INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600



Downloaded from SHAREOK. Persistent Handle URL: https://hdl.handle.net/11244/6001

UNVERSITY OF OKLAHOMA

GRADUATE COLLEGE

CARLOS GUASTAVINO'S SONG CYCLES *LAS NUBES* AND *CUATRO SONETOS DE QUEVEDO*: THE RELATIONSHIP OF TEXT AND MUSIC

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By.

ROXANE M. LaCOMBE

Norman, Oklahoma

2000

UMI Number: 9975804

UMI®

UMI Microform 9975804
Copyright 2000 by Bell & Howell Information and Learning Company.
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

Bell & Howell Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

©Copyright by ROXANE LaCOMBE 2000
All Rights Reserved.

CARLOS GUASTAVINO'S SONG CYCLES
LAS NUBES AND *CUATRO SONETOS DE QUEVEDO*:
THE RELATIONSHIP OF TEXT AND MUSIC

A DOCUMENT APPROVED FOR THE SCHOOL OF MUSIC

BY

Dr. Meryl E. Mantione, Co-Chair

Dr. Edward Gates, Co-Chair

Dr. Eugene Enrico

Dr. Clark Kelly

Dr. Lawrence Larsen

ACKNOWLEDGEMENTS

I am grateful to the members of my committee, Dr. Meryl Mantione, Dr. Edward Gates, Dr. Clark Kelly, Dr. Eugene Enrico and Dr. Lawrence Larsen for their time and assistance with this project.

I appreciate the help of Maria Luisa Prida for her translations of the poetry and assistance with my interviews with Maestro Carlos Guastavino. I also thank Pablo Zinger for his interpretive coaching on Guastavino's music.

My thanks to Ricordi Americana S.A.E.C. and Editorial Lagos for permission to use excerpts of Guastavino's music within this document.

Finally, I thank my family and friends for their continued love and support, especially my husband, John, who made the completion of this document possible.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iv
LIST OF EXAMPLES	vi
LIST OF TABLES	viii
ABSTRACT	viiii
Chapter	Page
I. INTRODUCTION	1
Need for the Study	2
Purpose	3
Procedure and Methodology	3
Significance	4
Limitations of the Study	5
Related Literature	5
II. A SKETCH OF THE LIFE AND WORKS OF CARLOS GUASTAVINO	7
III. ANALYTICAL STUDY OF *LAS NUBES*	13
Introduction	13
Biographical Sketch of the poet, Luis Cernuda	13
Form of Poems	15
Music and Text Analysis	16
"Jardín Antiguo"	16
"Deseo"	23
"Alegría de la soledad"	29
IV. ANALYTICAL STUDY OF *CUATRO SONETOS DE QUEVEDO*	37
Introduction	37
Biographical Sketch of the poet, Francisco Quevedo	37
Music and Text Analysis	38
"Soneto I"	39
"Soneto II"	47
"Soneto III"	53
"Soneto IV"	59
V. BIBLIOGRAPHY	65

MUSIC EXAMPLES

Example		Page
3.1	Guastavino: "Jardín Antiguo," mm. 1-5	17
3.2	Guastavino: "Jardín Antiguo," mm. 23-24	18
3.3	Guastavino: "Jardín Antiguo," mm. 34-37	19
3.4	Guastavino: "Jardín Antiguo," mm. 41-45	19
3.5	Guastavino: "Jardín Antiguo," mm. 16-17	20
3.6	Guastavino: "Jardín Antiguo," mm. 19-20	21
3.7	Guastavino: "Deseo," mm. 1-4	24
3.8	Guastavino: "Deseo," mm. 13-15	25
3.9	Guastavino: "Deseo," mm. 9-10	26
3.10	Guastavino: "Deseo," mm. 16-20	26
3.11	Guastavino: "Deseo," mm. 27-29	27
3.12	Guastavino: "Alegría de la soledad," mm. 1-9	30
3.13	Guastavino: "Alegría de la soledad," mm. 10-14	31
3.14	Guastavino: "Alegría de la soledad," mm. 39-42	31
3.15	Guastavino: "Alegría de la soledad," mm. 48-52	32
3.16	Guastavino: "Alegría de la soledad," mm. 53-61	33
3.17	Guastavino: "Alegría de la soledad," mm. 34-38	33
3.18	Guastavino: "Alegría de la soledad," mm. 62-66	34
3.19	Guastavino: "Alegría de la soledad," mm. 82-91	35
3.20	Guastavino: "Alegría de la soledad," mm. 82-91	36
4.1	Guastavino: "Soneto I," mm. 1-7	41
4.2	Guastavino: "Soneto I," mm. 8-10	42
4.3	Guastavino: "Soneto I," mm. 25-28	43
4.4	Guastavino: "Soneto I," mm. 38-39	43
4.5	Guastavino: "Soneto I," mm. 19-22	44
4.6	Guastavino: "Soneto I," mm. 40-44	44
4.7	Guastavino: "Soneto I," mm. 11-14	45
4.8	Guastavino: "Soneto I," mm. 30-33	46
4.9	Guastavino: "Soneto II," mm. 1-6	48
4.10	Guastavino: "Soneto II," mm. 16-18	49
4.11	Guastavino: "Soneto II," mm. 28-30	50
4.12	Guastavino: "Soneto II," mm. 40-41	51
4.13	Guastavino: "Soneto III," mm. 1-6	53
4.14	Guastavino: "Soneto III," mm. 33-35	54
4.15	Guastavino: "Soneto III," mm. 26-29	54

4.16	Guastavino: "Soneto III," mm. 16-18	55
4.17	Guastavino: "Soneto III," mm. 19-22	56
4.18	Guastavino: "Soneto III," mm. 30-32	56
4.19	Guastavino: "Soneto IV," mm. 1-4	60
4.20	Guastavino: "Soneto IV," mm. 9-12	61
4.21	Guastavino: "Soneto IV," mm. 33-36	62
4.21	Guastavino: "Soneto IV," mm. 65-72	62

TABLES

Table		Page
3.1	Musical Form for "Jardín Antiguo"	17
3.2	Musical Form for "Deseo"	24
3.3	Musical Form for "Alegría de la soledad"	30
4.1	Poetic Form of Sonetos	38
4.2	Musical Form for "Soneto I"	41
4.3	Musical Form for "Soneto II"	48
4.4	Musical Form for "Soneto III"	53
4.5	Musical Form for "Soneto IV"	60

ABSTRACT

CARLOS GUASTAVINO'S SONG CYCLES

LAS NUBES AND *CUATRO SONETOS DE QUEVEDO*:

THE RELATIONSHIP OF TEXT AND MUSIC

BY: ROXANE LaCOMBE

MAJOR PROFESSORS: DR. MERYL E. MANTIONE AND DR. EDWARD GATES

The purpose of this document is to examine briefly the life of Carlos Guastavino and to study the text and music of these selected song cycles. The majority of this document is based on the analysis of these cycles, with additional insight on Guastavino based on interviews conducted by the author in August 1994.

The Introduction, Chapter One, provides a brief overview of Guastavino's place within the world of composition. It also defines the Need for the Study, Purpose of the Study, Limitations of the Study and Procedure and Methodology of the Study.

Chapter Two is a biographical sketch of Carlos Guastavino; topics include his early years and musical influences, his professional training and musical influences and ideas. Chapter Three is an analytical study of the text and music of *Las Nubes*, with a biographical sketch of the poet, Luis Cernuda. Chapter Four is an analytical study of the text and music of *Cuatro Sonetos de Quevedo*, with a biographical sketch of the poet, Francisco Quevedo.

CHAPTER ONE

INTRODUCTION

Carlos Guastavino is an Argentine composer who has written a large body of music throughout the twentieth century. His modest circumstances are partly responsible for his undeserved obscurity outside Argentina. Born in Santa Fé, Argentina in 1912, Guastavino wrote in the nationalistic style of Julián Aguirre (1868-1924), Alberto Williams (1862-1952) and Carlos López Buchardo (1881-1948), all Argentine composers whose musical language used the popular tradition of song and poetry from the pampas, and who cultivated different dance forms such as the gato, bailecito, vidalita and malambo, each having its own distinctive melodic and rhythmic characteristics.[1] Guastavino combined this nationalistic style with the influences of Rachmaninoff, Chopin and other Romantic and post-Romantic composers to achieve his unique voice.[2]

Early in his musical career, Guastavino was known for his accomplishments as a concert pianist, and only later was recognized as a significant composer. Music critic Héctor Coda writes:

> The transcendent quality of Guastavino's music is such that his melodies will forever be sung and remembered by all. He did not follow the norm nor fall prey to fleetingly popular fads. His music, innovative and original, is an authentic reflection of what Jung termed "the collective subconscious." The Kennedy Center's Artistic Director, Marta Istomin—widow of the famed cellist Pablo Casals—showed great insight in describing the essential and

---

[1] Gerard Béhague, *Music in Latin America: an Introduction* (New Jersey: Prentice-Hall Inc., 1979): 212.

[2] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994.

necessary art of Guastavino, emphasizing sensitivity and originality as the outstanding features in his creative persona.[3]

Guastavino's music has grown in popularity with performers and is increasingly being programmed in concerts. Artists such as Teresa Berganza, Margot Pares-Reyna, Paquito D'Rivera and Pablo Zinger have increased our knowledge through their recorded performances of his music.

Need for the Study

Héctor Coda observes, "Guastavino has for too long remained Argentina's best kept musical secret, and his songs in particular belong in the musical mainstream as much as in the hearts of musical lovers everywhere."[4] His spectrum of works encompasses a ballet, choral music, piano music, music for orchestra, chamber ensembles, and solo voice. His works for voice exceed 150 songs, written mainly for medium voice. Guastavino preferred to listen to that part of the human voice and not to the extreme high notes, which he felt added strain and unwanted tension to the sound.[5] Guastavino's music has been published since 1940 by Ricordi Americana and Editorial Lagos in South America. Throughout much of this century his works were largely ignored because of his refusal to follow the path many prominent Argentine composers chose in the 1940's and 50's. His ideas of music remained near to those of the 19th century, closer harmonically to a neo-Romantic style. When many Argentine

---

[3] Héctor Coda, *Great Argentinian Composers and Musicians* (Washington D.C.: Inter-American Musical Editions, Oct. 1981), CD 2273 printed material.

[4] Octavio Roca, "Latin America musical hues," *Americas* 46 (January/February 1994): 58-59.

[5] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994.

composers rejected the aesthetic of folkloristic nationalism and others sought a platform for the twelve-tone idiom, Guastavino stood alone in his convictions. His preferences lean toward tonal, melodic sounds, together with the indigenous rhythms and harmonies of Argentina. He has slowly gained acceptance and recognition for an abundant body of work composed from 1939 - 1987.

Purpose

The purpose of this paper is to analyze specific songs of Guastavino. Chapter Two documents Guastavino's career and the major influences that prompted him to write a significant number of works for piano and voice. Chapter Three analyzes the relationship of the music and text in the song cycle *Las Nubes.* Chapter Four analyzes *Cuatro Sonetos de Quevedo* in the same manner. Brief sketches of the poets, Luis Cernuda and Francisco Quevedo are included. This research will provide musicians with materials to assist them in reaching a more thorough understanding of these specific works.

Procedure and Methodology

This document focuses on musical and textual analysis of two song cycles: *Las Nubes* and *Cuatro Sonetos de Quevedo.* Additional insight on Guastavino is given through personal interviews and correspondence with the composer. The song cycles analyzed are typical of Guastavino's vocal works. The following categories form the basis for discussion of the text and music:

1) Poetic Interpretation: What is the background of the poem? What is the poem's rhyme scheme, form, climax and contour?

2) Form: What is the formal structure of each song? What is the relationship to the structure of the poem?

3) Horizontal and Vertical Pitch Relationships: Do particular intervallic relationships have a significance in regard to the text? Does the contour of the vocal line and the harmony reflect the natural inflection of the spoken text?

4) Rhythm and Meter: What are the connections between the rhythm of the spoken text and the notated rhythms in the vocal and piano parts? What is the role of rhythmic motives in communicating the sense of the text? Does the metric format of the musical setting adequately reflect the intent of the poetry?

5) Texture: What is the texture (i.e., homophonic, polyphonic, implied polyphony, or a combination thereof)? What are the relationships between the text and Guastavino's choice of texture? How do they relate to the text?

6) Performance directions: What are the relationships of tempi, dynamics, and expressive markings to musical and textual events?

7) Listener's experience: What does the composer do to cause the listener to react? For example, how is something witty, dramatic, poignant or melancholy portrayed?

Significance

The interpretation of vocal works is largely based upon the understanding of the unique relationship between music and poetry. Theoretical analysis assists the performer in better representing a composer's intent for interpretation. Guastavino's vocal music is quite significant and has been generally overlooked outside Argentina. These song cycles deserve detailed study for several reasons. The songs represent a period in Guastavino's compositional career that illustrates the influences most characteristic of his style of music. *Las Nubes*, written early in Guastavino's career,

shows influences of Chopin and Debussy. The songs are full of late Romantic textures, with hints of Impressionistic polytonality. *Cuatro Sonetos de Quevedo* written almost 40 years later, near the end of his compositional output, is completely different. Guastavino employs a neo-classical approach, simplifying his entire style. *Las Nubes* and *Cuatro Sonetos de Quevedo* have yet to be subjected to a thorough analysis.

Limitations of the Study

This project presents a brief biographical sketch of Carlos Guastavino based on a series of interviews with the composer and other sources outlined in the related literature. The purpose is to discuss events in his life that pertain especially to Guastavino's song writing and the major issues that affected his compositional style. The music and textual analysis is limited to two of Guastavino's song sets. These seven songs represent a diverse group of pieces and present a balanced cross-section of Guastavino's stylistic techniques.

Related Literature

Biographical information on Carlos Guastavino is available from a number of sources. For an in-depth overview regarding Guastavino's vocal works, Deborah R. Wagner's dissertation *Carlos Guastavino: An Annotated Bibliography of his Solo*

Vocal Works[6] gives the translation, name of poet, range, tessitura, key, duration and a brief description of each song. Douglas Crowder, in his lecture-essay on Guastavino[7], briefly discusses 10 songs and gives a general history of the indigenous influences in Guastavino's music. Maria Fagilde provides more depth in her dissertation,[8] detailing the Argentine influence on Guastavino's style, evident in his *Cantilenas* for piano. Ricardo Roel's dissertation[9] on selected piano works gives an in-depth biography based primarily on interviews by the author. Guastavino's complete works are catalogued in Silvina Luz Mansilla's book *Revista del Instituto de Investigación Musicológia Carlos Vega.*[10] One chapter, entitled "Carlos Guastavino 1912" gives a brief biographical sketch, followed by a list of his complete works, both published and unpublished. Short biographies of Guastavino also appear in the *Riemann Musik Lexikon*[11] and in *Die Musik in Geschichte und Gegenwart.*[12]

---

[6] Deborah Rae Wagner. *Carlos Guastavino: An annotated Bibliography of his solo vocal works* (D.M.A. document, Arizona State University, 1997; Ann Arbor, University Microfilms, 1997).

