizzicato section that starts in m. 129 (figure 38). This section to some performers might turn out inefficient or impossible to accomplish. It is in the middle to low register but moves around the strings with many accidentals that require constant position changes. It is possible that this section would need an adjustment to the original score. If played at the marked tempo, a solution would involve playing it with the bow but as short and soft as possible to try to imitate the quality of a plucked string.

Figure 38. Sonata. Third Movement m. 129 to m. 135

Figure 38 shows two staves of bass clef music in D major. The first staff contains measures 129-132. Measure 129 starts with a *pizz.* marking and a dynamic of *p*. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. Measure 130 has notes G3, F#3, E3, D3, C3, B2, A2, G2. Measure 131 has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 132 has notes G3, F#3, E3, D3, C3, B2, A2, G2. The second staff contains measures 133-135. Measure 133 has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 134 has notes G3, F#3, E3, D3, C3, B2, A2, G2. Measure 135 has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics include *p*, *rinforz.*, and *f*. Fingerings and articulation (pizz.) are indicated throughout.

One last trouble spot that particularly requires much thought appears from m. 136 to m. 139 (figure 39), where double stops of different intervals such as major, minor, and augmented sixths, perfect and augmented fourths, perfect and augmented fifths, alternate in eight notes. This passage is marked fortissimo and asks for a decrescendo.

Figure 39. Sonata. Third movement m. 136 to m. 140

Figure 39 shows a single staff of bass clef music in D major. The passage consists of measures 136-140. Measure 136 has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 137 has notes G3, F#3, E3, D3, C3, B2, A2, G2. Measure 138 has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 139 has notes G3, F#3, E3, D3, C3, B2, A2, G2. Measure 140 has notes G2, A2, B2, C3, D3, E3, F#3, G3. The passage is marked *arco*, *ff*, and *decresc.* Fingerings and articulation are indicated throughout.

Chapter 5

Summary and Conclusions

Luis Humberto Salgado is one of the most important composers of academic Ecuadorian music. Throughout his life he developed a compositional language based on new techniques developed by European composers. Most of his compositions combined western music techniques with folk music from his country. He was never able to leave the country, therefore everything he learned was through reading books, and by interacting with musicians from other countries who visited Ecuador. He wrote music for several sets of instrumentation, some for ensembles that were not available in Ecuador at the time, resulting on him not being able to premiere most of his music, but cherishing the ones he did.

Amongst the music he wrote, some works have gained popularity through performances, research, and availability of engraved editions. That is the case mostly of his symphonies and piano works. Salgado wrote for several sets of smaller ensembles, such as quartets, quintets, and several others. He wrote two works for cello and piano: a caprice and a sonata. Both are sophisticated works that gather all the qualities to be included in the cello literature, specially in that of Ecuadorian cellists.

In recent years, through a couple of performances by an Ecuadorian and an American cellist, these two works reemerged after several years of not having been performed or researched on. The distribution of engraved editions of the works by the University of Kansas also contributed to their increasing popularity. Furthermore, the presence of both works in cello catalogues assisted in the promotion of the composer and his works. Lack of research on these works is a problem that hopefully will diminish with their growing popularity.

The works for cello and piano were written at different stages of the composer's life. While one of them is considered an early work from an experimental phase, the other one was written when he was a mature composer that had gained recognition amongst nationalist composers. Even though he is considered a composer that would use Ecuadorian folk in his compositions, these works are not completely part of that trend. The *Capricho Español*, as the name suggests, uses Spanish-music qualities, such as ornamentations, rhythmic values, and Spanish scales. While the Sonata walks away from tonality and merely resembles a Sanjuanito rhythmic contour.

Both pieces are demanding because of the language they use and the technical aspects in the cello and piano parts. Regardless of their different styles, both of these works were written with modern compositional techniques. The caprice includes a tonal center with the presence of modes and complex harmonies. On the other hand, the sonata mostly lacks a defined tonal center, with more interest in the use of 20th century techniques, such as serialism.

