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Costa Rican Composer Luis Diego Herra and His Symphony I An Annotated Edition

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COSTA RICAN COMPOSER LUIS DIEGO HERRA AND HIS SYMPHONY I
AN ANNOTATED EDITION

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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December 2015

To my father Armando, my mother Aurelia,
my sister Auri, and my brother David.

Acknowledgments

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Abstract

Luis Diego Herra (b. 1952) is regarded as one of the most important and versatile Costa Rican musicians of the present generation. A pioneer in the orchestral conducting arena, he was one of the first Central American conductors to pursue formal studies abroad. He served as professor of orchestral conducting and composition at the University of Costa Rica School of Music. Herra is a prolific composer, arranger, editor, and pedagogue, with an extensive output of more than 50 works. This research will focus on one of his most relevant compositions, the *Symphony I* of 1990, which marked a new chapter in the history of orchestral music in Costa Rica and became a stamp and a model to follow by composers of younger generations.

The monograph includes a brief synopsis of the history of composition in Costa Rica as well as the creation and institutionalization of the national orchestra, a biographical information about Herra, drawn from the most authoritative available sources, as well as a comprehensive analysis of the formal and thematic structures of the Symphony with annotated corrections on the 1990 handwritten published edition. A revised and fully edited version of the score is also presented with permission and in consultation with the composer.

Chapter I: A Brief Overview of the Music in Costa Rica

Introduction

This document focuses on the *Sinfonía I* of 1990 by Luis Diego Herra. The first portion of this research centers on the historical aspects surrounding its creation, followed by a biographical sketch of the composer and analytical annotations of the work.

In order to perform this task, the researcher examined relevant historical elements that played a role in the formation of a symphonic music tradition in Costa Rica as well as the governmental policies that led to the establishment of important institutions such as the National Symphony Orchestra and the University of Costa Rica. It also provides a brief description of the economic turmoil that affected the country during the mid-1900s that prompted an important social revolution and its ramifications on the development of the country.

The history of our nations has always been molded by significant events of profound effect that have left their mark on the cultural background in every society. In a historical context, the *Sinfonía I* by Herra was one of those turning points in the musical growth of Costa Rica where the idea of fomenting a distinct identity that is true to the region became relevant once again. More than fifty years earlier, during the first part of the 1900s, several Costa Rican composers made the first attempts towards the establishment of a nationalistic idiom, however the fixation on European styles favored by the military bands, together with the importation of foreign musicians and the absence of an ongoing well-established symphony orchestra, did not allow composers to form a unique language.

This document will also highlight the role played by the National Symphony all through the twentieth-century in the creation of symphonic works by distinguished composers, placing Herra's Symphony within the continuity of the history the orchestral literature. Furthermore, a

secondary purpose of this document is to provide a revised authoritative edition of the Symphony and to make it accessible to performers, scholars as well as to the general public.

The Early Years

One of the smallest countries in Latin America, Costa Rica is located in the heart of the isthmus, between Nicaragua and Panama. In terms of its cultural development, the country evolved at a slower pace and much more autonomously than the rest of the Central American provinces. By the end of the sixteenth-century it was one of the poorest provinces in the region and with a decreasing population; music was by no means in top order, the slow settlement process by the Spaniards significantly delayed the adoption of European practices, making music highly rudimental and mostly reserved for use in the Roman Catholic Church ceremonies. Since no manuscripts from colonial times survived, determining the actual forms of music practiced in Costa Rica becomes problematic to establish. Musical growth in Costa Rica had to wait until the nineteenth-century to begin to flourish.¹

In 1821 all Central American provinces joined Mexico in rebelling against the Spanish crown and agreed on a declaration of independence. A newly formed Federal Republic of Central America emerged only to be fully dissolved by 1840 with Costa Rica seceding from the union and proclaiming itself a sovereign nation in 1838.²

In terms of music, the first professional musicians begin to emerge, and even though they were mostly self-taught and their level of proficiency was quite basic, they played an essential role in all military events, religious ceremonies, as well as in private gatherings of wealthy

¹ Bernal Flores, *La Música en Costa Rica* (San José: Editorial Costa Rica, 1978), 30-34.

² Iván Molina and Steven Palmer, *The History of Costa Rica* (San José: Editorial de la Universidad de Costa Rica, 2005), 47.

members of the society.³ By 1845, the government saw the need to properly structure the several bands that were already in existence and to improve the level of artistry among their members, to this end José María Martínez is hired, a notable musician who had implemented a similar reform with the military bands of Guatemala and El Salvador.⁴ This restructuring also included the creation of the *Dirección General de Bandas Militares* by executive order LXIII under President José María Alfaro (1799-1856).⁵

Despite their designation, military duties that applied to bands in Costa Rica were rather limited, musicians rarely took part in any armed conflict; instead, bands served as a symbolic representation of power for a new emerging country that sought to foment its own identity. Since they remained under the command of the army regime, members received the same military ranks up to colonel, however these were rather honorary and purely figurative since they were conferred based solely on behavior and longevity.⁶ In addition to their few military obligations, bands in Costa Rica fulfilled a variety of social functions including performing at the Catholic mass known as *misa de tropa*⁷ as well as presenting public concerts on Thursday evenings or *retretas* and *recreos* on Sundays during late morning hours:

³ María Clara Vargas, *De las Fanfarrias a las Salas de Concierto: Música en Costa Rica* (San José: Editorial de la Universidad de Costa Rica, 2004), 41.

⁴ There are discrepancies regarding the biographical data of José María Martínez. While Vargas states Martínez was of Spanish origin (Vargas, 35), Bernal Flores affirms he was from Guatemala (B. Flores, 40).

⁵ Although the executive order of 1845 led to the creation of the *Dirección General de Bandas Militares*, it is unclear whether it was truly put in place at that time. According to Vargas, Martínez only stayed in the country for a few months after and a number of individuals assumed the music instruction during the following years. The constant changes made it difficult to establish a formal discipline until 1866, year in which the designation of *Director General de Bandas* appears for the first time in official documents naming Costa Rican musician Manuel María Gutierrez (Vargas, 39).

⁶ Pompilio Segura, *Desarrollo Musical en Costa Rica Durante el Siglo XX. Las Bandas Militares* (Heredia: Editorial Universidad Nacional, 2001), 42.

⁷ *Misa de tropa* is a Catholic mass in which the band also participates by performing musical selections to heighten the parts of the ordinary.