[7] Douglas Crowder. "Carlos Guastavino: Ten Selected Songs" (Lecture-essay for D.M.A., Peabody Conservatory of Music, 1992).

[8] Maria Laura Fagilde, *A study of six Argentinean dances* (D.M.A. document, University of Miami, 1995; Ann Arbor, University Microfilms, 1995).

[9] Ricardo Roel, *An Analysis of Selected Piano Works by Carlos Guastavino* (D.M.A. Document. University of Miami, 1995; Ann Arbor, University Microfilms, 1995), 21-27.

[10] Silvina Luz Mansilla, "Carlos Guastavino," *Revista del Instituto de Investigación Musicológica Carlos Vega* 10 (1989): 229-58.

[11] Wilibald Gurlitt, ed. *Riemann Musik Lexikon*, London: Schott & Co. Ltd., 1959. S.v. "Guastavino, Carlos."

[12] Friedrich Blume, ed. *Die Musik in Geschichte und Gegenwart*, Bärenreiter-Verlag, 1979. S.v. "Guastavino, Carlos."

CHAPTER TWO

A SKETCH OF THE LIFE AND WORKS OF CARLOS GUASTAVINO

For 50 years, Carlos Guastavino occupied the same apartment in Buenos Aires. His life and devotion to music was evident in his small living space. Within the 9' x 13' room was a small Picasso painting, a picture of Chopin, chemistry bottles from his college studies, an entire collection of leather-bound Charles Dickens, a bed, a chair, a small table used for writing music and a keyboard. Each item in this space was either an obvious necessity or an object of sentimental value. Guastavino created a life of monastic simplicity.

Guastavino is a tall, thin individual with long, slender fingers that envelope the piano as he plays. Sitting at his keyboard, his fingers become animated as he plays his compositions, or those of Chopin or Rachmaninoff. As one observes him, it is as if he is taken to a different spiritual plane, closing his eyes, breathing in the fragrance of the music. Guastavino sometimes pauses to comment, "How lovely....the way Chopin wrote that phrase."[1]

Carlos Guastavino was born in 1912 in Santa Fé, Argentina of second generation Italian immigrants. He began his music studies at 4 ½ years of age. His father, Amadeo Eusebio, a painter of houses, had little education, but always had an interest in music. Both he and his wife, Josefina, played musical instruments;

[1] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994.

Amedeo, the guitar, and Josefina, the mandolin. Many evenings in their rural setting of Santa Fé, the family members entertained themselves with music. Guastavino's Uncle Pedro also played the clarinet, while his brother, José played the piano. As a young child, Guastavino found his way to the piano. He would instinctively play chords and cry if he could not get them right. Amadeo Eusebio recognized the talent in his son and immediately put him under the tutelage of a young pianist, Esperanza Lothringer, who had arrived recently from studying in Germany. Six months later, the young Guastavino gave his first public concert, performing Mozart's *Sonata in G Major*.[2] Lothringer moved to Buenos Aires soon thereafter, which left Guastavino to become primarily self-taught until entering the Jesuit School in his adolescence.

> I learned how to read music before I could read. I played Mozart at 5. Music is part of me. It was born with me. I like music. I think it is the most beautiful thing after the poems. Music and poetry are equal. I went to a wonderful Jesuit College. It had the best reputation all over South America. I was part of the choir. The Organist asked me to play the Mass. I learned to play, even the pedals. After 3 years, I played the masses where 800 school boys would sing and I would accompany. It was wonderful![3]

In his teens, Guastavino found an interest and natural aptitude in chemical engineering. He entered the engineering school at the Universidad Nacional del Litoral. During this time, at the age of 25, Guastavino met concert pianist Héctor Ruiz Díaz, who encouraged Guastavino to continue in music. They performed piano works for two. It was this time Guastavino decided that he wanted to devote his life to music. During his fourth year of chemical engineering, he was granted a scholarship

---

[2] Ricardo Rogelio Roel. *An Analysis of Selected Piano Works by Carlos Guastavino*. D.M.A. Document. University of Miami, 1995. Ann Arbor, University Microfilms, 1995: 21-27.

[3] Carlos Guastavino, interview by author.

by the government to study privately with composer Athos Palma at the National Conservatory in Buenos Aires. At this time, Palma was well known as a teacher and composer. Palma was "the lucid guide who helped him [Guastavino] understand and systematize all his empirical knowledge." [4] Palma took him into his home and made Guastavino realize the level of his talent. When President Perón came into power, the grant which Guastavino had received to study was canceled.[5] With the help of a friend, Guastavino then took a job as a music copyist at the Theatre Colón, graduating to the job of voice accompanist.[6] It was at this point that Guastavino began to write songs for voice.

As a talented pianist, Guastavino received a special invitation in 1947 from the British Council as a recipient of a scholarship to give concerts in London. The orchestral version of his "Tres Romances Argentinas" was premiered by the British Broadcasting Company Orchestra. He then continued a concert tour of England and Ireland with English baritone Frederick Fuller. In 1956, Guastavino toured the USSR and China, performing his pieces for voice and piano. Recalling his experience of England and his childhood, Guastavino said:

> I told you I went to a very good school. We studied four languages: Italian, French, English and Spanish. I could speak them all. It gave me great pleasure to practice. In England, they tested me. I was able to think in English then. Now I am translating. I haven't spoken much English since 1947. The first thing I did when I went to England was buy a complete collection of Charles Dickens. I have read them all twice. I owe my love of books to my

---

[4] Silvina Mansilla, M. Plesch, B. Illari, "Carlos Guastavino," *Diccionario de la Música Española e Hispanoamericana* (Buenos Aires: Ministerio de Cultura España, 1992), 2.

[5] Ricardo Rogelio Roel. *An Analysis of Selected Piano Works by Carlos Guastavino*. D.M.A. Document. University of Miami, 1995. Ann Arbor, University Microfilms, 1995: 21-27.

[6] Ibid.: 23.

> father, who bought us the best books he could find. There was no radio when I was a boy. He introduced us to the lecture. I thank him from the bottom of my heart because he gave me such wonderful things to read. Sometimes I read three different books at the same time.[7]

Guastavino's love of books and words continued throughout his career. He kept a journal on hand, and when he found a word that interested him, he would write it down, research it, and trace the word back to the root of origin.[8] He considered the poetry he selected to be more important than his music. He set the poems of many famous poets: Luis Cernuda, Gabriela Mistral, Francisco Silva, Rafael Alberti, Pablo Neruda, Alma García, León Benarós and many others. Guastavino wrote his own text for his songs only three times ("Arroyito serrano," "Gratitud," "Propósito"), which he laughingly said "was a mistake."[9] León Benarós, a poet whose poems Guastavino set over eighty times, became a greatly admired friend. "He's a genius," Guastavino continues:

> This work was asked of us [*Quince canciones escolares*]. We decided to make serious songs for children. Most songs written for children are stupid. All are diminutives. Many times the songs, the poems are in a strophic form so the children can learn better. When a poem didn't fit the melody, I would tell Benarós and he would change it...he knows everything.[10]

Guastavino wrote 138 songs for solo voice. His other vocal works are written for duets, trios, small ensembles, and large choirs. Many of his works have been taught over the years in Argentine schools because of the nature of Guastavino's

---

[7] Carlos Guastavino, interview by author.
[8] Carlos Guastavino, interview by author.
[9] Ibid.
[10] Ibid.

pieces; many of them are strophic, simple and tonal, making them very accessible to children.

> One time I was going to the supermarket here and there was a big school bus. They were stopped in traffic. When I approached, there were 40 boys singing a song of mine. Oh my goodness, I almost cried. Nobody knew I was there. Muy lindo![11]

Guastavino's compositional style is a product of his environment. Argentina has had a strong influence starting with its indigenous culture, European (Spanish and French) influences, and the large influx of Italian immigrants after 1850. At the turn of the 19th century, Buenos Aires was known as the Paris of the American continents. Guastavino's national influence within Argentina could easily be compared with Aaron Copland's national influence in the United States. Guastavino's music brings together the style of late-Romantic music and the rhythms of Argentine folk dances. The subject matter of his songs covers a variety of topics, ranging from love, life trials and tragedies, to delicate, sweet images of flowers and birds. The phrases of his melodic lines are often symmetrical (antecedent-consequent) and syllabic.

> ...he combines these styles with his own musical language of Argentina to produce an unwavering musical style that can be discerned as his own brand of nationalism: a style from which he never deterred despite the rise of new trends on the musical horizon.[12]

Besides being known for his music for voice and piano, another of Guastavino's favorite genres is chamber music. He wrote a considerable number of works for various kinds of ensembles; flute and piano, two pianos, cello and piano,

---

[11] Ibid.

[12] Deborah Rae Wagner. *Carlos Guastavino: An annotated Bibliography of his solo vocal works.* (D.M.A. document, Arizona State University, 1997; Ann Arbor, University Microfilms, 1997): 18.

trombone and piano, and clarinet, cello and piano, among others. Many of his orchestral works are transcriptions taken from his piano and vocal works. His entire opus is over 300 compositions. Silvina Mansilla's *Revista del Instituto de Investigación Musicológica "Carlos Vega"*[13] catalogues all his works, including the title of the piece, the genre, the year it was written, source of text, dedication and when it premiered.

Since this author's interview with Maestro Guastavino in 1994, he has left his long inhabited apartment in Belgrano, Buenos Aires and retired to the city of his birth, Santa Fé, to be with his family.

[13] Silvina Luz Mansilla. "Carlos Guastavino." *Revista del Instituto de Investigación Musicológica Carlos Vega* 10 (1989), 229-258.

CHAPTER THREE

ANALYTICAL STUDY OF *LAS NUBES*

Introduction

The song cycle *Las Nubes* was set by Guastavino in 1944. It is one of his early works, clearly showing the late Romantic influence of his favorite composers, Chopin and Rachmaninoff. [1] The use of harmony and melody, as well as the through composed form of the songs, shows more complexity than many of his later works, which tend to be more simple in nature. The poems for *Las Nubes* are by the Spanish poet Luis Cernuda.

Biographical Sketch of Luis Cernuda

Luis Cernuda (1902-1963) was associated with a group called La Generacion del 27 (The Generation of 1927), in which he was the youngest member. This name was given to a group of poets that represented a "unique movement in which the prevailing impressions were of a carefree attitude of the avant-garde, the illusion of modernist art and the optimism of the Old Continent between the wars."[2] After the Spanish Civil War, one of the founders of this movement, Frederico Garcia Lorca, was assassinated by the Nationalists. Garcia Lorca's assassination dramatically affected this entire creative generation, forcing them into exile. Cernuda left Spain and spent from 1938 to 1950 in England as a professor of Spanish at Oxford, but left

---

[1] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994

[2] *The Generation of 1927*. [Database on-line] Available from http://www.docuweb.ca/SiSpain/english/1927.html

because he found the weather depressing.[3] He lived in the United States for a brief time and then spent the remainder of his life in Mexico, never returning to Spain.

The three poems Guastavino chose, "Jardín Antiguo," "Deseo" and "Alegría de la soledad" are excerpts of *Las Nubes*, a section from Cernuda's *La realidad y el deseo* written in the early years of the Spanish Civil War and completed in 1938 in England. Like many of his contemporaries, Cernuda was greatly influenced by French poets such as Verlaine and Baudelaire. He also favored the German Romantic poet, Friedrich Hölderlin and English poets T.S. Eliot, John Keats, and William Wordsworth.[4]

Las Nubes is recognized as a transitional work in Cernuda's total output.[5] After a visit to France in 1929, he began to stray from the use of consonant rhyme as he was greatly influenced by the surrealist movement. In his collection of poems, *Un río, un amor*, published in 1929, Cernuda departed from the use of consonant rhyme, and never really returned to it after this date. In *Las Nubes* he began to assimilate the influences of the English poets, combining free verse and traditional verse. In his essay regarding the rhyme and content of *Las Nubes* Juan Luis Rodríguez Bravo writes,

> Cernuda wrote strophes with regularized assonances to the end of his life but he preferred complex networks of rhymes that do not obey any fixed pattern...the appearance of certain assonances could be interpreted as a formal

---

[3] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994.
[4] Ibid.
[5] Juan Luis Rodríguez Bravo, "Rhyme and Content in *Las nubes*," in *The World and the Mirror: Critical Essays on the Poetry of Luis Cernuda*, ed. Salvador Jiménez-Fajardo (Cranbury, NJ: Associated University Presses, 1989) 133.

characteristic that reflects the basic tension between the two elements that give title to his poetic corpus: reality and desire.[6]

Form of Poems

Although each of his poems has a definite form, Cernuda breaks away from the traditional form of Spanish Sonetos. "Jardín Antiguo" is the longest poem of Guastavino's *Las Nubes* song cycle, giving the appearance of a traditional Soneto form of four verses, except that the third and fourth strophes contain four lines instead of the usual three. Both "Deseo" and "Alegría de la soledad" have only two verses, also breaking away from traditional form. There does not appear to be a set rhyme scheme in the poems, although the syllabic accents do lie on the penultimate syllable of the last word in each line. The lines in each verse vary from 6 to 10 syllables without a particular pattern.

[6]Ibid.

"Jardín Antiguo"

Poetic Text	Translation[7]
Jardín antiguo	Old Garden
1. Ir de nuevo al jardín cerrado,	To go once again to the closed garden,
2. Que tras los arcos de la tapia,	Which behind the arches of the wall,
3. Entre magnolios, limoneros,	Among the magnolias and lemon trees,
4. Guarda el encanto de las aguas.	Keeps the enchantment of the waters...
5. Oír de nuevo en el silencio,	To hear the silence once again,
6. Vivo de trinos y de hojas,	Alive with the singing of birds and leaves
7. El susurro tibio del aire	The warm whisper of the air
8. Donde las almas viejas flotan.	Where the old souls float...
9. Ver otra vez el cielo hondo,	To see the deep sky once again,
10. A lo lejos la torre esbelta	Far away the svelte tower
11. Tal flor de luz sobre las palmas:	Such a flower of light on top of the palms:
12. Las cosas todas siempre bellas.	All things always beautiful...
13. Sentir otra vez, como entonces,	To hear once again, as then,
14. La espina aguda del deseo,	The sharp thorn of desire,
15. Mientras la juventud pasada vuelve.	While past youth returns
16. ¡Sueño de un dios sin tiempo!	Dream of a god without time!