Regarding the technical aspects to be considered by a performer, both pieces require much practice time for their complexity. They are challenging in many ways, mainly by the consistent use of double stops that require intonation and sound production control. Octaves also contribute in the difficulty level, as they appear frequently and can be as fast as sixteenth notes in a lively tempo. In addition, many complicated runs cover several positions that require finding comfortable fingerings to feel comfortable all around the fingerboard. Overcoming technical aspects also requires knowing the part of the other instrument and being able to react to it by manipulating dynamics, phrasing, and articulation.

In this document, three main aspects of Salgado's works for piano and cello were explored. The first section involves applied research on the background of the composer, his

compositions, and musical style. The second section describes and analyses the caprice and sonata for cello and piano by Salgado. The findings include information on the form and qualities in the harmonic and compositional style of the music, data that is relevant to performers when working on a new piece. Lastly, there is a chapter that reveals possible trouble spots with potential ways to overcome them. The information included may only be the basis for further analysis; however, it is a starting point for performers to consider these works as potential additions to their repertoire.

Salgado's music has become more popular, mostly among pianists, conductors, and scholars, but still, most of his works for other instruments still have a long way to go. Research on his music is very limited, though scholars are gaining interest in him. Fortunately, some of Salgado's manuscripts are being engraved, and his music is occasionally being performed, leading to more people around the world to get familiarized with his name and works. It hopefully is only a matter of time until his music is played and researched often, finally establishing Luis Humberto Salgado as a relevant composer of music literature.

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Appendix 1.

**University of Kansas Engraved Score of Salgado's
Capricho Español**

LUIS H. SALGADO

CAPRICHOS ESPAÑOL

PARA

VIOLONCELLO Y PIANO

1930

UNIVERSITY OF KANSAS
SCHOOL OF MUSIC
SALGADO CHAMBER MUSIC PROJECT

PROJECT DIRECTOR & REVISION

KETTY WONG, PH.D.

MUSIC ENGRAVER

PJ KELLEY, DMA

INSTRUMENTATION

VIOLONCELLO
PIANO

DURATION

c. 6'

Piano Score

Capricho Español

para
violoncello y piano

Luis H. Salgado

Andantino (♩ = 72)

Violoncello

Piano

4

5

Agitato

7

10

calmato

dim.

p

Capricho Español

3

25

f *dim. e rall.*

28

A tempo

f più mosso *f*

30

p cresc. *mf*

33

f *pizz.* *sfz* *8va*

Capricho Español

4

36 arco

39

poco rit.

42

Tempo I

45

mf

Capricho Español

5

48 **poco rall.** **A tempo** **rit.**

Musical score for measures 48-50. The system includes a vocal line and a piano accompaniment. The piano part features triplets and dynamic markings of *f* and *sfz*.

51 **Allegro** (♩ = 104)

Musical score for measures 51-54. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment and a dynamic marking of *p*.

55

Musical score for measures 55-58. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment.

59 *cresc.* *f appassionato*

Musical score for measures 59-62. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment and dynamic markings of *cresc.* and *f*.

Capricho Español

6

62

3

3

stacc.

66

f

mf

70

f

74

p leggiero

Capricho Español

7

78

f

82

p

87

91

cresc.

sfz

sfz

Capricho Español

8

95

f *dim.*
sfz *sfz sfz sf*

99

rit. *Vivo*
f

103

calm. *A tempo* *dim. poco rall.*
calm. *sfz*

107

Lento (ad lib.)
sonoro *pizz.* *arco*

112

p *pizz.* *arco* *pizz.*

Capricho Español

9

116

Allegro

Musical score for measures 116-119. The piece is in G major and 3/4 time. The tempo is marked **Allegro**. The dynamic is *mf*. The score consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

120

Lento

Allegro

Musical score for measures 120-123. The tempo changes from **Lento** to **Allegro**. The dynamic is *f*. The score consists of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs, and the left hand plays a rhythmic accompaniment with chords and eighth notes.