Gradually, these ensembles ceased to be merely reinforcement for the military activities, and assumed a fundamental role in the social entertainment of the civilians. The musical commands, ‘*de retraite*’ in French, that were used to alert the army to cease activities and, during the evenings, to summon the troops back to the headquarters, became true concerts outdoors. They were called *retretas*, if they took place during the evening and *recreos* if they were held at some point in the afternoon.⁸

These public performances were of paramount importance in the musical development of the country during the nineteenth-century. A number of amateur orchestras were often assembled to provide occasional entertainment at dances and soirees, however the nature of these groups was always quite heterogeneous, lacking of constancy and the adequate organization needed in a formal symphony orchestra. Bands therefore, filled that void by performing an assortment of transcriptions of very popular European operas and *Zarzuelas* (Spanish themed operettas) as well as Viennese ballroom dances and marches.⁹

It is also during the second half of the 1800s when the first group of Costa Rican composers emerged and among them, two of the most notorious musicians of this generation were Manuel María Gutiérrez (1829-1887) and Rafael Chávez Torres (1839-1907). For years, well into the 1970s, the *Director General de Bandas* was also expected to serve as in-house music instructor for all band instruments and also provide prompt and suitable arrangements and original compositions for the groups. In the case of Gutiérrez, his most relevant accomplishment was certainly the composition of the Costa Rican National Anthem in 1852. He assumed the post of *Director General de Bandas* shortly after the demise of his former teacher and predecessor José María Martínez in 1852. His output of about forty pieces included a handful of overtures,

⁸ María Clara Vargas, “Práctica Musical en Costa Rica, 1845-1942” (M.A. thesis, Universidad de Costa Rica, 1999), 104. Translated by Manuel Matarrita.

⁹ Bernal Flores, “La Vida Musical de Costa Rica en el Siglo XIX.” In *Die Musikkulturen Lateinamerikas im 19. Jahrhundert*, ed. Robert Gunther, 261-275 (Munich: Gustav Bosse Verlag Regensburg, 1982), 275.

several ballroom pieces and numerous military marches, being the *Marcha Santa Rosa* undoubtedly the most significant among them since it is said to have been composed during the military campaign of 1856.¹⁰ In 1887, a second Costa Rican musician is appointed to the *Dirección General de Bandas*, Rafael Chávez Torres. Chávez was also a composer of small character dances such as mazurkas, waltzes, marches for political purposes, as well as commemorative hymns and school anthems. His is best known for his funeral march *El Duelo de la Patria* which means “The Sorrow of the Fatherland.” He composed this march as a posthumous homage to President Tomás Guardia who died in 1882.¹¹

During the latest part of the nineteenth-century, a substantial influx of trained foreign musicians quickly began to settle in Costa Rica, many of them arrived as members of several traveling opera companies that often performed operas, operettas and zarzuelas in the country. Due to their popularity, by 1850 military bands were frequently called on to serve as pit orchestra for many of the companies that could only travel with a small cast, this situation generated an important exchange between the Costa Rican local players and those from abroad; military band musicians were summoned to play their wind and percussion instruments while players from municipal bands and other aficionados were generally assigned to the piano and strings instruments.¹² Even though this was an important moment that significantly improved the skills of the local musicians, their ability still left a lot to be desired. In 1864 the music critic for the official newspaper *La Gaceta* wrote about a recent performance of Donizzetti’s *La Favorita*:

¹⁰ There are discrepancies concerning the date and place of composition of the *Marcha Santa Rosa*. Carlos Meléndez in his book *Manuel María Gutiérrez*, 132, argues that there are well established similarities with this march and the *Marcha Cádiz* composed in Spain in 1820. Carlos Meléndez, *Manuel María Gutiérrez* (San José: Editorial Universidad Estatal a Distancia, 1994).

¹¹ Ligia María Rosales, "Rafael Chávez Torres." Rafael Chávez Torres. 2014. Accessed July 30, 2015. <http://archivomusical.ucr.ac.cr/catalogo/autores/rafael-chavez-torres>.

¹² Vargas, *De las Fanfarrias*, 90.

The theater orchestra, formed by very dedicated young players, in all honesty, isn't proficient enough to accompany singing of such difficult intonation, to perform the unusual harmonies found in the score, or to pay the full attention required for music that is so dramatic, that is also completely unknown and that has a structure that is all too new for this orchestra; it would be necessary highly experienced musicians to come out victorious in their efforts. On the other hand, the indecisiveness of the accompaniment made artists also suffer of the same problem, singing with little confidence and with fear of failure, keeping them from performing to the full potential the audience is accustomed to.¹³

This situation exposed the stagnant and very precarious state of the musical affairs in Costa Rica at the turn of the century. New theaters were built around this time including the *Teatro Mora* in 1850 (later renamed *Teatro Municipal*), where the very first opera performance took place, also the Costa Rican National Theater is erected in 1878 and the *Teatro Variedades* shortly after in 1891. Fueled by the desire to improve the arts in the capital and wanting to make proper use of these newly constructed venues, a number of philharmonic societies began to appear, however these first attempts to create a stable organization failed due to shortage of funds caused in part by the decline in coffee trade and falling prices in the international markets, as well as the unavoidable necessity to continue combining skilled musicians with many unqualified and inexperienced amateurs.¹⁴

By the late 1800s, several unsuccessful attempts to create a functional orchestra were already made by ephemeral philharmonic societies of music enthusiasts. It is not until 1890 that the government decides to cultivate the idea of a symphonic body and creates the *Escuela Nacional de Música* with the sole purpose of training musicians for a future symphony orchestra that could offer top quality concerts at the National Theater. However the program was cancelled

¹³ *La Gaceta Oficial de Costa Rica* (September 25, 1864). Quoted in Vargas, *De las Fanfarrias*, 91. Translated by the author.

¹⁴ María Clara Vargas, "Música y Estado en Costa Rica," *Revista de Historia*, 34, 1996, 146.

shortly after, arguing that the school had failed to produce an orchestra in a timely manner, therefore state funding was withdrawn barely four years after it had opened its doors.¹⁵ In 1894 the *Escuela de Música Santa Cecilia* is created, an institution that formed a large number of orchestra musicians well into the 1950s, many of them would eventually become members of the first symphony orchestra in Costa Rica.¹⁶

Early Twentieth-Century

Job opportunities for musicians during the early years of the twentieth-century were exiguous, the golden era of military bands began to fade and the country was still lacking an orchestra. This situation limited the already scarce output of pieces written by local composers; bands continued favoring the always popular excerpts from the European operatic repertoire and teaching positions were just a handful and in great demand since there was only one accredited music school in existence, obliging most musicians, specially composers, to learn other trades and to find alternative ways to supplement their already low income.

How can [a composer] make progress in his musical “creation”? Composing takes a lot of time, one has to think, to write, to orchestrate, etc.; all of these require hours and these will be more the longer and more important the work is. If a musician does not have enough time to sit-down to write with minimum comfort and quietude, his musical “creation” will be unavoidably deficient. Without their respective “patrons,” neither Beethoven or Wagner, or any others would have written their best works.¹⁷

In 1907, President Cleto González (1858-1937), after the passing of Rafael Chávez Torres, decided to engage a European to the post of *Director General de Bandas*. Juan Bautista Ghislain Loots Deblaes (1875-1929), a distinguished Belgian musician, former student of the

¹⁵ Ibid, 148.