Poetic Interpretation

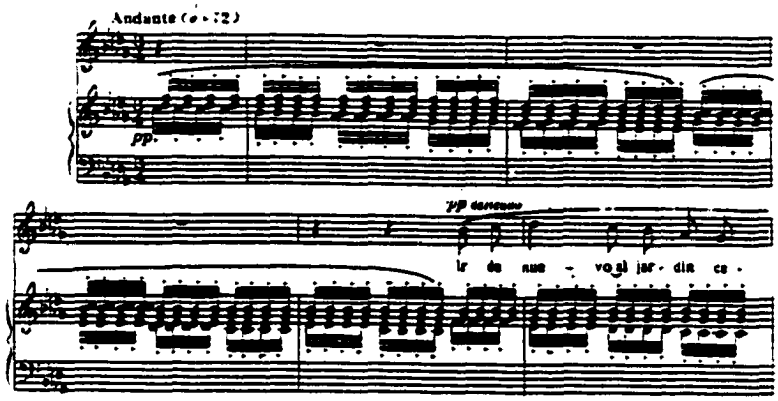
The first line of each verse contains thoughts of recollection: "to go once again...to hear the silence once again...to see the deep sky once again...to hear once again, as then...." The second and third lines of each verse are physical descriptions. The voice of the poet describes flowers, birds, trees and many sounds of nature. The last line of each verse ties the descriptions together with a nostalgic thought or look. The contour of the poem continues to build to the last verse where Cernuda departs from the dreamy descriptions of nature and returns the reader to reality. The climax

[7] All English translations of the poetry of Luis Cernuda and Francisco Quevedo in this document are by Maria Luisa Prida (unpublished manuscript edited by Roxane LaCombe, 1999).

of the poem is in the last verse, employing the powerful words of "thorn of desire," "past youth" and "dream of a god without time." The common thread between the strophes is reminiscence, looking back to a previous time.

Musical Setting

Example 3.1, Guastavino: "Jardín Antiguo," mm. 1-5



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

Table 3.1, Musical Form of "Jardín Antiguo."

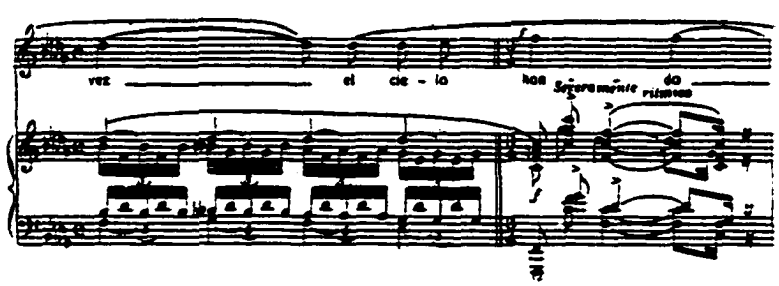
Section	Phrase	Measures	Text	Tonal Areas
				Key: b^b minor
Introduction		1 - 4		b^b
A	a	5-8	Strophe One Lines 1, 2	e^b
	b	9-12	Lines 3, 4	F
B	a	13-17	Strophe Two Lines 5, 6	F
	b	18-22	Lines 7, 8	A^b
C	a	23-28	Strophe Three Lines 9, 10	F
	b	29-34	Lines 11, 12	F
D	a	35-39	Strophe Four Lines 13, 14	b^o
	b	40-44	Lines 15, 16	e^b - g^3 - F

Horizontal and Vertical Pitch Relationships

The horizontal and vertical pitch relationships change for each strophe of the poem. The beginning of "Jardín Antiguo" is quite delicate. Guastavino starts with a tonal cluster of 2nds and 3rds (in Bb minor) on the fourth beat, resolving to the tonic on the first full measure [example 3.1]. The chords change on each beat and alternate with a dissonant repeated note that does not fully resolve to the tonal center of B^{b} minor until measure 8.

The vocal line begins in measure 4 as the keyboard did, on the fourth beat, giving the line an unhurried, unaccented aspect. The contour of the vocal line in section A remains within a limited range of a sixth. The melodic line rises above a d^{b} for the first time in section C, measure 24.

Example 3.2, Guastavino: "Jardín Antiguo," mm. 23-24. Contour of vocal line.

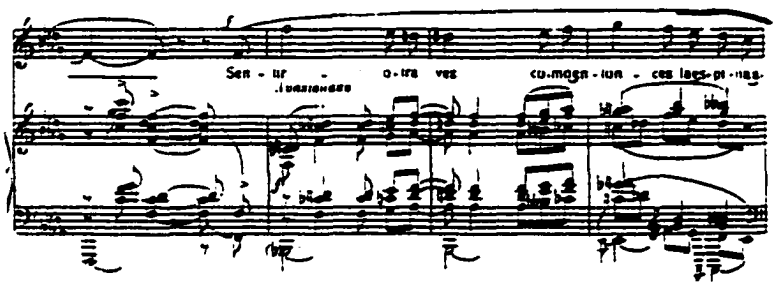


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

In the last section of the piece, the contour of the vocal line soars to convey the meaning of the text. In mm. 34-35, Guastavino uses an interval of an octave, accenting the word "sentir" (to hear). The keyboard follows suit using wide intervals not heard previously. One can hear the influence of Rachmaninoff with the wide

stretch of intervals in the keyboard and the French influence of Debussy in the tonal clusters.

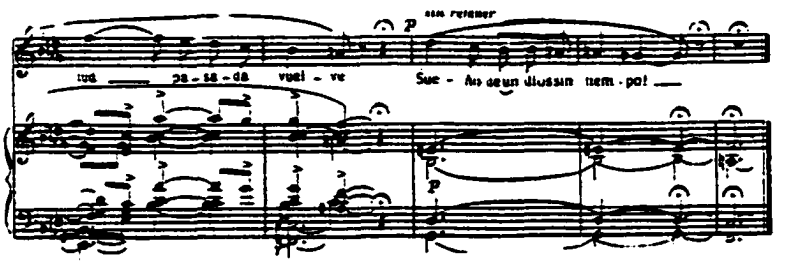
Example 3.3, Guastavino: "Jardín Antiguo," mm. 34-37. Large intervals.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

In Section C, where the text increases in its anxiety, Guastavino changes from the previous light timbres to a strong pedal point of the IV in the bass on every downbeat. This finally resolves to the tonic in Section D. The harmonic texture is thick in Section D. Even though there is the use of the tonic root in the bass, full resolution to the tonic remains elusive, as the chords above are diminished-seventh chords. This dense texture abruptly stops in m. 42 for the last line of text, which is delivered with simplicity, underlined in the keyboard with a $G^{\flat}$ resolving to and ending in F major, the dominant of $B^{\flat}$ major.

Example 3.4, Guastavino: "Jardín Antiguo," mm. 41-45.

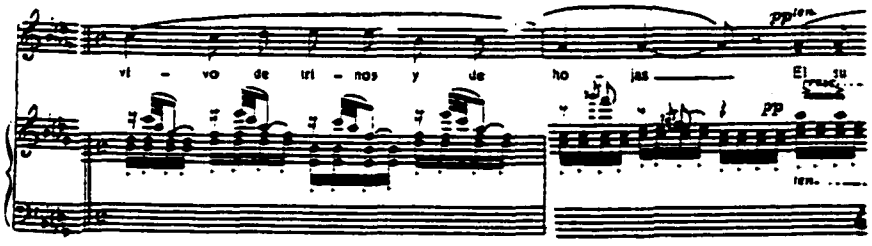


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Rhythm and Meter

In all sections of the song, Guastavino complements the rhythm of the spoken text in the rhythm of the vocal line. The rhythms in "Jardín Antiguo" vary from strophe to strophe. In section A the keyboard has a rhythmic pattern of constant sixteenth notes. This continuous pattern can create in one's mind a picture of crickets dancing in the garden. One can hear the quiet, hidden life of this space. The vocal line enters with longer note values, creating a calm, legato line above the delicate patter of the keyboard. Measure 16, which underlies line 6 of the text, "vivo de trinos y de hojas," (Alive in the songs of the birds and the leaves), has a bird motive, and measure 17 a different grace-note pattern perhaps depicting the falling leaves.

Example 3.5, Guastavino: "Jardín Antiguo," mm. 16-17. Bird and leaf motives.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

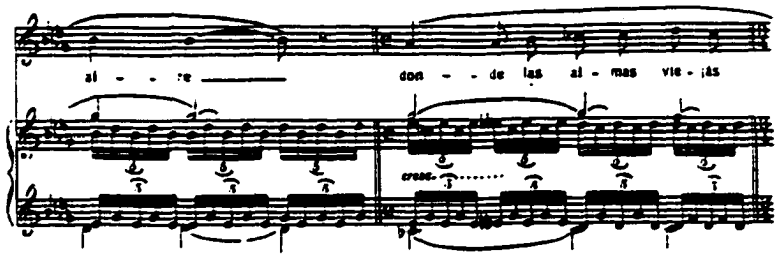
In measure 35 [example 3.3] Guastavino elongates the notes values of "sentir otra vez," (to hear once again) to add emphasis to the text at this climatic point in the song.

Texture

The different textures Guastavino uses in this song are what make the piece so interesting. Although the song is primarily homophonic, there is a lot of dissonance,

with polytonal sections. The introduction is full of tonal clusters resolving quickly to related keys of B^{b} minor [example 3.1]. The dissonances in section A depict the reminiscent longing in the text. In section B the texture changes to contrary motion in both hands of the piano, with subtle changes in the harmony.

Example 3.6, Guastavino: "Jardín Antiguo," mm. 19-20.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Performance Directions

"Jardín Antiguo" begins with an *Andante* and a *pianissimo* in the piano. Guastavino requests the same dynamic when the voice enters, except he adds *delicado* (delicately). The beginning dynamics in both the keyboard and voice enhance the mood of one entering this "old garden." The piece remains in the softer realm of dynamics for Sections A and B, appropriate for the text. A crescendo begins in Section C, measure 22, followed by a diminuendo for the latter half of the section, through measure 33. The subtle diminuendo adds strength to Guastavino's first *forte* at measure 34 in both the piano and the voice [example 3.3].

The song ends with a *piano* in the keyboard and *sin retener* (without slowing) in the voice. A natural *ritard* is already written in the keyboard with elongated note values, where for the first time, the voice has a faster moving line.

Listener's Experience

Guastavino takes the listener on a journey through Cernuda's "Jardín Antiguo." At first, one can hear the rustling of the leaves and the singing of the birds with the different rhythms and motifs. Later when the poem speaks of more dreamy, illusive images, Guastavino writes an accompaniment that gives the feel of floating through space. The mood shifts again to a resounding pedal point with rich descending chords leading to the climax, the poet's final plea "to feel once again, like then." There is an abrupt silence that seems to clear the air of dreams and bring back the thought of reality, as the singer sings the last line, "sueno de un dios sin tiempo," (dream of a god without time). After this line, the piano resolves to an unexpected major chord, startling the listener into perhaps his own thoughts of recollection.

"Deseo"

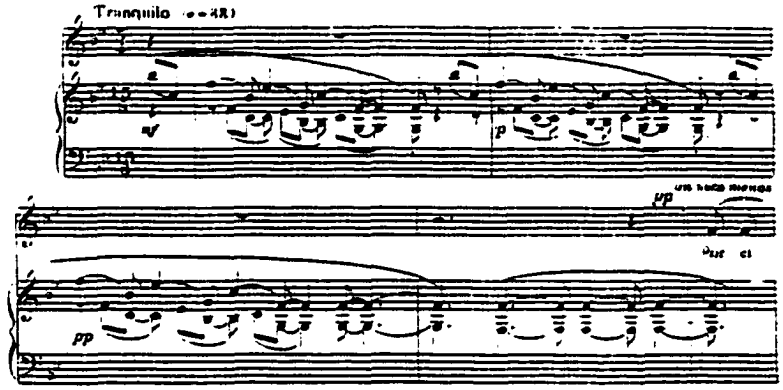
Poetic Text	Translation
Deseo	Desire
1. Por el campo tranquilo de septiembre	Amidst the tranquil landscape of September
2. Del álamo amarillo algunas hoja,	From the yellow poplar tree a leaf,
3. Como una estrella rota,	Like a broken star,
4. Girando al suelo viene.	Spinning comes to the ground.
5. !Si así el alma inconsciente,	If so, the unconscious soul,
6. Señor de las estrellas y las hojas,	Lord of stars and leaves,
7. Fuese, encendida sombra	Were lit shadow
8. De la vida a la muerte!	Of life unto death!

Poetic Interpretation

The poem is written in *verso llano*, where the accent is on the penultimate syllable of the last word of each line. The climax of this poem comes very quickly in its simplicity and briefness. The first strophe describes a "tranquil landscape of September," with a leaf spinning to the earth. The second strophe compares this simple image of the leaf to life and death. Again, Guastavino chooses a poem with mysterious, illusive overtones, allowing each person to come away with his or her own interpretation.

Musical Setting

Example 3.7, Guastavino: "Deseo," mm. 1-4.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Table 3.2, Musical Form for "Deseo."

Section	Phrase	Measures	Text	Tonal Areas
				Key: $B^{\flat}$ Major
Introduction		1 - 4		F
A	a	5-8	Strophe One Lines 1, 2	$B^{\flat}$
	b	9-12	Lines 3, 4	F
B	a	14-17	Strophe Two Lines 5, 6	$A^{\flat}$
	b	18-20	Line 7	F# - $A^{\flat}$ - C^{7}
Bridge/interlude		21-23		$G^{\flat}$ - F
A'	a	23-25	Line 8	F
Introduction material		26-29		F

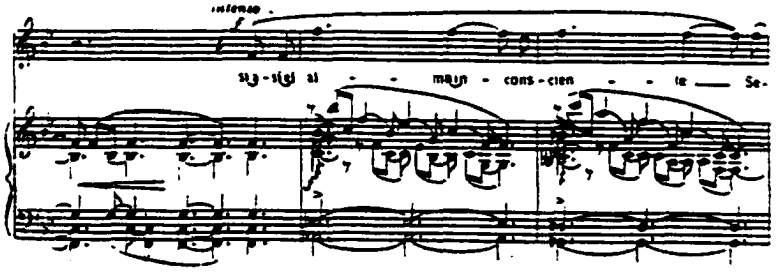
Horizontal and Vertical Pitch Relationships

"Deseo" begins with a falling melodic motive which is repeated in various forms throughout the piece. In the piano introduction, it is repeated three times in descending intervals of sevenths, sixths and fifths. The third time, it resolves in a 2-1 suspension to an octave, followed by the voice coming in on a unison. This motive in

the introduction sets up the mood of the text, with its calm repetitiveness, indicative of the references to leaves and stars falling to the ground [example 3.7]. The motive is repeated throughout the song in different registers and keys [example 3.8].