124

rit. A tempo

Musical score for measures 124-127. The tempo is marked **rit. A tempo**. The instruction *arco* is present. The dynamic is *leggiero*. The score consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs, and the left hand provides a rhythmic accompaniment with chords and eighth notes.

128

Musical score for measures 128-131. The score consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs, and the left hand provides a rhythmic accompaniment with chords and eighth notes.

Capricho Español

10

132

135

138

142

Capricho Español

146 **Allegro**

f
mf

150

154 **Appassionato**

ff

157

f
stacc.

Capricho Español

12

160

f *ff*

163

166

169

p *leggiero*

Capricho Español

13

172

Musical score for measures 172-174. The system includes a grand staff with treble and bass clefs. Measure 172 features a melodic line in the treble and a bass line with chords. Measure 173 continues the melodic line. Measure 174 has a dynamic marking *f* and a crescendo hairpin.

175

Musical score for measures 175-177. The system includes a grand staff with treble and bass clefs. Measure 175 has a melodic line in the treble and a bass line with chords. Measure 176 continues the melodic line. Measure 177 has a melodic line in the treble and a bass line with chords.

178

Musical score for measures 178-180. The system includes a grand staff with treble and bass clefs. Measure 178 has a melodic line in the treble and a bass line with chords. Measure 179 continues the melodic line. Measure 180 has a melodic line in the treble and a bass line with chords.

181

Musical score for measures 181-183. The system includes a grand staff with treble and bass clefs. Measure 181 has a melodic line in the treble and a bass line with chords. Measure 182 continues the melodic line. Measure 183 has a melodic line in the treble and a bass line with chords.

Capricho Español

14

A tempo

184

sfz *f*

188

cresc.

192

5 *ff* *p*
sfz *sfz* *p*

196

ff *ff*

Quito, 1930

Appendix 2

**University of Kansas' Engraved Score of Salgado's
Sonata for Cello and Piano**

LUIS H. SALGADO

SONATA
PARA
VIOLONCELLO Y PIANO

1962

UNIVERSITY OF KANSAS
SCHOOL OF MUSIC
SALGADO CHAMBER MUSIC PROJECT

PROJECT DIRECTOR & REVISION

KETTY WONG, PH.D.

MUSIC ENGRAVER

PJ KELLEY, DMA

INSTRUMENTATION

VIOLONCELLO
PIANO

DURATION

c. 15'20"

EDITION COPYRIGHT ©2020 UNIVERSITY OF KANSAS SCHOOL OF MUSIC

Piano Score

Sonata

para
violoncello y piano

Luis H. Salgado

- I -

Allegro con ánimo ♩ = 108

Violoncello

Piano

5

9

Sonata para violoncello y piano

2

13 *f* *p*

17 *dolce* *cresc.*

21 *f* *p* *f* *p* *f* *p* *f* *p* *f*

23 *f* *p* *f* *p* *f con vigor* *f con vigor* (r.h.)

Detailed description: This page of a musical score for Sonata para violoncello y piano contains measures 13 through 23. The score is written for a cello and piano. It features a variety of dynamics and articulations. Measures 13-16 show a cello line starting with a forte (*f*) dynamic and a piano (*p*) dynamic, with a piano accompaniment. Measures 17-20 are marked *dolce* (softly) and include a *cresc.* (crescendo) marking. Measures 21-23 feature a rhythmic pattern of eighth notes with accents, alternating between *f* and *p* dynamics, and ending with a *f con vigor* (forte with vigor) section. The piano part includes a right-hand (*r.h.*) section in the final measure.

26

ff

8^{va}

ff

28

dim.

dim.

31

p

p

rall. poco

34

Meno mosso má cantabile

p

p

staccato

p

8^{va}

Sonata para violoncello y piano

4

37

mf *p*

40

mf

43 *stacc.*

mf *mf*

46

p *p* *stacc.*

Sonata para violoncello y piano

5

49

mf *mf* *mf* *legato*

52

mf

54

f *f*

57

ff *dim.* *stacc.*

Sonata para violoncello y piano

6

60

Musical score for measures 60-64. The piece is in 2/4 time and B-flat major. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The cello part is mostly rests. Dynamics include *mf smorzando* and *p*.