¹⁶ Flores (1978), 106.

¹⁷ Ibid, 61.

Conservatoire Royal de Bruxelles and flute player with the Orchestre Symphonique du Théâtre de la Monnaie, is given the task of improving the deficient situation of the bands in Costa Rica and to establish a new military music school.¹⁸

With the military music school came a new set of regulations that limited participation of band musicians in non-governmental affairs, this circumstance added to the increasing number of musicians and the need for jobs, led to the formation of several pickup orchestras that with a few exceptions, only engaged skilled players to perform in social events such as dances, weddings, outings, serenades, lunches, dinners, countryside parties, sportive events, as well as religious ceremonies in order to provide a much needed additional source of income. These small groups ought not to be confused with amateur orchestras that gathered to play music for pure simple enjoyment.¹⁹

During the first years of the twentieth-century, musicians began to establish new music associations that were different from the previous amateur philharmonic societies of the XIX century, their main objectives were to help promote the appreciation towards music through learning and performing as well as to provide support and assistance to musicians when needed. Among these honorable new organizations were *Sociedad Santa Cecilia* (1902), *Sociedad Musical de Costa Rica* (1911), *Sociedad Filarmónica Josefina* (1914), and *Asociación Musical* (1915).²⁰ In August 1915, Juan Loots assembled under the auspices of the *Asociación Musical* what was referred to by the newspaper as the first “true” symphony orchestra of fifty-five

¹⁸ María Clara Vargas Cullell, *La Música en Costa Rica en el Siglo XX*, vol. 1, Eugenio Rodríguez Vega, ed., (San José: Editorial Universidad Nacional a Distancia, 2004), 9.

¹⁹ Vargas Cullell, *De las Fanfarrias*, 97-100.

²⁰ Vargas Cullell, *La Música en C. R.*, 278.

musicians; regrettably due to the lack of adequate funding and the sudden return to Europe by Mr. Loots, the project was abandoned within a year after only two performances.²¹

In spite of its initial failure, the seed was already planted and Costa Rican composers became fascinated with the possibility of someday being able to write for a symphony orchestra they could call their own, an exciting new prospect that had to wait another 13 years for a second attempt to be made. One of these musicians was Julio Fonseca (1885-1950) who studied in 1902 at the Lycée Artistique de Milan in Italy and also at the Conservatoire Royal de Bruxelles in Belgium under the patronage of the Costa Rican government. He is considered to be the most representative post-romantic composer of the first part of the twentieth-century, his style reveals an ample knowledge of the ins and outs of the orchestral ensemble despite the limited access he had to it. With a boundless deal of maturity and profound inspiration, his music displays great influence of the elements that characterized the Impressionistic current; his total output exceeds well over 200 pieces and it encompasses an array of genres including masses, cantatas, numerous works for piano, hymns and anthems, ballroom music, pieces for large orchestra, as well as chamber and choral pieces.²² Among his orchestral works, the unfinished two-movement *Suite Tropical* of 1932²³ and the *Gran Fantasía Sinfónica sobre Motivos Folclóricos* of 1937, a collage of Costa Rican traditional tunes, are the most celebrated. Fonseca was among the first composers who communicated a true nationalist fervor through many of his compositions:

²¹ Vargas, *De las Fanfarrias*, 191.

²² Ekaterina Chatski, "Julio Fonseca." Julio Fonseca. 2012. Accessed July 30, 2015.
<http://archivomusical.ucr.ac.cr/catalogo/autores/julio-fonseca-gutierrez>.

²³ According to Bernal Flores, some notes left by Julio Fonseca reveal his intent to write additional movements for his *Suite Tropical*, with sketches for a third movement entitled *Bajo los Cafetos* ("Under the Coffee Trees") of captivating musical landscapes using descriptive terms such as "faena" (labour), "coloquio" (colloquial), and "patrón" (foreman). Bernal Flores, *Julio Fonseca: Datos Sobre su Vida y Análisis de su Obra* (San José: Ministerio de Cultura, Juventud y Deportes, 1973), 158.

I am a believer in nationalism, in order for each country to have a personal mark in its compositional school. That is why, here in my homeland, I have put all my effort into collecting and disseminating our popular and folk music, to facilitate the composers with a source of inspiration and grant to their works an original national flavor. Unfortunately, we stumble with the weakness of our indigenous folklore, and regarding the popular music of the country, the material is not completely original. Three composers, including myself, have undertaken the mission of working on this music: Alejandro Monestel with his *Rapsodias Guanacastecas*, Julio Mata with his operetta *Toyupán*, and myself in the *Fantasia Sinfónica*, in which I adopted the *Punto Guanacasteco*, the most popular motif of our music, as the principal theme and developed it in the form of a fugue at the end.²⁴

Julio Fonseca had also begun exploring the symphony as a compositional genre and in 1914 he wrote his *Obertura Húngara* (“Hungarian Overture”). The first manuscript bears the title of *Sinfonía Húngara* (“Hungarian Symphony”), evidencing his intent to compose a first symphony. Since it was not possible to have it performed by an orchestra, Fonseca left it as just an overture and adapted it for military band. The orchestral version of the piece was premiered on September 15, 1935. The work is in G minor in a three-part ABA modified sonata-rondo design and its Hungarian designation derives from the use of two important intervals in the opening theme, the diminished third and the augmented second.²⁵

A second attempt to consolidate a symphony orchestra takes place in 1926, again with Juan Loots at the front and under the name of *Asociación Musical de Costa Rica*. The new society had no correlation to the previous one of 1915 and unlike the former, its sole purpose was the establishment of a functioning orchestra. The new ensemble was named *Orquesta Sinfónica de Costa Rica* and it met with a cast of 41 musicians. After 30 rehearsals it announced its

²⁴ Otto Mayer-Serra. *Música y Músicos de Latinoamérica* (Mexico D.F.: Editorial Atlante, 1947), 248. Translated by Manuel Matarrita.

²⁵ Bernal Flores, *Julio Fonseca: Datos Sobre su Vida y Análisis de su Obra* (San José: Ministerio de Cultura, Juventud y Deportes, 1973), 161-162.

inaugural public performance to be held at the *Teatro Moderno* (formerly *Teatro Olympia*) featuring a program that included works by Camille Saint-Saëns, Henry Litolff, Jules Massenet, Ludwig van Beethoven, and Carl María von Weber among others.²⁶ The newspaper *La Nueva Prensa* praised these new efforts and invited everyone to attend the concert by exalting patriotic fervor:

...because it represents a gesture of culture of which the Costa Rican society can later be proud of, for obtaining a triumph over the other Central American nations that do not have such musical groups.²⁷

In 1927, the newly formed orchestra embarked on an international tour, presenting a number of well-received performances through Central America. Once in Mexico however, their fate changed and the humble orchestra was severely criticized for their limited skills compared to those of the Mexican counterparts. After only two concerts the orchestra was instantly dissolved and despite a few efforts to regroup afterwards, only a handful of concerts took place, the final one was offered in 1928.²⁸ Again and due to its short lived tenure, this second orchestra did not provide composers with the time and the opportunity to create original works for it. It is possible to understand the reasons for the repertoire choices made for the tour, however it would have served as vast encouragement to composers such as Julio Fonseca and others if the ensemble would have included at least one local composition as part of the program.