The accented syllables of the text are elongated in the musical setting. The majority of motion is stepwise, apart from an occasional ascending fourth, until Section B, measure 14. Here, the poignancy of the text is brought out in the vocal line with the interval of an octave, jumping out of the previous tranquillity of more stepwise motion. The intervals of the motive in the piano also increase to octaves, adding intensity to the climatic phrase. Guastavino closely follows the significance of the text in his musical setting.

Example 3.8, Guastavino: "Deseo," mm. 13-15.



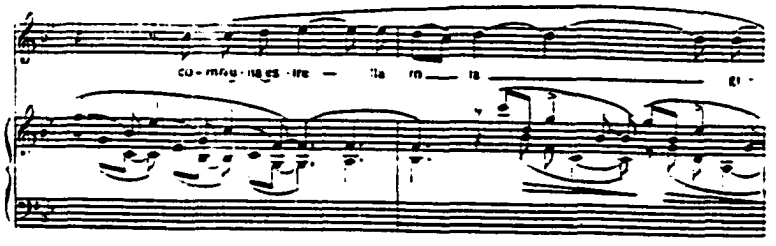
By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Rhythm and Meter

Rhythm and meter play an important role in "Deseo." Guastavino uses a 15/8 meter in the piano and 5/4 meter in the voice. There is a subtle rhythmic play between the duple and triplet divisions of the beat in the piano and voice parts. The triplet motion in the keyboard is constant, only moving to duple rhythms when the voice enters in mm. 5-6 and again in mm. 24-25 where the same melodic material is

repeated in the voice. The triplets give a lilting quality that communicates the repose of the text.

Example 3.9, Guastavino: "Deseo," mm. 9-10. Triplets.

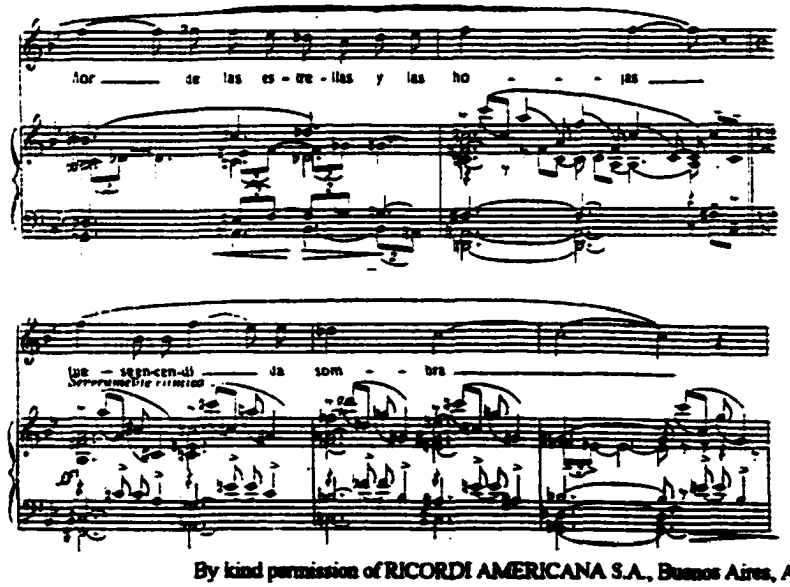


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Texture

The first part of "Deseo" is homophonic and imitative until m. 17 in Section B. The piece slowly builds with the intensity of the poetry and music. In m. 17 the texture thickens with a D minor chord in the bass and F major in the treble clef. This polytonal section is brief, lasting through to measure 21, where the texture returns to its tranquil beginning.

Example 3.10, Guastavino: "Deseo," mm. 16-20. Polytonal section.

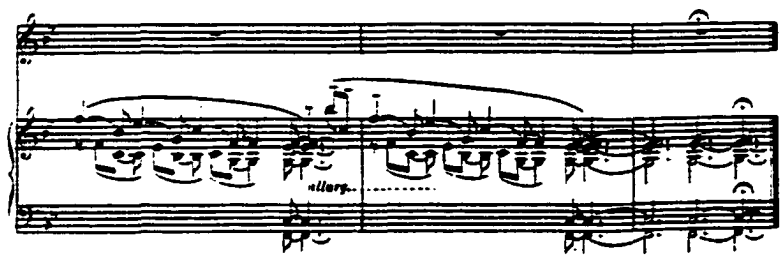


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Performance Directions

All of the performance directions depict the nature of "Deseo." Guastavino begins with a *mf* in the keyboard. Each time the opening motive repeats, the dynamics decrease from *mf* to *p* to *pp* as if to make a statement that fades away for the voice to enter in measure 4 at *pp* also. In measure 18, the high point of the song, the piano has a frenzied *ff* and *severamente ritmico* (very strict rhythmically). The motive is accented with marcato markings. At the end of this section in measure 22, a *diminuendo* to *pp* begins before the voice enters with a final declaration. At the entrance of line 8 of the in the vocal part, Guastavino asks for a *p*, *menos* and *ritmo rigurso* (strict rhythm). The constant triplet movement in the piano ceases for this phrase, after which the motive returns in the piano forming a postlude. The motive repeats three times, as it does in the introduction of the piece. In the postlude, Guastavino has *tenuto* markings and *allargando* to the end, which draws out his rich use of the dominant chord with added sevenths and ninths.

Example 3.11, Guastavino: "Deseo," mm. 27-29.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Listener's Experience

From the very first measure, "Deseo" reflects a fervent prayer or plea from the poet. The repeated motive at the beginning sets up a tranquil air and evokes the images of the falling leaf and star. Even without a full understanding of the poem, the moods created in this short piece are quite unmistakable. When the text increases in intensity, the rich chords and percussive rhythms help define the message of the text.

"Alegría de la soledad"

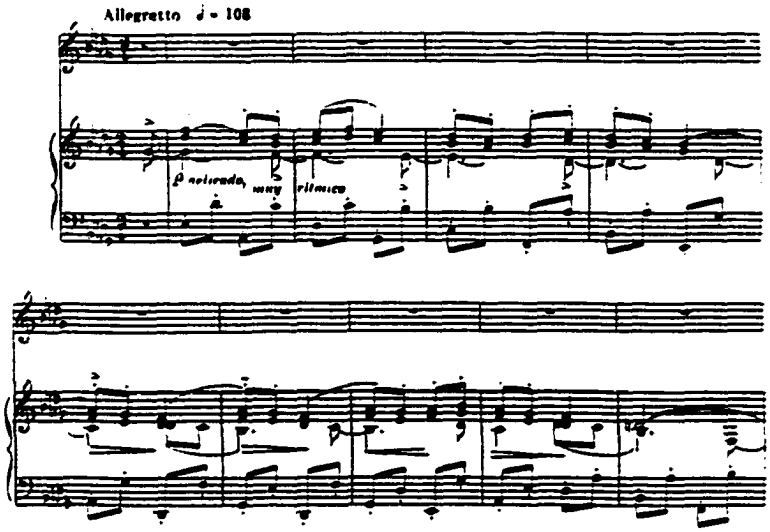
Poetic Text	Translation
Alegría de la soledad	Joy of Solitude
1. A solas, a solas,	Alone, alone
2. Camino de la aurora,	path of dawn
3. Bajo las nubes cantan,	Below the clouds are singing,
4. Blancas, solas, las aguas;	White, alone, the waters;
5. Y entre las hojas sueña,	and among the leaves dreams,
6. Verde y sola, la tierra.	Green and alone, the earth.
7. Rubia, sola también, tu alma	Rubia, alone also, your soul,
8. Allá en el pecho ama,	over there within your breast loves,
9. Mientras las rosas abren,	While the roses open,
10.Mientras pasan las ángeles,	While the angels pass,
11.Solos en la victoria	Alone in the serene
12.Serena de la gloria	Victory of glory.

Poetic Interpretation

"Alegría de la Soledad" (Joy of Solitude) departs from Guastavino's typical choices of poetic forms. There are only two strophes with short, fragmented lines. Cernuda's "Alegría de la Soledad" is a happy description of solitude. All the nature surrounding this person evokes sheer joy in loneliness, an emotion that one is not expected to find happiness. The second strophe has a reference to "Rubia," suggesting this person might be the subject of the poem. The final lines bring in a religious or spiritual tone of angels "alone in the serene victory of glory."

Musical Setting

Example 3.12, Guastavino: "Alegría de la soledad," mm. 1-9.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina.

Table 3.3, Musical Form for "Alegría de la soledad."

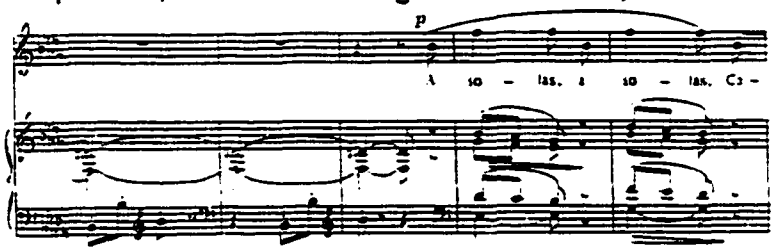
Section	Phrase	Measures	Text	Tonal Areas
				Key: $B^{\flat}$ Major
Introduction		1-12		$E^{\flat}$ - $B^{\flat}$
A	a	13-33	Strophe One Lines 1-6	$E^{\flat 7}$
Bridge		34-39		F - $B^{\flat}$
B		40-48	Strophe Two Lines 7, 9	$B^{\flat 7}$/ $G^{\flat}$
Bridge/interlude		49-51		
C	a	52-61	Lines 9, 10	A
	b	62-74	Lines 11, 12	$D^{\flat}$
Introduction material, postlude		75-91		$B^{\flat}$

Horizontal and Vertical Pitch Relationships

The natural inflection of the spoken text is manifest throughout the vocal line. Although the majority of the vocal line is step-wise motion, Guastavino begins the voice in line one, "A solas, a solas" (alone, alone), with ascending and descending

fifths. This interval for "a solos" accents the words, creating immediately a joyous mood.

Example 3.13, Guastavino: "Alegría de la soledad," mm. 10-14. Fifth Intervals.

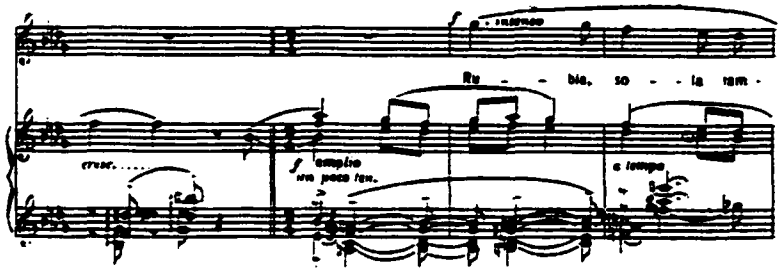


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

The piano introduction, Section A and the postlude all have a jump bass chord pattern, reminiscent of an Alberti bass line [example 3.12]. Guastavino uses the key signature of b^b minor, and for the most part, the song stays in related keys, with the piece ending in B^b Major. The song begins simply, continuing in the same manner when the voice enters in measure 13 [example 3.13]. For Guastavino's typical style, the contour of the vocal line stretches to the extreme in Section B, entering on a g above the staff in measure 41. The intensity of the text (line 7) leaps out in the music on the name "Rubia," becoming a happy, passionate cry, expressive of the text.

Example 3.14, Guastavino: "Alegría de la soledad," mm. 39-42.

High point of vocal line.

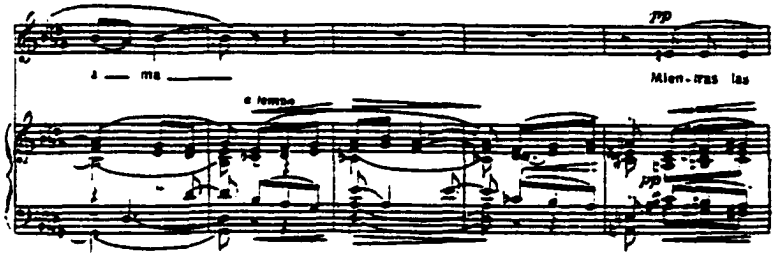


By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

The next wild turn is the following interlude before Section C. The harmonic center is D^{b}, but then on the downbeat of Section C, A Major jumps out, as a startling transition. The harmonic abruptness is justified within the text in measure 52, "mientras las rosas abren" (while the roses open), one can see the budding of these beautiful flowers.

In the first piano interlude at measure 34 [example 3.18] the harmony takes a turn of adventure. The bass line with its accented rhythms, outlines the dominant for three measures, then moving to B^{b} for three measures, leading in Section B, the high point of the vocal line. Instead of staying in B^{b} it becomes a deceptive cadence when the voice enters, passing through an unexpected B^{b7} [example 3.18 for interlude into Section B].

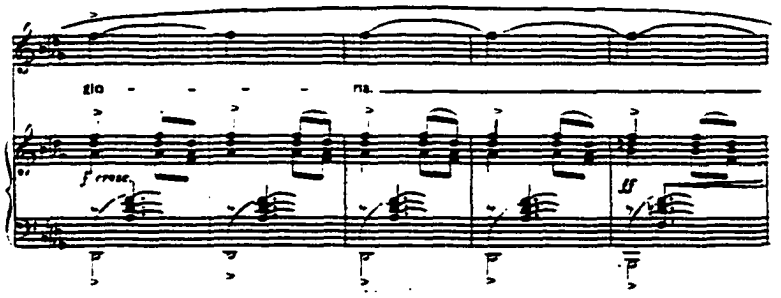
Example 3.15, Guastavino: "Alegría de la soledad," mm. 48-52. Key change.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

The key of A abruptly leaves as it arrived, and in measure 62, the piece returns to D^{b} for the last line in the voice. D^{b} remains as a pedal point until measure 71, where the pedal point moves to the tonic of B^{b}.

Example 3.16, Guastavino: "Alegría de la soledad," mm. 67-71. Pedal point.