65

In Tempo

Musical score for measures 65-69. The tempo changes to 4/4. The piano part continues with the eighth-note accompaniment. The cello part enters with a melodic line. Dynamics include *pp* and *p*.

70

Musical score for measures 70-73. The piano part features a melodic line in the right hand and accompaniment in the left. The cello part has a melodic line. Dynamics include *p*, *cresc.*, and *ed*.

74

Musical score for measures 74-77. The tempo is *animando*. The piano part features a melodic line in the right hand and accompaniment in the left. The cello part has a melodic line. Dynamics include *animando*.

Sonata para violoncello y piano

7

78 *f* *leggiere* *p*

82 *8va*

86 *espressivo* *mf* *f*

90 *ff* *sfz* *sfz* *sfz*

Sonata para violoncello y piano

8

93

p 3 3 3 3 3 3 3 3

p

p *assai espress.*

Detailed description: This system covers measures 93 to 96. The cello part (top staff) begins with a series of sixteenth-note triplets, marked with a piano (*p*) dynamic. The piano part (bottom two staves) features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand. A dynamic change to *p* *assai espress.* occurs at measure 95.

97

mf

mf

mf

Detailed description: This system covers measures 97 to 100. The cello part (top staff) continues with eighth-note patterns, including a triplet in measure 98. The piano part (bottom two staves) maintains its accompaniment. The dynamic is marked *mf* (mezzo-forte) throughout the system.

101

Detailed description: This system covers measures 101 to 104. The cello part (top staff) plays a melodic line of eighth notes. The piano part (bottom two staves) continues with its accompaniment, featuring a consistent rhythmic pattern.

105

morendo

morendo

Detailed description: This system covers measures 105 to 108. The cello part (top staff) features a melodic line with a *morendo* (diminuendo) marking. The piano part (bottom two staves) also includes a *morendo* marking, indicating a gradual decrease in volume. The piano part's accompaniment becomes more sparse towards the end of the system.

109

mp *pp* *pp*

113 **Tornando primo tempo**

cres. poco a poco

117

mf *p* *mf* *p*

122 **Primo tempo**

f *p* *mf* *f* *p*

Sonata para violoncello y piano

10

127

p *f*

mf *p* *f*

131

p *f* *f*

135

f *p* *p*

139

dolce *cresc.* *dolce*

Detailed description: This page of a musical score for Sonata for Cello and Piano contains measures 127 through 139. The score is written for Cello (bass clef) and Piano (treble and bass clefs). It features a complex rhythmic structure with time signatures of 3/4 and 4/4. The music is characterized by dynamic contrasts, with markings for piano (*p*), mezzo-forte (*mf*), and forte (*f*). The first system (measures 127-130) shows the Cello playing a melodic line with a crescendo leading to a forte dynamic, while the Piano accompaniment provides harmonic support with a mezzo-forte dynamic. The second system (measures 131-134) continues the Cello's melodic development, with the Piano part becoming more active and reaching a forte dynamic. The third system (measures 135-138) features a shift in dynamics, with the Cello playing a forte melodic line and the Piano part becoming softer. The final system (measures 139) is marked *dolce* (softly) and includes a *cresc.* (crescendo) marking, leading to a final melodic flourish in the Cello part.

143

f p f p f p

f

146

f con vigor

con vigor

149

ff

ff

152

dim.

dim.

Sonata para violoncello y piano

12

155

p

p

mf

158

rall. poco

p

p

stacc.

p

p

8^{va}

161

mf

p

164

p

mf

Meno mosso má cantabile

Detailed description: This page of a musical score for Sonata for Cello and Piano contains measures 155 through 164. The score is written for Cello (left hand) and Piano (right hand).
- Measures 155-157: Cello part features a rhythmic pattern of eighth notes with accents. Piano part has a complex accompaniment of sixteenth notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).
- Measures 158-160: Cello part begins with a *rall. poco* marking and a piano (*p*) dynamic. The piano part continues with a similar accompaniment. A *stacc.* marking appears in the piano part. An 8va (octave) marking is present in the piano part.
- Measures 161-163: Cello part has a *mf* dynamic. The piano part continues with its accompaniment.
- Measure 164: Cello part has a *p* dynamic. The piano part continues with its accompaniment.
- The tempo and mood marking 'Meno mosso má cantabile' is placed above the Cello staff in measures 158-160.