With the exception of the two ill attempts to have a symphony orchestra in Costa Rica, small occasional groups with an adaptable instrumentation continued to furnish services

²⁶ Vargas, *De la Fanfarrias*, 191-192

²⁷ *La Nueva Prensa* (May 25, 1926). Quoted in Vargas, *De las Fanfarrias*, 192. Translated by the author.

²⁸ Vargas, *De la Fanfarrias*, 191.

especially to visiting opera companies; these orchestras led by reputable musicians such as Juan de Dios Páez Marchena (1878-1937), Santiesteban Repetto (1894-1936), and Julio Fonseca, did not cultivate the traditional orchestral repertoire, instead, they favored transcriptions and small original compositions that were suitable for weddings, private parties, local festivities, religious ceremonies, as well as scholastic events, only on the rare occasion they presented public performances that featured arrangements of opera selections and ballroom dances because these were not profitable endeavors.²⁹

The 1930s and Beyond

The collapse of US stock market prices in 1929 and the effects of the Great Depression in the 1930s adversely impacted Costa Rica, plunging the country into an economic depression of its own. The slow process of recovery was abruptly interrupted six years later with the advent of World War II. In the midst of this instability, President Rafael Angel Calderón (1900-1970) introduced a number of social reforms that contributed to the advancement of the Costa Rican society, among them the creation of the *Universidad de Costa Rica* in 1940 and the *Caja Costarricense del Seguro Social* in 1941 (a state funded health and retirement social security system), as well as the Work Code in 1943.³⁰ Music did not escape this atmosphere of social and political transformation. In 1934 a selected group of music supporters created the *Asociación de Cultura Musical*, its concept was to promote music concerts, to establish a comprehensive music library, and to create a music conservatory. According to the *Revista de la Asociación de Cultura Musical*, by 1939 the organization had already begun laying the groundwork for a subsequent symphony orchestra, first by rousing music lovers among the high society and second by

²⁹ Ibid, 74-75.

³⁰ Alfaro. *Historia de C. R.*, 294-295.

gathering enough professional musicians to form a modest group under the direction of Cesar Nieto (1893-1969). In 1940, Congress had already begun to discuss the association's proposal for a national music conservatory and two years later it is founded as a division of the Department of Public Education, in 1944 it becomes an academic unit of the newly established *Universidad de Costa Rica*.³¹

Around this time, *El Sesteo*, the first exclusive night club to open in Costa Rica, hired Italian violinist and conductor Hugo Mariani (1899-1966) and his newly formed dance orchestra.³² Brought to the country by violinist Alfredo Serrano (n.d.), Mariani was an accomplished conductor with countless appearances with the symphony orchestras of Buenos Aires in Argentina and Montevideo in Uruguay and he had also served as music director for several years of the renowned NBC Symphony Orchestra in New York.³³ With a musician of such high credentials at hand, the *Asociación de Cultura Musical* together with Serrano decided to move forward with the plan to institute a symphonic ensemble; they invited selected players from the various bands from around the country and encouraged string students and professors from the *Escuela de Música Santa Cecilia* and other academies to join this new enterprise. In October 1940 the *Orquesta Nacional* is unveiled with an inaugural concert held at the National Theater and underwritten in part by the Rotary Club. In 1942 the group was renamed *Orquesta*

³¹ Flores, *La Música en C. R.*, 110-111.

³² Paco Quintana, interviewed by Mario Zaldívar, San José, Costa Rica, March 30, 2001, In, Mario Zaldívar, *Costarricenses en la Música: Conversaciones con Protagonistas de la Música Popular Costarricense 1939-1959* (Editorial Universidad de Costa Rica, 2006), 109.

³³ Marta Castegnaro. "Día Histórico: Hugo Mariani" *La Nación*, September 28, 2001. Accessed August 1, 2015. <http://www.nacion.com/viva/2001/septiembre/28/cul4.html>.

Sinfónica Nacional and a year later it was granted an annual state subsidy of 48,000 colones,³⁴ becoming part of the Department of Public Education.³⁵

The events that led to the creation and further development of the National Symphony Orchestra [...] [were] the result of cultural policies formulated by society itself [...], the National Symphony Orchestra, founded in 1940, is born as a result of the level of maturity reached so far in the country.³⁶

Mariani remained in charge of the orchestra until 1948, then the German-American conductor Edvard Fendler is appointed, stepping down after only a year claiming irreconcilable differences with the musicians. Between 1949 and 1950 the orchestra remained without an appointed music director and the conducting of concerts were taken over by the same members of the ensemble. In 1950 the American conductor and composer Joseph Wagner assumes the directorship and remains in that position until 1954 when Mariani returns to the country and takes over once again, staying as music director until his death in 1966. That year, Guatemalan conductor Ricardo del Carmen is hired for one season to replace Mariani and in 1967 the first conductor of Costa Rican origin is appointed, Carlos Enrique Vargas.³⁷

Regarded as one of the pillars of the musical scene in Costa Rica during the twentieth-century, Carlos Enrique Vargas (1919-1998) was a musician of multiple talents, highly esteemed as an organist, conductor, composer, arranger, editor, educator, and musicologist. He graduated from the *Conservatorio Santa Cecilia* in Italy in 1939 where he studied piano, organ, harmony,

³⁴ In 1896 the *colón* replaced the *peso* at par as the Costa Rican official currency, however it is not uncommon to find documents from the first half of the XX-century still making references in pesos.

³⁵ María Clara Vargas, *La Música*, 280.

³⁶ Carlos Meléndez. Quoted in Virginia Zúñiga, *La Orquesta Sinfónica Nacional* (San José: Editorial Universidad Estatal a Distancia, 1992), 13.