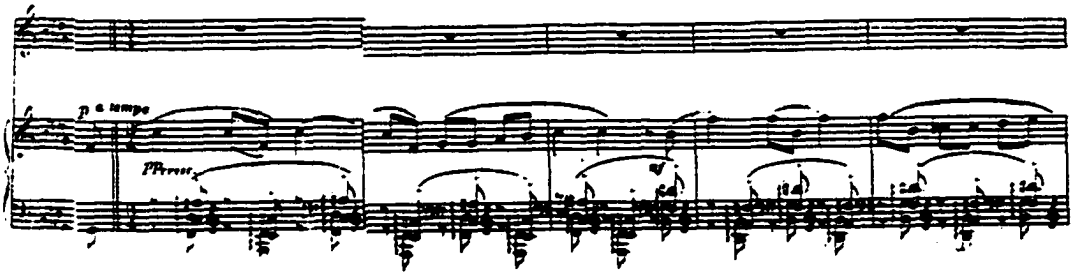
By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

Rhythm and Meter

The rhythms of the vocal and piano parts communicate the sense of text throughout "Alegría de la soledad." The piano introduction has a playful quality with its even eighth-note staccati in the bass line [example 3.12], setting up the cheerful entrance of the voice. The piano deviates from this light frolic in measure 34 and becomes more intense, with quick, rolled chords on the off-beats. The right hand of the piano part echoes the original entrance of the voice.

Example 3.17, Guastavino: "Alegría de la soledad," mm. 34-38.

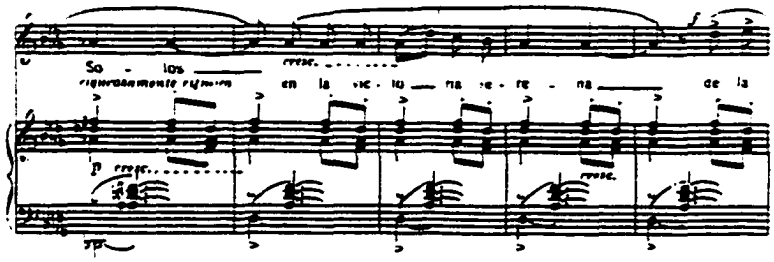
Change of rhythm in piano.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

The eighth-note movement is constant for the piano. Starting in measure 2, the rhythms accent the downbeats in the bass clef, followed by consecutive eighth notes in the treble clef on the second beats, giving a feeling of an echo.

Example 3.18, Guastavino: "Alegría de la soledad," mm. 62-66. Rhythmic echo.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

The disjunct staccato bass returns in measure 75 and continues to the end of the piece, ending with the playful tone in which the song began.

Texture

The texture of this song is homophonic. In comparison to other Guastavino songs, this one is like a wild journey through various textures and timbres. Within the music, the first strophe is presented together in the entire A Section, without any piano interlude to break up the text. The second strophe is divided musically into two sections. The uncomplicated quality of the text is evident in Guastavino's choice of texture.

Performance Directions

The role of the piano throughout "Alegría de la soledad" is very percussive. Guastavino requests *delicado, muy ritmico* (delicate, very rhythmic) from the piano. The dynamics begin with *piano* with many small *crescendos* and *decrescendos* within

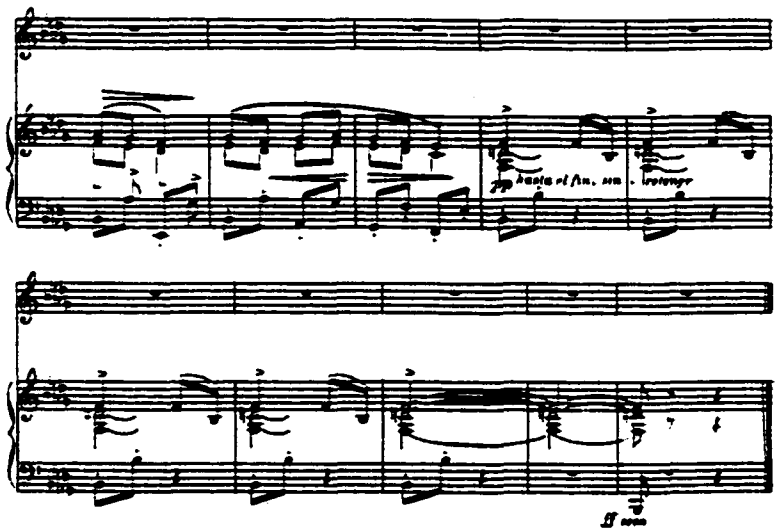
the phrases, that rise and fall with the nuances of the melodic line. The *piano* in the voice entrance seems to contradict the vocal line with it's large intervals, but it seems like Guastavino's wishes may be to leave room for dynamic growth in the piece.

The first tempo change from the *Allegretto* at the beginning is at Section B, measure 40, with *amplio* (broad) and *un poco tenuto* [example 3.14]. At Section C, at the abrupt key change to A Major, a *subito pianissimo* subtly emphasizes the surprise of the key [example 3.15].

The one request for *fortissimo* in measure 71 comes just as the harmony shifts from the previous D^{b} pedal point to B^{b} Major. It comes as a brief explosive resolution. The postlude in the piano then gets increasingly softer with each phrase to *pianissimo*. Guastavino requests *hasta el fin, sin retener* (until the end, no slowing), with a final *fortissimo* on the last bass note of the piano.

Example 3.19, Guastavino: "Alegría de la soledad," mm. 82-91.

Dynamic contrasts.



By kind permission of RICORDI AMERICANA S.A., Buenos Aires, Argentina

Listener's Experience

"Alegría de la soledad" is a romp through many emotions of joy and gleeful surprises. The piano's bouncy introduction invites one to envision the playfulness Guastavino intends. The legato vocal line above the piano breathes of calmness. In the syncopated rhythms, one can envision dancing. The abrupt harmonic changes add surprise and the light mood of this piece prevails to the very end.

Conclusion

Las Nubes, written in Guastavino's earlier years exhibits some of his most exceptional writing for voice. The harmonic textures are often dense and complex, but always beginning and resolving in simplicity. Guastavino captures the moods of each of Cernuda's poems in his music, making them a fine example of the relationship between text and music.

CHAPTER FOUR

ANALYTICAL STUDY OF *CUATRO SONETOS DE QUEVEDO*

Introduction

This chapter provides a musical analysis of the song cycle; *Cuatro Sonetos de Quevedo* written in 1975. Francisco de Quevedo was the only poet Guastavino used who was not one of his contemporaries. This song cycle is discussed in terms of the poet, the text, and the musical form, harmony, melody, rhythm and meter, texture and timbre, performance directions and its affects on the listener.

Biographical Sketch of the Poet, Francisco Quevedo

Francisco Gómez de Quevedo y Villegas (1580-1645) is an important figure in Spanish literature. Quevedo appreciates both the grandeur of the past and the decadence of the present. His sonetos express disillusionment, grotesqueness and violence. His poetry is rich and varied, ranging from amorous, to political, to satirical. Quevedo's youth in Spain was spent at court. His father was Princess Maria's secretary and his mother was a lady-in-waiting to the queen. His early years were spent with governesses and tutors.

Quevedo's political affiliations varied throughout his life. He fled from Spain to Italy after slaying a noble in a duel (1611). Quevedo then entered the service of the Duke of Osuna in Sicily and Naples. When Osuna fell from favor, Quevedo was exiled to his estate in La Mancha (1621). He was later imprisoned from 1639-43, after being accused for slipping a satiric poem into the king's napkin which went

against the royal favorite, the count-duke of Olivares. He was imprisoned in the monastery of San Marcos in Leon. He died two years after his release already having suffered from bad health before his incarceration. Two anthologies of his work, which were published posthumously, contain over a thousand poems: *El Parnaso español, monte en dos cumbres dividido* (1648) and *Las tres musas últimas castellanas* (1670).

The sonetos Guastavino chose are difficult to understand, even in the original language of Spanish. Quevedo challenges the reader with his use of words; words that take on many levels of interpretation.

Form of Poems

All of the sonetos are divided into four strophes. Each soneto has fourteen lines, all with the accent on the penultimate syllable of the last word. This kind of rhyme is designated as *verso llano* as opposed to *verso agudo*, in which the accent falls on the final, ultimate syllable and to the *verso esdrujulo*, in which the accent falls on the antepenultimate syllable. The rhyme pattern in each strophe is as follows:

Table 4.1, Form of Sonetos

Strophe 1	ABBA
Strophe 2	ABBA
Strophe 3	CDC
Strophe 4	DCD

"Soneto I"

Poetic Text	Translation
1. Los que ciego me ven de habor llorado	Those that are blind see me having cried
2. Y las lágrimas saben que he vertido,	And the tears they know I have shed,
3. Se admiran de que en fuentes dividido	They admire that in fountains divided
4. O en lluvias, ya no corra derramado.	Or into rain, it does not overflow.
5. Pero mi corazón arde admirado	But my heart burns in admiration
6. (Pues en tus llamas, Lisi, está encendido)	(For in your flames, Lisi, it burns)
7. De no verme en centellas repartido,	For not seeing me into streaks of lightening shattered,
8. Y en humo negro y llamas desatado.	And in black smoke and flame released.
9. En mi no vencen largos y altos rios	Long and deep rivers cannot conquer
10. A incendios, que animosos me maltratan,	In me the fires that boldly ill-treat me,
11. Ni el llanto se defiende de sus brios.	Nor does the weeping protect itself of its high spirits.
12. Las aguas y el fuego en mi de paces tratan	The waters and the fire within me make peace
13. Y amigos son, por ser contrarios mios:	And they are friends, because they are my opponents:
14. Y los dos, por matarme, no se matan.	And the two, in order to kill me, do not kill each other.

Poetic Interpretation

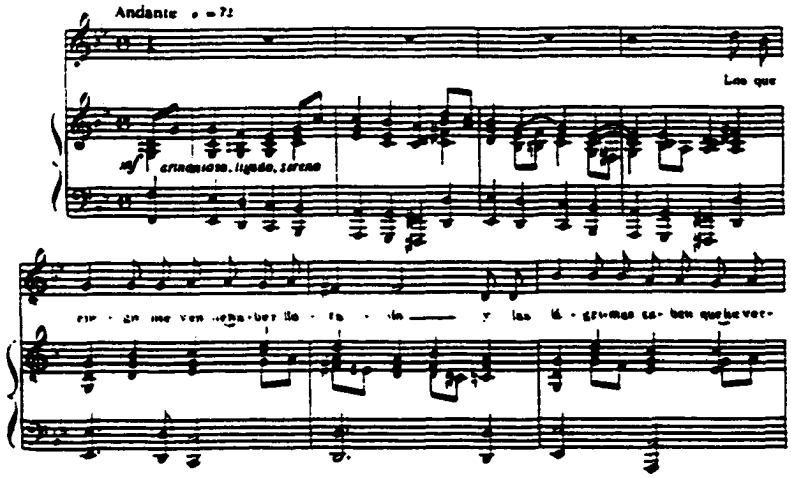
"Soneto I" is filled with different levels of interpretation. Quevedo charges the emotional content by using descriptive words in metaphors such as "tears... fountains...streaks of lightening...long and deep rivers...fires" (lines 2, 3, 7, 9 and 10). All of these words are used to describe the forces within this person. Quevedo captures a somber disturbed mood. The subject of this poem is clearly tormented within his own body or spirit. It is not clear who "Lisi" is (line 6), perhaps a past lover.

The last verse clarifies a little of the pain, or at least, its source. Quevedo describes water and fire as the two fighting forces. The final line, "and the two (fire and water), in order to kill me, do not kill each other," is left for the reader to try and

understand. Quevedo's use of metaphors leaves much up to the performer to interpret many different ways.

Musical Setting

Example 4.1, Guastavino: "Soneto I," mm. 1-7.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Table 4.2, Musical Form for "Soneto I."

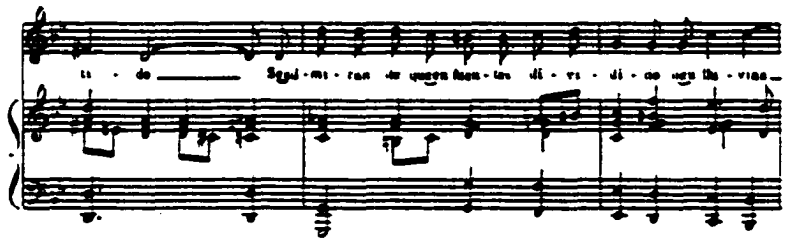
Section	Musical Phrase	Measures	Text	Tonal Areas
				Key: g minor
Introduction		1 - 4		g - D^7
A	a	5 - 8	Strophe One Lines 1, 2	E^b - C - D
	b	9 - 12	Lines 3, 4	f - G^7
Bridge	a	13 - 14		E^b
A'	a	15 - 18	Strophe Two Lines 5, 6	D - G^7 - D
	b	19 - 22	Lines 7,8	a° - C^{M7}
Bridge	b	23 - 25		c^{o7}
B	a	26 - 28	Strophe Three Lines 9, 10	b°
	b	29 - 31	Line 11	G
Introduction		32 - 35		D^7
A''	a	35 - 39	Strophe Four Lines 12, 13	D - G^7
	b	40 - 43	Line 14	C^7
Introduction		44 - 48		g

Horizontal and Vertical Pitch Relationships

Guastavino uses more traditional melodic and harmonic vocabulary from the classical period in this song. Since the poetry of Quevedo is also three centuries earlier than Luis Cernuda, this choice of traditional music seems well suited for these poems. Guastavino's use of harmony in *Cuatro Sonetos de Quevedo* is quite different from *Las Nubes.* He simplifies his harmonic style, therefore making it appear less complex or in an earlier style. The entire introduction has a strong use of the V^7 chord, yet in measure 5, when the voice enters outlining the tonic, the piano moves to a deceptive cadence [example 4.1].

In "Soneto I," Guastavino often employs intervals of a fifth to an octave to accent the text. Two examples are found in measures 8 - 10: "se admiran" (they admire) and "dividido" (divided).

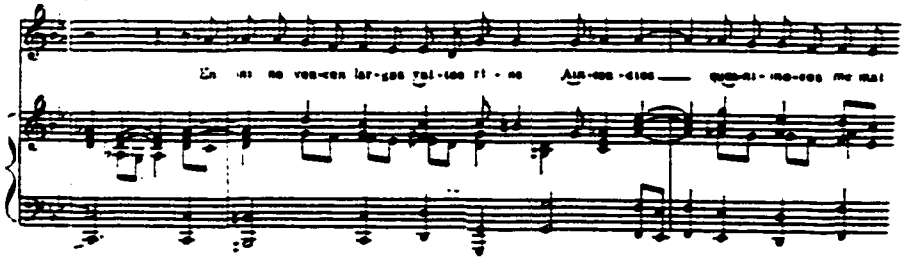
Example 4.2, Guastavino: "Soneto I," mm. 8-10.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

In section B, mm. 26-31, the intervallic relationship in the voice line is more compact, increasing the intensity of the text, making it sound more like a recitative. The melodic line centers around $a^{\flat}$ descending in small intervals, with the unsettling tonal center of b^{o7} throughout this section. The contour of the vocal line reflects the natural inflection of the spoken text.