Sonata para violoncello y piano

13

167

stacc.
mf

mf

This system contains measures 167 through 170. The cello part (top staff) begins with a long note in measure 167, followed by a staccato eighth-note pattern in measure 168. The piano part (bottom two staves) features a complex rhythmic accompaniment with sixteenth-note runs and chords. Dynamics include *mf* and *stacc.*

170

p

p

stacc.

This system contains measures 170 through 173. The cello part (top staff) continues with a staccato eighth-note pattern in measure 170, followed by a long note in measure 171. The piano part (bottom two staves) features a complex rhythmic accompaniment with sixteenth-note runs and chords. Dynamics include *p* and *stacc.*

173

mf

This system contains measures 173 through 176. The cello part (top staff) features a long note in measure 173, followed by a staccato eighth-note pattern in measure 174. The piano part (bottom two staves) features a complex rhythmic accompaniment with sixteenth-note runs and chords. Dynamics include *mf*.

Sonata para violoncello y piano

14

176

mf

mf

8^{va}

legato

179

f

f

182

ff

185

Musical score for measures 185-187. The score is in 4/4 time. The upper staff (violin) contains chords and melodic fragments. The lower staff (cello) features a rhythmic accompaniment of eighth notes. Performance markings include *decrec.* (decrescendo) and *stacc.* (staccato).

188

Con vita

Musical score for measures 188-190. The tempo is marked *Con vita*. The score is in 4/4 time. The upper staff (violin) has a melodic line with accents. The lower staff (cello) has a rhythmic accompaniment. Performance markings include *f* (forte) and *mf* (mezzo-forte).

191

Musical score for measures 191-193. The score is in 4/4 time. The upper staff (violin) has a melodic line with accents. The lower staff (cello) has a rhythmic accompaniment. Performance markings include *mf* (mezzo-forte) and *f* (forte).

Sonata para violoncello y piano

16

194

Musical score for measures 194-195. The system consists of three staves: a cello staff (bass clef), a piano left hand staff (bass clef), and a piano right hand staff (treble clef). Measure 194 features a cello line with a long note and a slur over a series of eighth notes. The piano accompaniment includes a left hand with a steady eighth-note pattern and a right hand with a single chord. Measure 195 shows a change in the piano right hand part, marked with a forte dynamic (*sfz*).

196

Musical score for measures 196-197. The system consists of three staves: a cello staff (bass clef), a piano left hand staff (bass clef), and a piano right hand staff (treble clef). Measure 196 features a cello line with a steady eighth-note pattern, marked with a forte dynamic (*f*). The piano accompaniment includes a left hand with a steady eighth-note pattern and a right hand with a series of chords. Measure 197 continues the piano accompaniment with similar patterns.

198

Musical score for measures 198-200. The system consists of three staves: a cello staff (bass clef), a piano left hand staff (bass clef), and a piano right hand staff (treble clef). Measure 198 features a cello line with a steady eighth-note pattern, marked with a fortissimo dynamic (*ff*). The piano accompaniment includes a left hand with a steady eighth-note pattern and a right hand with a series of chords. Measure 199 features a cello line with a long note, marked with a forte dynamic (*sfz*), and a piano right hand staff with a long note, marked with a fortissimo dynamic (*ff*). Measure 200 features a cello line with a long note, marked with a fortissimo dynamic (*ff*), and a piano right hand staff with a long note, marked with a fortissimo dynamic (*ff*).

- II -

Andante sostenuto (♩. = 54)

Vcl.

Pno.

mp delicato

(u.c.)