³⁷ María Clara Vargas et al., *Música Académica Costarricense: Del presente al Pasado Cercano* (San José: Editorial de la Universidad de Costa Rica, 2012), 21

composition, and Gregorian chant.³⁸ Between 1958 and 1959 he also pursued studies in orchestral conducting in Munich, Germany.³⁹ Despite deplorable conditions during his tenure as music director, Vargas was able to raise the level of musicianship of the orchestra even so modestly; he programmed reasonably challenging works combined with more accessible ones, thus making a more efficient use of the miserly rehearsal time of just eighteen hours a month the orchestra practiced. By the 1960s the orchestra was in severe disarray; in spite of Vargas' best efforts, the orchestra continued to play badly; the low wages that musicians received did little to encourage them to take the orchestra seriously so it was common for them to periodically seek supplemental income elsewhere, even if that meant missing rehearsals and accepting engagements that cut into the orchestra's own schedule. To complicate matters even further, many of the musical instruments used by the orchestra were old and in a pitiable working condition, making intonation almost an unattainable task.⁴⁰

The hostile environment that loomed above the orchestra did not discourage composers to write for it. Composed twenty-two years before he assumed the direction of the National Symphony Orchestra, Vargas completed in 1945 his *Sinfonía in E minor, Op. 17*, the first of its genre written by a Costa Rican composer and also the first one in Central America. The piece was composed for the Reichhold Symphonic Award Composition Contest and premiered by the Detroit Symphony Orchestra.⁴¹

³⁸ Manuel Matarrita, "An Analytical Study of Concerto for Piano and Orchestra, Op. 13 by Costa Rican Composer Carlos Enrique Vargas" (DMA diss., Louisiana State University, 2010), 11–12.

³⁹ Anabel Campos, *Carlos Enrique Vargas: Vida y Música* (San José: Editorial Universidad Estatal a Distancia, 2003), 47.

⁴⁰ Guido Sáenz, *Para Que Tractores Sin Violines* (San José: Editorial Costa Rica, 1982), 24.

⁴¹ Campos, 79.

A three-movement work, its musical idiom reveals a somewhat conservative approach to the European Post-Romantic compositional style, with a harmonic language that is essentially tonal and a conventional formal structure. Performed in Costa Rica in 1950, the *Sinfonía, Op. 17* was nonetheless a revolutionary work, considering the limited access musicians had to avant-garde music in the country during the decades of the 1940s and 1950s.⁴² After its premiere, the work was performed again in 1999 by the National Symphony Orchestra with Iwin Hoffman conducting; Andrés Sáenz, former music critic for *La Nación* newspaper, commented:

In three movements [...] the piece displays an ample control of the symphonic model by the young musician at the time. The first movement, *Allegro energico*, is in sonata form and it contrasts a heroic dramatic theme with another one that is more gentle and lyrical, indicated *cantabile*. An *Adagio* follows in which a neo-romantic discourse dominates, embellished with beautiful melodies and that is marked *molto cantabile*. The final movement, *Allegro scherzando* bursting with verve and vivacity, ends in a radiant coda.⁴³

Later in his life and because he wrote his Symphony during his mid-twenties, Vargas referred to it as a young and not well shaped composition, he insisted in not allowing musicians to have access to it until after his death. However, during his late years, the composer made a number of revisions to the music. There is little reference of Carlos Enrique Vargas as a composer, according to his son Roberto E. Vargas, he finally gave up composition because he felt that it was not financially worthwhile to embark upon a composing career in a small country such as Costa Rica during the mid-century cultural situation.⁴⁴

⁴² Matarrita, 14-15.

⁴³ Andrés Sáenz. “Crítica de Música: Avance y Recuperación” *La Nación*, November 18, 1999. Accessed August 2, 2015. <http://www.nacion.com/viva/1999/noviembre/18/cul4.html>. Translated by the author.

⁴⁴ Roberto Enrique Vargas, interviewed by Manuel Matarrita, San José, Costa Rica, July 28, 2003.

Another important initiative during this time was the creation of the *Conservatorio de Castella* in 1953. Founded by Costa Rican conductor Arnoldo Herrera (1923- 1996), the “Castella” as it is commonly known, opened its doors with a small student body of just 35 children. It was accredited a few years later by the Department of Education. The *Conservatorio de Castella* has grown over the decades, offering a comprehensive education plan that incorporates the study of academics in combination with the performing arts. Many students from the first graduating class in 1970 continued their musical studies at the *Escuela de Artes Musicales* (formerly the *Conservatorio Nacional*) and would later play a vital role in the musical development of the 1970s and 1980s.⁴⁵

A product of the military bands, Mariano Herrera Solís (1902-1969), became in 1922 a member of the band in the province of Cartago and later transferred to the band in San José where he studied music with Juan Loots and rudiments of composition with Julio Fonseca. For the most part he was a self-taught composer, his output included 18 religious works, three masses, two requiems, two overtures, one march solemn and one festive march for orchestra, as well as several piano character pieces. Between 1959 and 1963 he produced three symphonies that can be considered the pinnacle of his career. In 1998 the *Symphony No. 1* was premiered and recorded by the symphony orchestra of the *Conservatorio de Castella* with his grandson Sergio Herrera conducting, the second and third symphonies have yet to be performed.⁴⁶

In 1963 the *Asociación Sinfónica de Heredia* is founded and a new orchestra in Costa Rica is created under the direction of German Alvarado, a horn player trained in France, former

⁴⁵ María Clara Vargas, et al., *Música Académica*, 24.

⁴⁶ Sergio Herrera, "Mariano Herrera Solís." Mariano Herrera Solís. 2013. Accessed August 3, 2015. <http://archivomusical.ucr.ac.cr/catalogo/autores/mariano-herrera-solis>.

member of National Symphony Orchestra during Mariani's tenure. For the first time, the musical activity moves its focus area outside the capital and this new ensemble is organized north of San José in the Province of Heredia. At first, the project was funded solely through private donations from individuals who wanted to create a musical identity of high standards; three years later the *Dirección General de Artes y Letras* of the Department of Public Education conferred it the status of "entity of public interest" and assigned it a partial subsidy. The purpose for its creation and its mission have remained unchanged until today and that it is to fulfill two essential necessities: serve as a training ground for young musicians who graduated from the music academies and also to disseminate classical music to all points in the province and all across the country. Alvarado's tenure with orchestra lasted 40 years, he remained as head of the group until his death in 2003.⁴⁷ Through its existence, the orchestra has been an encouraging ground for local composers to present their works, Eddie Mora, the orchestra's current Music Director observes:

The relationship between national composers and the OSH [Orquesta Sinfónica de Heredia] has been a very interesting one over the decades, it is an atypical situation at the time even before my appointment. The difference between the OSH and other orchestras is the exception to the rule, that is, the OSN [Orquesta Sinfónica Nacional] has made contributions but it has many other profiles while the OSH has focused on the subject.⁴⁸

Dr. Bernal Flores (b. 1937) studied with Carlos Enrique Vargas for 10 years and he was later admitted at the renowned Eastman School of Music in Rochester, New York where he obtained his Ph.D. in composition. Flores' music style is the product of two main influences; the first consisted in applying the compositional concepts of his mentor American composer Howard

⁴⁷ Gaëlle Sévenier, "Tan Sinfónica Como Herediana" *La Nación*, November 9, 2003. Accessed August 3, 2015. <http://gsevenier.free.fr/nacion.comRevistaDominicalheredia.html>.