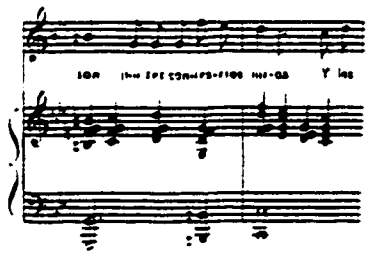
Example 4.3, Guastavino: "Soneto I," mm. 25-28.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

In the final A'' section, the earlier melodic material returns briefly for a phrase, then leads to the high point of the song in mm. 38-39 on the words "por ser contrarios mios" (because they are my opponents). The vocal leap of a minor-seventh gives significance to the text.

Example 4.4, Guastavino: "Soneto I," mm. 38-39.

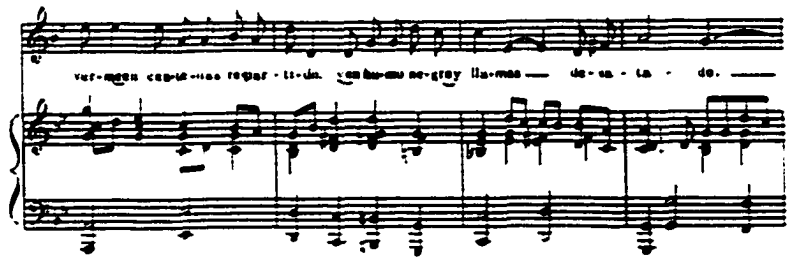


By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

The poem itself is very dark and disturbed, speaking of a person tortured within himself. Throughout the song on many keywords, the accented syllable is given the suspension, followed by the resolution, often a 4-3 or 2-1 suspension.

Example 4.5, Guastavino: "Soneto I," mm. 19-22.

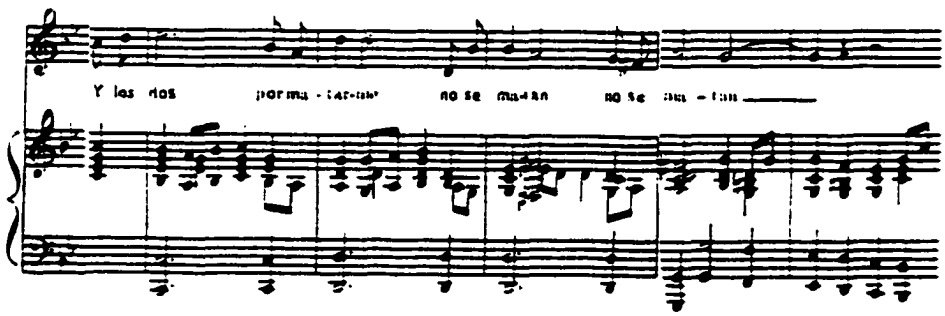
4-3 suspension on "desatado"



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

The contour of the final line of text slowly descends with a strong V^7, finally reaching tonic after a 2-1 suspension in m. 43. The postlude repeats the first three measures of the introduction, but eventually resolves on the tonic.

Example 4.6, Guastavino: "Soneto I," mm. 40-44.

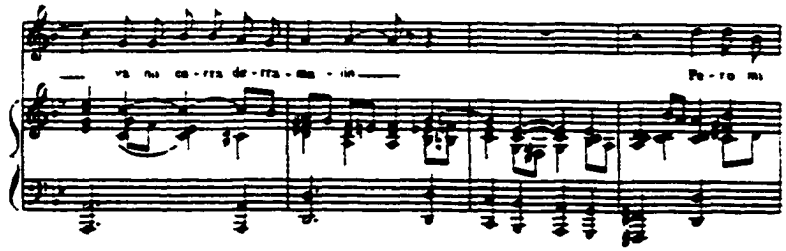


By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Rhythm and Meter

The natural accents of the text consistently fall on the strong beats, with a syllabic vocal line throughout the entire piece. Guastavino observes the natural rhythm of the text within his music, as in measure 12 on the final word of verse one, "derramado." The resolution on the downbeat is on the accented syllable.

Example 4.7, Guastavino: "Soneto I," mm. 11-14.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

The notated rhythms between the vocal and piano parts are rather simple; alternating between quarter and eighth notes. The quarter notes in the keyboard compliment the text, giving a heavy, dark feeling, indicative of the text. The metric format Guastavino uses in "Soneto I" adequately reflects the intents of Quevedo's poetry.

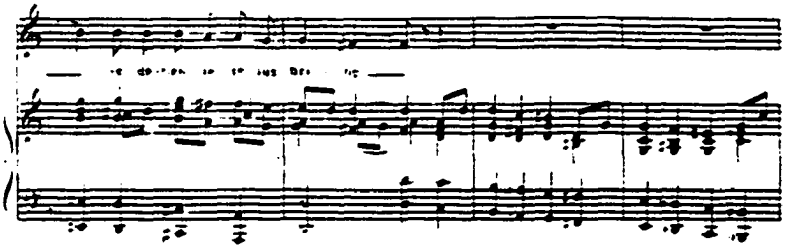
Texture

The texture of "Soneto I" is homophonic, with a syllabic vocal line throughout. Guastavino's use of a syllabic vocal line suits the text. "Soneto I" begins with a chorale texture [example 4.1]. The three-measure introduction descends in quarter notes in the bass line. The only alternating rhythm is eighth notes on the fourth beat of each measure, accenting the downbeats, creating a somber, tragic mood.

Timbre

Due to the nature of the text in "Soneto I," Guastavino chooses timbres in the keyboard that are strong and deliberate. The song is filled with descending octaves in the bass, going to some low extremes, further accenting the text.

Example 4.8, Guastavino: "Soneto I," mm. 30-33.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Performance Directions

In "Soneto I," Guastavino leaves much of the interpretation up to the performer. The only directions he suggests are the tempo marking of quarter note equals 72 and to be played *armonioso*, *ligado* and *sereno* [harmonious, legato and calmly] with a *mf* in the keyboard. No directions are given in the vocal line. For the voice, many of the dynamics and accents come naturally, given the melodic line of the text.

Listener's Experience

Guastavino reflects Quevedo's tormented subject in this poem throughout the song. The listener is able to hear the long held suspensions on words descriptive of the pain that this person is fighting within his soul.

"Soneto II"

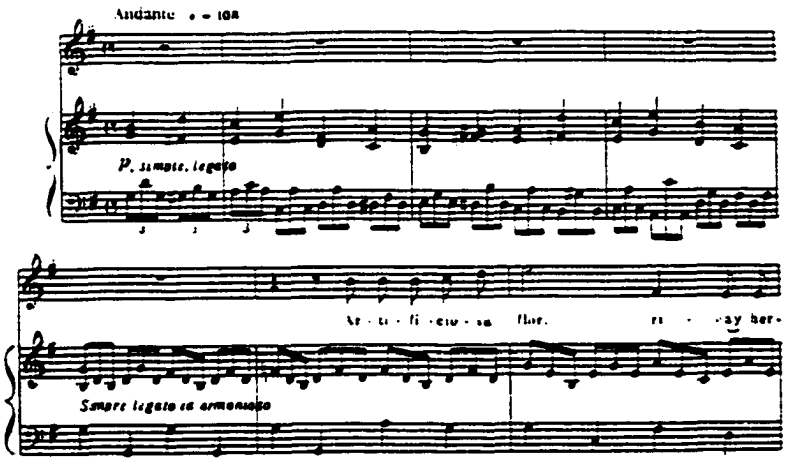
Poetic Text	Translation
1. Artificioso flor, rica y hermosa,	Artificial flower, rich and beautiful
2. Que adornas a la misma primavera,	That adorns Spring itself,
3. No temas que el color que tienes muera,	Don't be afraid that your color you have might die,
4. Estando en una parte tan dichosa.	Being in such a happy place.
5. Siempre verde serás, siempre olorosa,	You will always be green, always fragrant,
6. Aunque despoje el cielo la ribera:	Even if the sky strips the riverbank:
7. Triunfarás del invierno y de la esfera,	You will triumph over the winter and the sphere.
8. Envidiada de mi por venturosa.	Envied by me because of your good fortune.
9. Quando caiste de su frente bella,	When you fell from her beautiful forehead,
10. No te tuve por flor; que, como es cielo	I did not take you for a flower, which, since it is sky,
11. No esperaba yo dél sino una estrella;	I didn't expect of it but a star.
12. Mas pues cuando se cae la flor al suelo	More, as when the flower falls to the ground,
13. Muestra que el fruto viene ya tras ella,	It shows that fruit is already following,
14. Ver que te vi caer, me da consuelo.	Seeing that I saw you fall gives me comfort.

Poetic Interpretation

The mood of "Soneto II" is much lighter than "Soneto I," even though the text is still serious. This poem speaks of an artificial flower which will never die. It gives the poet pleasure as it falls to the ground. Again, the exact meaning as to who or what this artificial flower represents is not specified. The flower could be a shallow, beautiful person that has in some way left feelings of bitterness in the writer. The cause of this bitterness is open to the interpreter.

Musical Setting

Example 4.9, Guastavino: "Soneto II," mm. 1-6.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

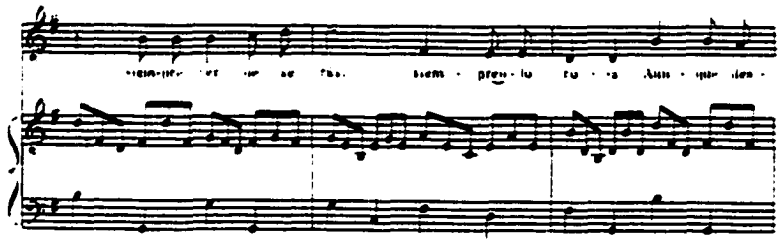
Table 4.3, Musical Form for "Soneto II."

Section	Phrase	Measures	Text	Tonal Areas
				Key: G
Introduction		1 - 4		G - a'
A	a	5-13	Strophe One Lines 1-4	G - A'
Bridge	a	14-15		G
A'	a	16-20	Strophe Two Lines 5, 6	G'
	b	20-27	Lines 7, 8	G - E' - A'
B	a	28-30	Strophe Three Line 9	e
	a'	31-33	Line 10	b - C - G
	b	34-36	Line 11	A'
C	a	37-41	Strophe Four Lines 12, 13	A - D' - E'
	b	42-45	Line 14	b' - E
Introduction material		45-50		G

Horizontal and Vertical Pitch Relationships

The tonal center of "Soneto I" stays primarily in G major [Table 4.3]. The contour of the melody strongly reflects the natural flow of the text. Most of the melodic intervals are small, with the vocal line staying mainly in the middle voice. Larger intervals of a third or more are used on the accented syllables or to bring out a specific word in the text. For example in measures 16 and 17, the word *siempre* is reiterated, making the repetition of words stand out with the interval of a descending seventh in the vocal line.

Example 4.10, Guastavino: "Soneto II," mm. 16-18.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

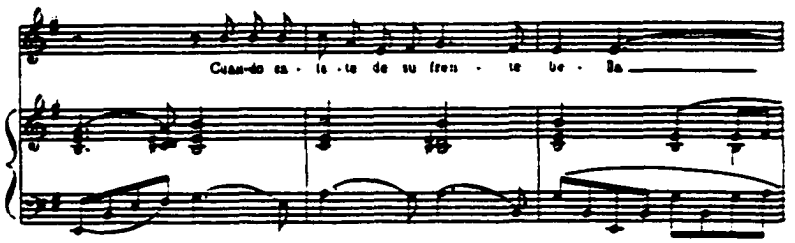
Rhythm and Meter

The four measure introduction is very simple and flowing, with moving triplets in the left hand and transferring to the right hand in measure 4 [example 4.10]. The vocal line enters in measure 5 on the second half of beat 2, giving the opening phrase a feeling of the vocal line floating out of the keyboard part [example 4.9]. The vocal line adds rhythmic interest with its duple rhythm against the constant triplets in the piano. This gives the effect of the vocal line treading lightly over the accompaniment, which is descriptive of the poetry.

The piano and vocal lines are closely blended in this homophonic song. The texture of continuous triplets in the accompaniment abruptly changes in strophe three to dupal rhythms and does not return until the end, where the introductory material is repeated. In strophe three, measure 23, the texture changes with a slower moving piano part: the bass line continues the arpeggios in eighth notes, while the right hand plays full chords. This change gives contrast from the previous strophes, giving the voice more emphasis with its faster note values.

Example 4.11, Guastavino: "Soneto II," mm. 28-30.

Elongated note values in piano.



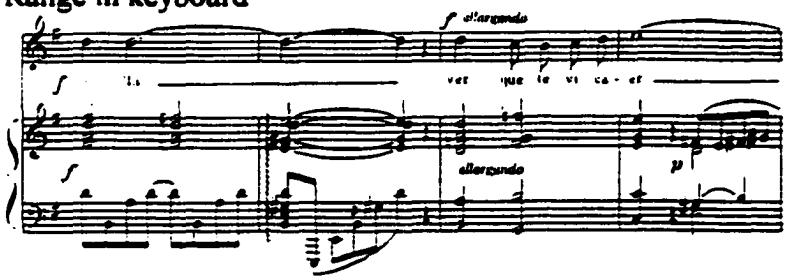
By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Timbre

Guastavino does not employ a wide range of timbres in this piece. It is clear that he wishes to keep the overall timbre *simple* and *armonioso*. The keyboard writing spans three octaves or less. When the text is more dramatic in the last strophe in measure 41, the keyboard part widens in the lowest range.

Example 4.12, Guastavino: "Soneto II," mm. 40-41.

Range in keyboard



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Performance Directions

Guastavino repeats the direction for *legato* throughout the keyboard part. The tempo marking *andante* fits well with the mood of the text. The dynamic scheme of the piece falls within the *piano* and *forte* range, with softer dynamics predominating until the last verse of text. Guastavino's only request for a *forte* comes in the last line, measures 40-43, where the build-up of intensity unfolds musically. In measure 42, at the climatic point of the text, Guastavino requests an *allargando* and *forte*, followed by a subito *piano*. A *ritard* sets up the final line of text, immediately succeeded by an *a tempo* when the introduction material is repeated.

Effects on Listener

Compared to "Soneto I," "Soneto II" sounds light and gentle, truly giving a feeling of artificial happiness that is in conflict with the sarcasm and bitterness evident in the text.