3 con sord.

mp con tenerezza

5 *p*

p

7 *mf* *dim.*

mf *dim.*

Sonata para violoncello y piano

18

9

p

p

11

p

p leggiero

13

mf

mf

Sonata para violoncello y piano

19

15

f *dim.*

(t.c.)

17

ritard. *p*

(u.c.)
8^{va}

19 **In tempo rubato**

pp *mf*

Sonata para violoncello y piano

20

21 *senza sord., pizz.*

p

23

stacc. cresc. *ff*

cresc. *ff marcato*

25

arco *p*

dolciss.

Sonata para violoncello y piano

21

27

p

p

Musical score for measures 27-28. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking *p* (piano) is present in both the top and grand staves.

29

cresc.

ff

cresc.

ff marcato

Musical score for measures 29-30. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking *cresc.* (crescendo) is present in both the top and grand staves. The marking *ff* (fortissimo) appears at the end of measure 29, and *ff marcato* appears at the beginning of measure 30.

Strepitoso

31

decrec.

stacc.

decrec.

sfz

sfz

Musical score for measures 31-34. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking *decrec.* (decrescendo) is present in both the top and grand staves. The marking *stacc.* (staccato) is present in both staves. The marking *sfz* (sforzando) is present in the grand staff.

Sonata para violoncello y piano

22

32

32

33 Calmo *senza rall.*

33 Calmo *senza rall.*

35 Pesante

35 Pesante

37 *(a piacere)*

37 *(a piacere)*

Sonata para violoncello y piano

23

38 *A tempo má piu animato*

Measures 38-39. The cello part (top staff) begins with a piano (*p*) dynamic and features a melodic line with a trill in the final measure. The piano accompaniment (bottom two staves) is marked *legato* and *p*, consisting of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 40-41. The cello part (top staff) continues with a melodic line, marked *mf*. The piano accompaniment (bottom two staves) maintains the eighth-note pattern, marked *mf*.

Measures 42-43. The cello part (top staff) features a melodic line with a trill, marked *f* and *dim.*. The piano accompaniment (bottom two staves) features a more complex eighth-note pattern, marked *f* and *dim.*.

Sonata para violoncello y piano

24

44

Musical score for measures 44-45. The cello part (top staff) features a melodic line with slurs and ties. The piano accompaniment (bottom two staves) consists of a steady eighth-note pattern in the right hand and a bass line of dotted half notes in the left hand.

46

p

p leggiero

Musical score for measures 46-47. The cello part (top staff) has a long slur over a series of notes. The piano accompaniment (bottom two staves) features a light, eighth-note pattern in the right hand and a bass line of dotted half notes in the left hand.

48

mf

mf

Musical score for measures 48-49. The cello part (top staff) has a long slur over a series of notes. The piano accompaniment (bottom two staves) features a medium-forte eighth-note pattern in the right hand and a bass line of dotted half notes in the left hand.

50

Violoncello: *f*, *dim.*
Piano: *f*, *dim.*

Measures 50-51. The cello part features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a decrescendo (*dim.*). The piano accompaniment consists of chords and arpeggiated figures, also starting forte and decrescendoing.

52

Violoncello: *p*
Piano: *p*
8^{va}

Measures 52-53. The cello part continues with a melodic line, marked piano (*p*). The piano accompaniment features a series of chords, also marked piano. An 8^{va} (octave up) marking is present in the piano part.

54

Violoncello: *allargando*, *pp*
Piano: *allargando*, *pp*
(u.c.)

Measures 54-55. The cello part is marked *allargando* and *pp* (pianissimo). The piano accompaniment is also marked *allargando* and *pp*. A *(u.c.)* (una corda) marking is present in the piano part.