⁴⁸ Eddie Mora, emailed to author, San Jose, Costa Rica, August 3, 2015. Translated by the author.

Hanson (1896-1981), which are characterized for the use of atonal experimentation and the implementation of sound structures that include dodecaphony and intervallic relationships; the second is his personal interest for the study of mathematical rhythmic formulas.⁴⁹ Flores' *Symphony No. 1* of 1964 is a composition that molds to the traditional European style; shorter in length it could be easily considered as a neo-classical work for two simple reasons, its reduced orchestration for strings only and the brevity of the composition as a single movement work.⁵⁰ The piece was commissioned by Esso Standard Oil S.A. Limited and premiered in May 1965 at the Third Inter-American Music Festival in Washington, D. C. with Guillermo Espinosa conducting the Festival Orchestra.⁵¹ In 1966 he composed a second symphony, however access to his compositions is regrettably restricted, his music is kept at his residence where it is not possible obtain permission to study, perform or analyze it.

The same year, Ricardo Ulloa (b. 1928) composed his *Sinfonietta para Cuerdas* (1964). A prolific musician, philosopher, painter, and writer, Ulloa studied music at the *Conservatorio Real de Madrid* and art at the *Círculo de Bellas Artes* in Spain. In his compositions, the music tends to follow a somewhat organic style that is seemingly tonal, gradually mutating into a more bold contemporary language. In 1978 he made a revision to his *Sinfonietta*, regrettably the work is still waiting to be premiered.⁵²

⁴⁹ Tania Vicente, "Biografías de Compositores Costarricenses Contemporáneos," *Hacia una Historia*, (September 2009), 31 accessed August 2, 2015, <http://bellasartes.ucr.ac.cr/wp-content/uploads/2009/08/biografias-compositores-contemporaneos-de-costa-rica1.pdf>.

⁵⁰ Miguel Ficher, Martha Furman Schleifer, and John M. Furman, eds., *Latin American Classical Composers: A Biographical Dictionary* (Maryland: Scarecrow Press, 2002), s.v. "Bernal Flores." 200.

⁵¹ Carol A. Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (New York: Oxford University Press, 2013), companion website chap. 6, accessed August 3, 2015, http://global.oup.com/us/companion.websites/9780199919994/pdf/Hess_Figures_Chapter_6.pdf

⁵² Federico Molina, "Ricardo Ulloa Barrenechea: Semblanza Biografica." *La Retreta Revista Musical* I, no. 4 (September, 2008). Accessed August 3, 2015, <http://laretreta.net/0104/reportajes/ulloabiografia.html>.

Another composer who traveled outside Costa Rica during the 1950s to pursue advanced studies was Benjamín Gutiérrez (b. 1937). He began at the *Conservatorio Nacional* and later in 1955 he continued in Guatemala at the *Conservatorio Nacional de Música*. He obtained a Master of Music in composition from the New England Conservatory in Massachusetts and had also taken advanced composition courses with Darius Milhaud (1892-1974) in Aspen, Colorado and in Argentina at the *Instituto Torcuato de Tella* where he studied with distinguished composer Alberto Ginastera (1916-1983). Unlike other composers of his generation, most of Gutiérrez's works are written for orchestra. His output exposes a transformational process that has fashioned his language over the decades; a process that by and large, has been determined by the musical environment that influences the sources of inspiration for his compositions.⁵³

His only symphony written in 1980 is entitled *Sinfonía Coral: En Recuerdo de Johannes Brahms*, ("Choral Symphony: In Remembrance of Johannes Brahms").⁵⁴ The Symphony was commissioned by Gerald Brown, conductor of the National Symphony Orchestra at the time and it is written for large orchestra and chorus. It has the special significance of being the second large symphony ever written by a Costa Rican composer.⁵⁵ In terms of his style, he has been referred to as a "neo-romantic" composer, however his music is in fact a diverse mixture of Romantic and modern components, as Bernal Flores explains:

⁵³ María Clara Vargas, et al., *Música Académica*, 92.

⁵⁴ There are a number of authoritative sources that mistakenly attribute Benjamin Gutierrez three distinct symphonies, however the composer himself in an interview conducted by Gerardo Meza in 2006 indicated that he has only one symphony and it was composed in 1980.

⁵⁵ Benjamín Gutiérrez, interview by Gerardo Meza, in *Costa Rican Composer Benjamín Gutiérrez and his Piano Works*, Juan Pablo Andrade, (DMA diss., University of North Carolina at Greensboro, 2008), 57.

His style is contemporary-romantic, with a firm orchestration and dissonant harmonies that are not extreme, in which the use of tonality within a free context, appears eclipsed by chords with dissonances that speak the language of the twentieth-century.⁵⁶

It is unfortunate to think that the vast majority of gems of the Costa Rican orchestral repertoire written during the twentieth-century are now neglected, many are kept forgotten in private libraries and others tucked away deep in the archives of the National Symphony Orchestra. In an effort to preserve this legacy, the University of Costa Rica established the *Archivo Histórico Musical* as part of the *Programa Patrimonio Musical Costarricense* that since 1993 has been dedicated to the research, rescue and revitalization of the national musical heritage. It currently contains music of various genres written by more than 200 composers, close to 4,000 works in total that go back as early as 1856. With the patronage of the *Programa de Apoyo al Desarrollo de Archivos Iberoamericanos* (Program for the Development of Ibero-American Archives), the Ford Motor Company Foundation, and the University of Costa Rica itself, the *Escuela de Artes Musicales* has successfully restored, edited, and recorded a number of these pieces.⁵⁷

Furthermore, several musicians of the current generation including pianists such as Dr. Manuel Matarrita, Gerardo Duarte, Dr. Juan Pablo Andrade and Walter Morales, as well as conductors Eddie Mora, Giancarlo Guerrero, and the author among others, have taken a recent interest in performing some of these longstanding works outside Costa Rica; nevertheless, raising awareness and appreciation for homegrown art-music continues to be a slow process. The

⁵⁶ Flores, *La Música en C. R.*, 137.