"Soneto III"

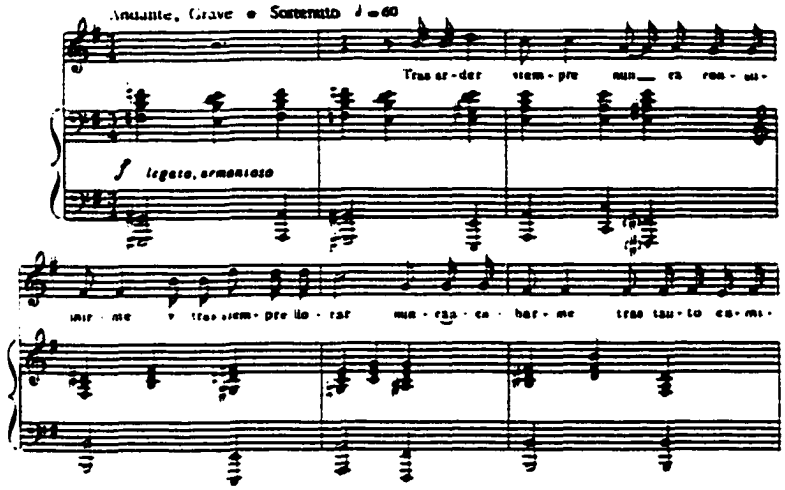
Poetic Text	Translation
1. Tras arder siempre, nunca consumirme;	After always burning, never to consume;
2. Y tras siempre llorar, nunca acabarme;	And after always crying, never to finish up,
3. Tras tanto caminar, nunca cansarme;	After so much walking, never to get tired;
4. Y tras siempre vivir, jamás morirme;	And after so much living, never to die.
5. Después de tanto mal, no arrepentirme;	After so much wrong, not to repent;
6. Tras tanto engaño, no desengañarme;	After so much deception, never to become aware;
7. Después de tantas penas, no alegrarme;	After so many sorrows, not to rejoice;
8. Y tras tanto dolor, nunca reírme;	And after so much pain, never to laugh;
9. En tantos laberintos, no perderme,	In so many labyrinths, not to get lost,
10.Ni haber, tras tanto olvido recordado	Nor to know, after so much oblivion.
11.¿Qué fin alegre puede prometerme?	What happy ending can it promise me?
12.Antes muerto estaré que escarmentado:	I would rather be dead than punished:
13.Yo no pienoso tratar de defenderme,	I do not intend to defend myself.
14.Sino de ser de veras desdichado.	But to be truly unfortunate.

Poetic Interpretation

The mood of "Soneto III" is similar to "Soneto I." The same tragic, hopeless feeling of the individual prevails. The voice in this poem is exhausted with life, speaking of always burning, always crying, traveling, living, and even then never to die, with no escape from life's trials. In strophe three the poet asks if he can promise himself a happy ending. His answer comes in the final strophe where he states he will be dead before he can defend himself, so in the time to come, he will just be hopeless. Apart from the glimmer of hope mentioned in strophe three, the poem seems to be the death wish of someone with a life too painful to live.

Musical Setting

Example 4.13, Guastavino: "Soneto III," mm. 1-6.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Table 4.4, Musical Form for "Soneto III."

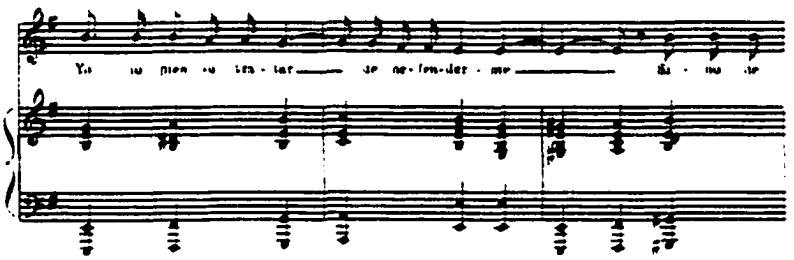
Section	Phrase	Measures	Text	Tonal Center
				Key: e minor
Introduction		1 - 2		a
A	a	3-6	Strophe One Lines 1, 2	a - B - E'
	b	6-9	Lines 3, 4	B'
Bridge		10		E' - A'
A'	a	11-15	Strophe Two Lines 5, 6	d - B
	b	16-19	Lines 7, 8	E'
Bridge		20-21		E
B	a	22-25	Strophe Three Lines 9, 10	E
	b	26-29	Line 11	E
C		31-39	Strophe Four Lines 12, 13, 14	e - a - e
Introduction material/postlude		39-40		e

Horizontal and Vertical Pitch Relationships

The contour of the vocal line follows the natural inflection of the text. Guastavino utilizes both stepwise motion and a variety of larger intervals. The majority of phrases ascend musically and then descend in each line. All the ascending phrases begin with an interval of a minor third or perfect fourth [example 4.12]. The recurring descending melodic line accents the sense of hopelessness in the text, as in measures 33 and 34.

Example 4.14, Guastavino: "Soneto III," mm. 33-35.

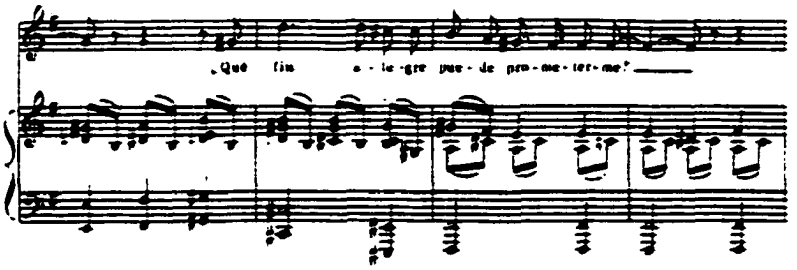
Recurring descending melodic line.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

In measures 26 and 27, Guastavino uses an ascending augmented fourth that is clearly dissonant with the keyboard part. He paints the question the poet asks, "What happy ending can it promise me?"

Example 4.15, Guastavino: "Soneto III," mm. 26-29.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

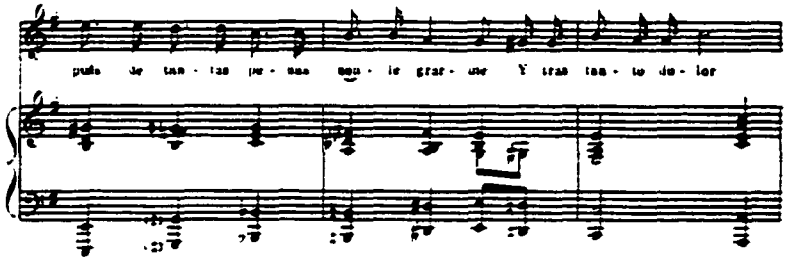
The accompaniment changes in measure 21, rhythmically and harmonically, moving to the relative major of E. This change in texture adds a tranquillity, further enhancing the text for six measures. In measure 27, the tonal center in ambiguous, resting on a diminished seventh chord before resolving strophe three on the dominant [example 4.15]. The choral texture and tonic return on the downbeat of measure 31, continuing until the end of the piece.

Rhythm and Meter

The rhythm of the spoken text closely resembles the notated rhythms of the musical score. Dotted rhythms are used to propel the music forward, stressing the more important words in the text.

Example 4.16, Guastavino: "Soneto III," mm. 16-18.

Dotted Rhythms in vocal line.

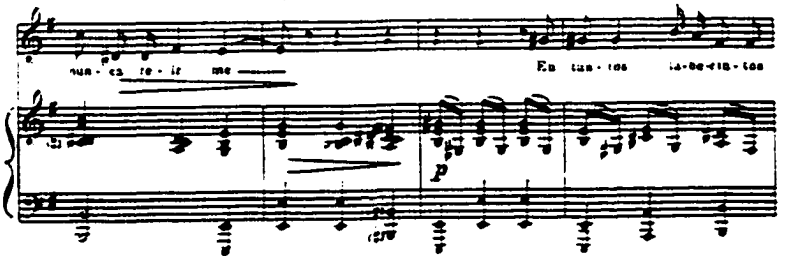


By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

As the mood changes in strophe three, the rhythm in the keyboard part moves to eighth notes from the chordal quarter note rhythms of strophes one and two.

Example 4.17, Guastavino: "Soneto III," mm. 19-22.

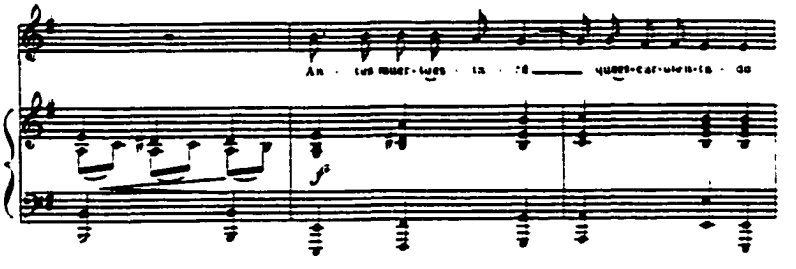
Change of rhythm in keyboard.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina.

Every phrase of the vocal line begins on the weak beat until strophe four. Lines 12 and 13 in strophe four both begin on the downbeat, giving power and attention to the text. The change back to solid quarter notes in the keyboard part also helps accentuate the final lines of the text.

Example 4.18, Guastavino: "Soneto III," mm. 30-32.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

Texture and Timbre

The texture of "Soneto III" is primarily homophonic. The keyboard begins with a hymn-like chordal texture, giving a constant slow pulse beneath the voice [example 4.13]. The vocal line is what propels the music forward with its more active rhythms descriptive of the text.

Guastavino chooses a dark timbre to reflect "Soneto III." Throughout the entire piece, the bass line is in low octaves in quarter and half notes only on the beats, creating a stark, grave mood. The bass line accentuates the strong syllables of the text. The right hand of the keyboard alternates between bass and treble clef for the first two strophes, until the change in rhythm and texture in measure 21, at the beginning of strophe three [example 4.17]. The bass in octaves remains constant throughout.

Performance Directions

The somber mood of the poetic text is echoed musically by the tempo marking, "*andante, grave e sostenuto.*" Although there are only a few dynamic markings, Guastavino requests more *crescendos* and *decrescendos* than the other sonetos. The keyboard begins with *forte* with the composer's usual request for *legato.*

The first dynamic change begins in measure 19 in the voice and in measure 20 in the keyboard, with a *decrescendo* into strophe three, where Guastavino asks for a *piano.* This sets up the key change to the relative major, capturing a more active, brighter mood [example 4.17]. A *crescendo* and a *forte* return in the final emphatic fourth strophe, giving the text a declamatory feel.

Listener's Experience

The mood Guastavino achieves in "Soneto III" is quite evident to the listener. The low register and staid rhythms immediately set up the grave mood of the text. The change to relative major in strophe three also stands out as a glimmer of hope,

descriptive of the poem. Yet the return of the grave mood in strophe four, clearlyportrays the hopelessness and resignation found in the text.

"Soneto IV"

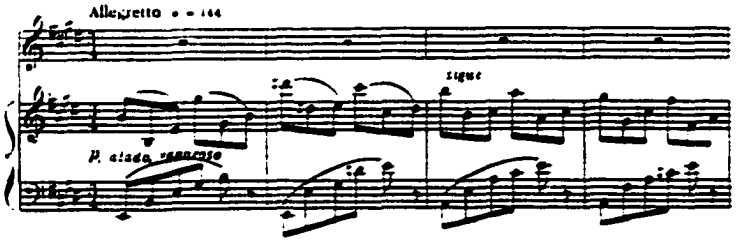
Poetic Text	Translation
1. Esa color de rosa y de azucena,	That color of rose and the lily,
2. Y ese mirar sabroso, dulce, honesto,	And that tasty, sweet, honest look,
3. Y ese hermoso cuello, blanco, inhiesto,	And that beautiful neck, white, upright,
4. Y boca de rubis y perlas llena;	And mouth full of rubies and pearls;
5. La mano alabastrina, que encadena	The alabaster hand, that puts in chains
6. Y al que más contra Amor está dispuesto,	And he who is most disposed against love,
7. Y el más libre y tirano presupuesto	And he who is freest and a presupposed tyrant
8. Destierra de las almas y enajena;	Exiles from souls and alienates;
9. Esa rica y hermosa primavera,	This rich and beautiful Spring,
10. Cuyas flores de gracia y hermosura	Whose flowers of grace and beauty
11. Ofenderlas no puede el tiempo airado,	Time cannot offend,
12. Son ocasión que viva yo y que muera	For this occasion I live and die
13. y son de mi descanso y mi ventura	And they are my rest and my adventure,
14. Principio, y fin, y alivio de mi cuidado.	Beginning, and ending, and the relief of my worries.

Poetic Interpretation

The form of "Soneto IV" follows the same pattern as the previous three, with four strophes and an alternating rhyme scheme on ending syllables. "Soneto IV" is by far the most joyous of Guastavino's choices. The interpretation of the text still remains quite ambiguous. In the first strophe, Quevedo describes the color of the rose and the lily. On the surface, the images could be interpreted as the portrayal of the flowers, but also as a sensual description of a woman's face. The second strophe continues in the same way, using words "mano alabastrina" (alabaster hand) that "puts in chains" [his love]. This is the only Soneto that speaks of love in a positive way. The third and fourth strophes reflect a beautiful spring. The poet seems to be at peace with himself.

Musical Setting

Example 4.19, Guastavino: "Soneto IV," mm. 1-4.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

Table 4.5, Form of "Soneto IV."

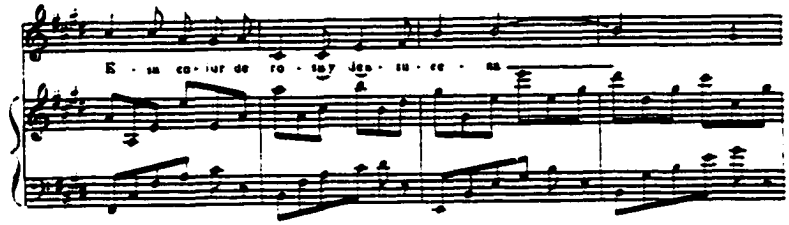
Section	Phrase	Measures	Text	Tonal Areas
				Key: E Major
Introduction		1 - 8		E - A - E
A	a	9-15	Strophe One Lines 1, 2	f# - b - E
	b	16-24	Lines 3, 4	g# - f#
Bridge		25-26		B'
A'	a	27-33	Strophe Two Lines 5, 6	F# - E'
	b	34-42	Lines 7, 8	A
Bridge		43-44		E
B	a	45-52	Strophe Three Lines 9, 10	f# - E
	b	52-59	Line 11, Strophe Four Line 12	E - F# - B'
	c	60-70	Lines 13, 14	B'
Introduction material/postlude		71-80		E

Horizontal and Vertical Pitch Relationships

"Soneto IV" has a strong tonal center of E Major. The vocal line of "Soneto IV" spans the interval of an eleventh (c to f#), slightly higher than the other songs. Stepwise motion is not as predominant as it is in the other pieces. The vocal line ascends and descends within each line in small and large intervals.