- III -

Quasi Recitativo

Vc. *mf* *mf*

Pno. *sfz* *sfz*

9 *p* *cresc è molto animato* *ff* *f* *vigoroso*

10 *p* *cresc è animando* *f* *mf*

Allegro Giusto (♩ = 104)

15 *mf*

21

Sonata para violoncello y piano

27

27



p *rinforzando*

p sempre staccato *rinforzando*

31



f

f

35



p *rinforz.* *f*

p stacc. *rinforz.* *f*

Sonata para violoncello y piano

28

41

mf

mf

8^{va}

46

sfz

mf

sfz

f

mf

8^{va}

51

sfz

p

sfz

f

mf

8^{va}

Sonata para violoncello y piano

29

57

Musical score for measures 57-62. The cello part (top staff) features a melodic line with eighth and sixteenth notes, some with slurs. The piano accompaniment (bottom two staves) consists of block chords, mostly in the right hand, with some bass notes in the left hand.

63

Musical score for measures 63-68. The cello part (top staff) has a more active line with slurs and dynamic markings *f* and *f vigoroso*. The piano accompaniment (bottom two staves) has block chords, with a *f* marking in the right hand at measure 67.

69

Musical score for measures 69-74. The cello part (top staff) continues with a melodic line. The piano accompaniment (bottom two staves) features block chords, with a *f* marking in the right hand at measure 74.

Sonata para violoncello y piano

30

75

80

86

91

95

99

Measures 99-102. The piece is in G major (one sharp) and 3/4 time. Measure 99 features a piano introduction with a bass line of eighth notes and a treble line of quarter notes. Measure 100 begins with a forte (*f*) dynamic, showing a dense texture of chords in the treble and a rhythmic bass line. Measures 101 and 102 continue this texture with some melodic movement in the treble.

103

Measures 103-106. The texture becomes more sparse. The bass line consists of eighth notes with rests, while the treble line has quarter notes with rests. The dynamic is *f*. Measure 103 starts with a *rall.* marking. The piece returns to a more active texture in measure 104.

107

rall. **A tempo**

Measures 107-111. Measure 107 begins with a *rall.* marking and a melodic line in the bass. The dynamic is *mf*. The tempo returns to **A tempo** in measure 108. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. Measures 109-111 continue this pattern with some melodic variation.

112

Measures 112-115. The bass line continues with a melodic line, and the piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. The dynamic is *mf*. Measure 112 starts with a *rall.* marking. The piece concludes with a final chord in measure 115.

Sonata para violoncello y piano

32

117

p

p stacc.

122

rinforz.

f

rinforz.

127

pizz.

p

rinforz.

p

rinforz.

stacc.

Sonata para violoncello y piano

33

132

arco

f *ff*

f *ff*

137

decresc.

decresc.

140

mf *p*

p

Sonata para violoncello y piano

34

145

Musical score for measures 145-148. The system consists of two staves: a bass staff (cello) and a grand staff (piano). The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many chords and arpeggios.

149

Musical score for measures 149-152. The system consists of two staves: a bass staff (cello) and a grand staff (piano). The key signature is two sharps (F# and C#). The music continues with a complex rhythmic pattern. The piano part has a dense texture with many chords and arpeggios.

153

Musical score for measures 153-156. The system consists of two staves: a bass staff (cello) and a grand staff (piano). The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many chords and arpeggios. The bass staff has a dynamic marking *f* and a fingering *5*. The piano part has a dynamic marking *f* and a marking *marcato il basso*.

159

mf

mf

Detailed description: This system contains measures 159 to 163. The cello part (top staff) begins with a five-measure rest, then plays a melodic line with slurs and accents. The piano part (bottom two staves) features a steady accompaniment of chords and eighth notes. Dynamic markings include *mf* in both parts.

164

mf

Detailed description: This system contains measures 164 to 168. The cello part continues its melodic line with slurs and accents. The piano part maintains its accompaniment. A dynamic marking of *mf* is present in the piano part.

169

f

mf

cresc molto ed animando

Detailed description: This system contains measures 169 to 173. The cello part starts with a dynamic marking of *f* and includes a five-measure rest. The piano part also starts with *f*. The system concludes with a dynamic marking of *mf* and the instruction *cresc molto ed animando* in both parts.

Sonata para violoncello y piano

174

ff

ff martellato

Piu animato

179

183

sfz

ff

sfz

Quito, Abril 10, 1962