⁵⁷ Zamira Barquero and Tanya Vicente, *Catálogo de Manuscritos e Impresos del Archivo Histórico Musical* (San José: Escuela de Artes Musicales de la Universidad de Costa Rica, 2008), x.

same way Carlos Enrique Vargas had commented years before about the truth of the Costa Rican composer, Dr. José Manuel Rojas also made the following remark:

Costa Rican composers are still unable to make their livelihoods by writing music, they have to complement this practice with other activities within the musical field. Most of the time, composers write their compositions for a symbolic remuneration. Some of them are economically recognized overseas. However, the most common acknowledgment that they are able to receive is the actual performance of their music. In the last 20 years, the production of Costa Rican composers has featured chamber music works, since it is easier to get their music performed by a chamber ensemble rather than all the bureaucratic procedures that they have to do in order to get a piece performed by an orchestra. As it has been seen, the National Symphony Orchestra has minimum opportunities available for readings of Costa Rican pieces, and from my perception, foreign conductors do not show any particular interest for the works of local composers. Being this the current situation, the cultural politics have not developed a clear project that supports the national musical heritage.⁵⁸

With Bernal Flores and Benjamín Gutiérrez, Costa Rica leaves behind an important period that played a progressive role in the art-music composition arena. The dissolution and immediate reorganization of the National Symphony Orchestra and the creation of a new music school called *Programa Juvenil de la Orquesta Sinfónica Nacional* (National Symphony Orchestra Youth Program) in the early 1970s, brought different challenges as well as fresh opportunities. Unfortunately, the production of new orchestral material during these years remained low when compared to previous decades, possibly due in part to the lack of interest the National Symphony had shown to local composers for decades, a situation that only began to improve in the late 1980s. Nevertheless, this “musical revolution” as it is known today, opened doors to a new generation of musicians and allowed for new figures to take center stage in the 1970s and 1980s, including a young conductor and composer by the name of Luis Diego Herra.

⁵⁸ José Manuel Rojas, "Hacia una Historia Crítica de la Práctica de la Música Clásica en Costa Rica (1971-2011)" (Ph.D. diss., Universidad de Costa Rica, 2013), 295-296. Translated by Luis Adolfo Víquez.

Table 1.1 – Chronological list of large-scale Romantic orchestral works by Costa Rican composers from 1900 to 1990.

Work	Composer	Year	Genre
<i>Obertura Húngara</i>	Julio Fonseca	1914	Overture
<i>“Leda” Vals Intermezzo</i>	Julio Fonseca	1914	Descriptive
<i>Aires Ticos</i>	Julio Fonseca	1933	Programmatic/Descriptive
<i>Suite Tropical</i>	Julio Fonseca	1933	Orchestral Suite
<i>Suite de Serenata</i>	Ismael Cardona	ca. 1933	Suite for String Orchestra
<i>Suite Ballet No. 2</i>	Ismael Cardona	ca. 1933	Orchestral Suite
<i>Fantasia sobre “La Guaria Morada”</i>	Julio Mata	1937	Programmatic/Descriptive
<i>Gran Fantasía Sinfónica</i>	Julio Fonseca	1937	Programmatic/Descriptive
<i>Una Fiesta en Liberia</i>	Jesús Bonilla	1940	Programmatic/Descriptive
<i>Obertura “Las Ruinas de Ujarrás”</i>	Julio Fonseca	1941	Overture
<i>Suite Abstracta</i>	Julio Mata	1941	Orchestral Suite
<i>Rapsodia Costarricense No. 1</i>	Alejandro Monestel	1942	Programmatic/Descriptive
<i>Rapsodia Costarricense No. 2</i>	Alejandro Monestel	1943	Programmatic/Descriptive
<i>Concierto para Piano, Op. 13</i>	Carlos Enrique Vargas	1944	Concerto
<i>Sinfonía, Op. 17</i>	Carlos Enrique Vargas	1945	Symphony
<i>Suite Latina</i>	Julio Mata	1945	Orchestral Suite
<i>Suite Piedras Preciosas</i>	Julio Mata	1945	Orchestral Suite
<i>Sinfonietta para Cuerdas</i>	Ricardo Ulloa	1946	Symphony for Strings
<i>Escenas Guanacastecas</i>	Jesús Bonilla	1946	Programmatic/Descriptive
<i>Obertura Lempira</i>	Julio Mata	ca. 1953	Overture
<i>El Sabanero</i>	Jesús Bonilla	1958	Programmatic/Descriptive
<i>Concierto para Clarinete y Orquesta</i>	Benjamín Gutiérrez	1959	Concerto
<i>Suite de Ballet</i>	Rocío Sanz	1959	Orchestral Suite
<i>Sinfonías No. 1, 2, 3</i>	Mariano Herrera	1961-63	Symphony
<i>Suite “Dulce Hogar”</i>	Alcides Prado	1963	Orchestral Suite
<i>Concierto para Violín y Orquesta</i>	Benjamín Gutiérrez	1963	Concerto
<i>Suite para Orquesta de Cuerdas</i>	Félix Mata	1964	Suite for String Orchestra
<i>Sinfonía No. 1 para Cuerdas</i>	Bernal Flores	1964	Symphony
<i>Sinfonía No. 2</i>	Bernal Flores	1966	Symphony
<i>Homenaje a Juan Santamaría</i>	Benjamín Gutiérrez	1967	Programmatic/Descriptive
<i>Poema Sinfónico “El Libertador”</i>	Julio Mata	1967	Programmatic/Descriptive
<i>Concierto Pentafónico para Clarinete</i>	Bernal Flores	1968	Concerto
<i>Suite “Tamira”</i>	Alcides Prado	1969	Orchestral Suite
<i>Variaciones Concertantes para Piano</i>	Benjamín Gutiérrez	1969	Concerto
<i>Preludio Sinfónico</i>	Benjamín Gutiérrez	1970	Programmatic/Descriptive
<i>Remembranza</i>	Alcides Prado	1971	Programmatic/Descriptive
<i>Concierto para Piano, Percusión Orquesta</i>	Bernal Flores	1973	Concerto
<i>Suite</i>	Benjamín Gutiérrez	1975	Orchestral Suite
<i>Variaciones Rítmicas</i>	Benjamín Gutiérrez	1978	Theme and variations
<i>Concierto Barroco</i>	Benjamín Gutiérrez	1976	Concerto
<i>Sinfonía Coral</i>	Benjamín Gutiérrez	1980	Choral Symphony

Table 1.1 (continued)

<i>Concierto para Flauta y Orquesta</i>	Benjamín Gutiérrez	1981	Concerto
<i>Sinfonía Coral</i>	Jesús Bonilla	1982	Choral Symphony
<i>Concierto para Viola y Orquesta</i>	Benjamín Gutiérrez	1982	Concerto
<i>Pieza para Flauta y Orquesta</i>	Ricardo Ulloa	1986	Concerto
<i>Sinfonía I</i>	Luis Diego Herra	1990	Symphony

Source: Luis Adolfo Viquez, "Romantic Symphonic Music in Costa Rica Throughout the Compositional Style of Julio Mata in His Symphonic Poem El Libertador," CODA Journal VII (June, 2014): 33-35.

Chapter II: Luis Diego Herra

Biographical Sketch

Luis Diego Herra continues to be at the forefront of the latest generation of Costa Rican composers. Born on January 23, 1952, he began his music studies at an early age. He first attended the *Conservatorio de Castella* as an art major, however it was there where he developed a true passion for music.