The contour of the vocal line reflects the natural inflections of the text. Ascending intervals of fourths and descending intervals of sixths are used to accent the strong syllables. An example of both intervals is found in measures 9-11.

Example 4.20, Guastavino: "Soneto IV," mm. 9-12.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

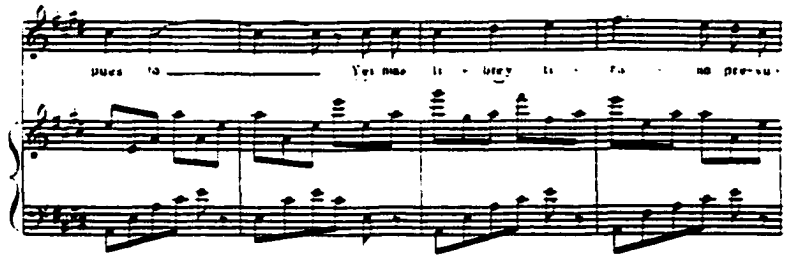
Rhythm and Meter

Guastavino sets "Soneto IV" in a 3/4 meter. The rhythm of the bass line accents the downbeat with its ascending eighth-note arpeggios. The movement in the bass line stops on the third beat in each measure. The treble clef of the keyboard feels more like a 6/8 meter, with the accents on the downbeats and the fourth eighth note in each measure. The constant motion of eighth notes complements the feelings of brightness and animation found in the text.

The vocal line contains longer note values. The rhythms of the voice part alternate between a 6/8 and 3/4 meter, giving the rhythm of the text a syncopated feel.

Guastavino's use of a duple and triple meters in the vocal line is illustrated in measures 35 and 36.

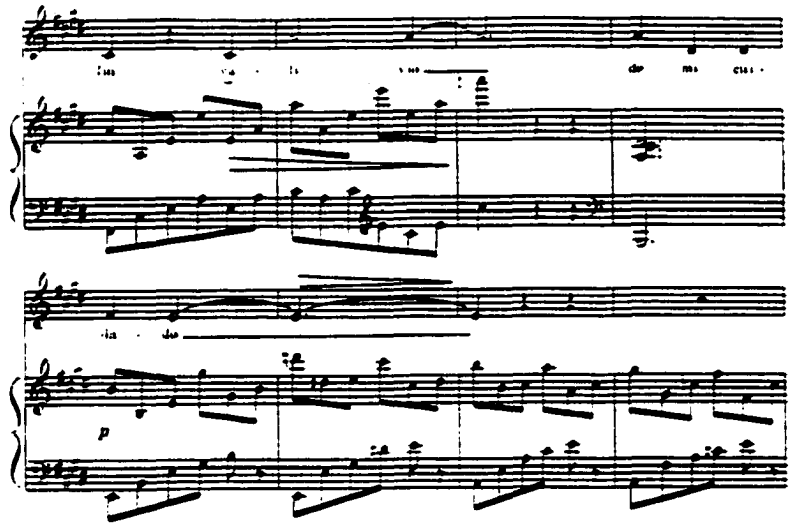
Example 4.21, Guastavino: "Soneto IV," mm. 33-36.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

The rhythm of the vocal line is elongated in the last line of the text, adding emphasis to the words, "and the relief of my worries."

Example 4.22, Guastavino: "Soneto IV," mm. 65-72.



By kind permission of EDITORIAL LAGOS, Buenos Aires, Argentina

Texture

The texture of "Soneto IV" is homophonic. Throughout the piece, Guastavino uses arpeggios in the accompaniment, portraying the cheerfulness of this text. His

use of texture creates a light, soaring feeling, not found in the previous Sonetos. The voice line is independent and is never doubled in the keyboard. The rhythms between the two play against each other, adding playful syncopations, which ultimately give stress and importance to key words within the text.

The texture of constant arpeggios in the keyboard only stops in measure 67, with two quarter note rests, creating a complete halt as the voice reenters with its final three words. The piano then continues its cheerful movement repeating material of the introduction as if it were in a race to a happy ending.

Timbre

The range of the accompaniment emphasizes the middle of the keyboard. There are no extreme registers used in "Soneto IV." The vocal line stays in a medium range as well, only venturing out off the staff for a middle c#. Guastavino chooses to stay in a comfortable place for the voice portraying the lightness of this poetry and lessening the tension.

Performance Directions

Very few tempo and dynamic markings are given in this piece. The opening tempo of *allegretto* is the quickest of the four Sonetos. Guastavino's request for *alado* (fluttering of wings) and *vaporoso* (ethereal, vaporous) with a dynamic of *piano* actively depicts the joyous mood of this Soneto. The tempo remains the same throughout, although the use of slight rubato within certain phrases seems quite natural with the text. Guastavino gives no dynamic or tempo markings for the voice.

Listener's Experience

For the listener, there is a light mood that is obvious from the beginning, starting with ascending arpeggios in the bass and descending melodic line in the treble clef of the accompaniment. The vocal line complements the text with its stunning lines that seem to caress the descriptive words.

Conclusion

Cuatro Sonetos de Quevedo was written in 1975 and is one of the last vocal pieces Guastavino wrote. In it, Guastavino utilized a more simplistic harmonic approach than the one he used thirty years earlier in *Las Nubes*. The cycle is homophonic with dissonance used sparingly, primarily through suspensions with resolutions. Guastavino selected the text out of sequence from a much larger collection of Sonetos by Quevedo.[1] The variety of tempi and textures within the Sonetos makes them interesting to the listener as a cycle performed in its entirety.

[1] Carlos Guastavino, interview by author, tape recording, Buenos Aires, Argentina, 8 August 1994

BIBLIOGRAPHY

Books

Apel, Paul. *Music of the Americas North and South.* New York: Vantage Press, 1958.

Béhague, Gerard. *Music in Latin America, an Introduction.* New Jersey: Prentice-Hall Inc., 1979.

Chandler, Richard E. and Kessel Schwartz. *A New History of Spanish Literature.* Revised Edition. Baton Rouge, LA: Louisiana Sate University Press, 1961; 1991.

Cockburn, Jacquelyn and Richard Stokes. *The Spanish Song Companion.* Suffolk, England: St. Edmundsbury Press Ltd., 1992.

Coleman, John A. *Other Voices: A Study of the Late Poetry of Luis Cernuda.* University of North Carolina Press, 1968

Jiménez-Fajardo, Salvador. *Luis Cernuda.* Boston: Twayne Publishers, 1978.

_____. *The Word and the Mirror: Critical Essays on the Poetry of Luis Cernuda.* Cranbury, NJ: Associated University Presses, Inc., 1989.

Luper, Albert T. *The Music of Argentina.* Washington, DC: Pan American Union, Music Division, 1942.

Slonimsky, Nicolas. *Music of Latin America.* New York: Thomas Y. Crowell Company, 1945.

Journals

Mansilla, Silvina Luz. "Carlos Guastavino." *Revista del Instituto de Investigación Musicológica Carlos Vega* 10 (1989): 229-58.

Chase, Gilbert. "Creative Trends in Latin American Music." *Tempo* 48 (1958): 28-34.

Concert, Recital and Record Reviews

Coda, Héctor. *Great Argentinian Composers and Musicians* (Washington D.C.: Inter-American Musical Editions, Oct. 1981), CD 2273 printed material.

De Jong, Diederik C.D. "Impresiones." *American Record Guide* 58 (September/October 1995): 252.

Lessner, Joanne Sydney. "Anhelo." *Opera News* 63 (January 1999): 76.

Linkowski, Allen. "Piano Solos of Latin America." *American Record Guide* 58 (January/February 1995): 228.

Morin, Alexander. "Two-Piano Music of the Americas." *American Record Guide* 58 (January/February 1995): 227.

Nelson, C. "Guastavino 'Tres Cantilenas Argentinas Y Final" *Strade* 106 (October 1995): 1076.

Rabinowitz, Peter J. "Guastavino: Romance del Plata." *Fanfare* 17 (November/December 1993): 255.

Roca, Octavio. "Latin America musical hues." *Americas* 46 (January/February 1994): 58-59.

Woodard, Josef. "Out & About / Ventura County; Classical/Jazz; Reed All About It; Vinny Golia's quirky, experimental music." *Los Angeles Times, Ventura Edition* (March 5, 1999): 6.

Dissertations

Crowder, Douglas. "Carlos Guastavino: Ten Selected Songs." Lecture-essay for D.M.A., Peabody Conservatory of Music, 1992.

Fagilde, Maria Laura. *A Study of Six Argentinean Dances*. D.M.A. document, University of Miami, 1995; Ann Arbor, University Microfilms, 1995.

Roel, Ricardo Rogelio. *An Analysis of Selected Piano Works by Carlos Guastavino*. D.M.A. document, University of Miami, 1995; Ann Arbor, University Microfilms, 1995.

Roldan, Nancy. *An Analysis of Ten Cantileñas*. Lecture-essay for D.M.A., Peabody Conservatory of Music, 1989.

Wagner, Deborah Rae. *Carlos Guastavino: An Annotated Bibliography of His Solo Vocal Works*. D.M.A. document, Arizona State University, 1997; Ann Arbor, University Microfilms, 1997.

Scores

Guastavino, Carlos. *Cuatro Sonetos de Quevedo*. Text by Francisco de Quevedo. Buenos Aires: Editorial Lagos, 1970.

Guastavino, Carlos. *Las Nubes*. Text by Luis Cernuda. Buenos Aires: Ricordi Americana S.A.E.C., 1944.

Translations

Cernuda, Luis. *La realidad y el deseo*. "Jardín Antiguo." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Cernuda, Luis. *La realidad y el deseo*. "Deseo." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Cernuda, Luis. *La realidad y el deseo*. "Alegría de la soledad." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Quevedo, Francisco de. *El Parnaso español, monte en dos cumbres dividido*. "Soneto I." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Quevedo, Francisco de. *El Parnaso español, monte en dos cumbres dividido*. "Soneto II." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Quevedo, Francisco de. *El Parnaso español, monte en dos cumbres dividido*. "Soneto III." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Quevedo, Francisco de. *El Parnaso español, monte en dos cumbres dividido*. "Soneto IV." English translation by Maria Luisa Prida (unpublished manuscript, 1999).

Interviews

Guastavino, Carlos. Interview by Roxane LaCombe, 3 August 1994. Buenos Aires, Argentina.

Guastavino, Carlos. Interview by Roxane LaCombe, 5 August 1994. Buenos Aires, Argentina.

Guastavino, Carlos. Interview by Roxane LaCombe, 8 August 1994. Buenos Aires, Argentina.

Correspondence

Guastavino, Carlos to Roxane LaCombe, 22 June 1994. Typed document signed by Carlos Guastavino.

Guastavino, Carlos to Roxane LaCombe, 5 October 1994. TDS.

Guastavino, Carlos to Roxane LaCombe, 1 January 1995. TDS.

Guastavino, Carlos to Roxane LaCombe, 14 May 1995. TDS.

Guastavino, Carlos to Roxane LaCombe, 10 January 1996. TDS.

References

Blume, Friedrich, ed. *Die Musik in Geschichte und Gegenwart*. Vol. 16, Supplement. Kassel: Bärenreiter-Verlag, 1979. S.v. "Guastavino, Carlos," by Ernesto Epstein.

Gurlitt, Wilibald, ed. *Riemann Musik Lexikon*. London, Schott & Co. Ltd.: 1959. S.v. "Guastavino, Carlos."

Mansilla, Silvina, Melanie Plesch and Bernardo Illari, eds. *Diccionario de la Música Española e Hispanoamericana*. Buenos Aires: Ministerio de Cultura Español. Sociedad General de Autores de España, 1992. S.v. "Guastavino, Carlos."

Selected Discography

Guastavino, Carlos. *Chamber Music from the South.* Paquito D'Rivera, clarinet, Pablo Zinger, piano, Gustavo Tavares, cello. Liner notes by Paquito D'Rivera, Pablo Zinger and Gustavo Tavares. CD recording: (Rio de Janiero, Brazil: Mix House, 1997), DDD-MH0002.

Guastavino, Carlos. *Classics of the Americas.* Margot Pares-Reyna, soprano, George Rabol, piano. Liner notes by Raymond Vauzelle, translated by John Sidgwick. CD recording; (Paris: Opus Productions, 1990), OPS 30-9002.

Guastavino, Carlos. *Las Puertas de la Mañana, Canciones de Carlos Guastavino.* Ulises Espaillat, tenor, Pablo Zinger, piano. Liner notes by Carlos Vilo, translated by Pablo Zinger. CD recording: (San Francisco, CA: New Albion Records, 1993), NAO 58CD.

Guastavino, Carlos. *Villa-Lobos, Braga, Guastavino.* Teresa Berganza, mezzosopran, J. A. Alvarez Parejo, piano. Liner notes by Ursula Werni and Verena Weibel. CD recording: (Heidelberg, Germany: Claves Records, 1986), CD 50-8401.

Electronic Documents

Barrio, José Félix, translated by Roger Easlick. *The Generation of 1927.* Database on-line. Available from http://www.docuweb.ca/SiSpain/english/language/1927.html; Internet; accessed 16 August 1999.

Williamson, Vern G. and J.T. Abraham. *Spanish Prosody.* Available from ftp:/listserv.ccit.arizona.edu/pub/listserv/comedia/poetic1.html; Internet; accessed 25 August 1999.

Ingber, Alix. *Sonetos del Siglio de Oro: Golden Age Spanish Sonnets.* (Sweet Briar College, 1995) Available from http://ingber.spanish.sbc.edu/SonnetTexts/index.html; Internet; accessed 25 August 1999.

Jehle, Fred F. "Spanish versification: syllables." *Antologia de poesia española.* (Indiana University - Purdue University, Fort Wayne, IN, last updated January, 1999) Available from http://www.ifpw.indiana.edu.cm1.jehle.web/poesia/quevedo.htm; Internet; accessed 25 August 1999.

Jehle, Fred F. "Assonance." *Antologia de poesia española.* (Indiana University - Purdue University, Fort Wayne, IN, last updated January, 1999) Available from http://www.ipfw.indiana.edu.cml.jehle.web/poesia/quevedo.htm; Internet; accessed 25 August 1999.