As a kid at the Conservatorio Castella, together with my classmates, we used to put frogs inside horns and tubas; at one time, we tried to fit head first inside a tuba we had borrowed from another student who was practicing, not because we wanted to find those batrachians, but to unravel the mystery of music. [...] When I discovered music I also realized I wanted to be a composer. I was curious to learn why certain instrument combinations sounded good. It was then when I began to write arrangements, compositions, and fiddle around with instruments; years later I discovered another part I consider to be very close to composition, which is orchestral conducting.⁵⁹

At the *Castella*, he was a trumpet student of German Alvarado and Victor Hugo Berrocal, graduating in 1969. In 1970, he entered the University of Costa Rica as a mathematics major and two years later he resumed his music education at the *Escuela de Artes Musicales*, studying orchestral conducting with Agustín Cullell and composition under the guidance of professors Dr. Bernal Flores and Benjamín Gutierrez. In 1978 he was accepted at the renowned *Conservatoire National de Région de Strasbourg* in France where he was a student of Leo Barzin and Pierre Deveraux, winning the first medal in orchestral conducting in 1982. While in France, he also attended *l'Académie Internationale d'été de Nice* and participated in advanced courses of composition and analysis with Ivo Malec and Betsy Jolas at the *Conservatoire National*

⁵⁹ Luis Diego Herra, “Luis Diego Herra: En su Caldero Mágico,” interviewed by Aurelia Dobles, *La Nación*, San José, Costa Rica, November 12, 2006. Translated by the author.

Supérieur de Musique et de Danse de Paris.⁶⁰ Upon his graduation, Herra returned to his teaching position as professor of conducting and composition at the *Escuela de Artes Musicales*. From 1995 to 1999 he was dean of the College of Fine Arts and in 2011-2012 he served as chairman of the School of Music. He is founding member of a number of professional organizations including the *Asociación de Autores y Compositores Musicales* (1993), *Asociación Una Hora de Música* (1896), as well as the *Centro de Música Contemporánea Costarricense* (1984).⁶¹

His music has been widely performed in important cities in Costa Rica and abroad, including the United States, Mexico, El Salvador, Panama, Brazil, China and Poland. He has also been recipient of many recognitions and prestigious awards.⁶²

Table 2.1 – Chronological list of awards received by Luis Diego Herra.

Year	Award	Composition	Genre
1976	Jovenes Solistas	<i>Preludio para Orquesta</i>	Orchestral
1982	Premio Ancora	<i>De la Piedra Ballet</i>	Incidental music
1982	Premio Ancora	<i>K. 509</i>	Piano
1982	Premio Ancora	<i>Trio y Percusión</i>	Chamber
1984	Premio Nacional “Aquileo Echeverría”	<i>Hálitos</i>	Brass quintet & tape
1989	Premio Música a la Democracia	<i>Canción Futura a la Paz</i>	Choral
1990	Premio Nacional “Aquileo Echeverría”	<i>Sinfonía I</i>	Orchestral
1993	Premio Nacional “Aquileo Echeverría”	<i>Cuando Llegas a mis Sueños</i>	Orchestra & chorus
1998	Premio Nacional “Aquileo Echeverría”	<i>Concierto para Marimba</i>	Concerto
1999	Premio Nacional “Aquileo Echeverría”	<i>Círculos del Tiempo</i>	Orchestral

As a conductor, Herra reorganized the *Orquesta de Cámara UCR* in 2009, he served several terms as music director of the *Orquesta Sinfónica de la Universidad de Costa Rica*, and

⁶⁰ Jorge Luis Acevedo Vargas, "Herra Rodríguez, Luis Diego," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed August 6, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46345>.

⁶¹ Luis Diego Herra, phone conversation with author, San José, Costa Rica, August 1, 2015.

⁶² Vicente, 39.

was also conductor of the *Orquesta Sinfónica Juvenil* during 1982-1983. From 1982 to 1986 he was resident conductor and interim music director of the National Symphony Orchestra. In 1986 he held a one-year appointment as visiting faculty and resident conductor of the chamber orchestra at the *Escuela Victoriano López* in San Pedro Sula, Honduras, participating at the same time in the organization of the *Orquesta Sinfónica de Honduras*. His numerous guest conducting appearances include performances with renowned orchestras such as the *Orquesta Sinfónica de Estudiantes Centroamericanos*, *Orquesta de Cámara de la UNESCO* in France, *Orquesta de Cámara del Noroeste de México*, as well as the national symphonies of Panama and El Salvador.⁶³

Herra as a Composer

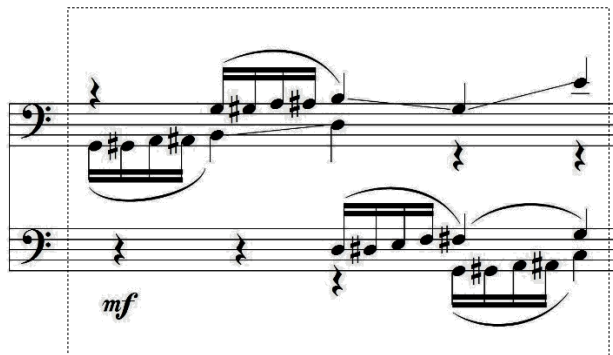
[Music] occurs when two elements are combined with each other, that is called inspiration and I call it improvisation, it is something born from pure instinct. Then I translate this improvisation into musical notation while my rational side organizes the primitive part. In other words, it is a balance between instinct and reason.⁶⁴

In a post-modern language, the music of Luis Diego Herra reveals an ingenious amalgamation of conventional forms and traditional harmonies with elements of Latin American popular music. His works can be divided into three distinct categories and two compositional periods; the first category includes solo pieces and music for chamber ensembles, the second are his orchestral, choral and band compositions, and the third group contains his music for the stage.

⁶³ Luis Diego Herra, emailed to author, San José, Costa Rica, August 6, 2015.

⁶⁴ Herra, "Luis Diego Herra: En su Caldero Mágico." Translated by the author.

Musicologist Ekaterina Chatski⁶⁵ defines Herra's first compositional period as a time of great experimentation, characterized by the use of cutting edge practices that were in vogue during the decades of the 1970s and 1980s, including principles of sound mass, aleatoric music, and extended instrumental techniques.⁶⁶ During this time, Herra oftentimes employed graphic notation to represent music through the use of visual symbols in supplement to the traditional notation. One of the most representative pieces belonging to this early period is *Cuadros para Orquesta*, commissioned in 1978 by Gerard Brown and the *Orquesta Sinfónica Juvenil*. Among its many elements, the piece features unmetered aleatoric fragments that are notated within boxes, these are played as many times as indicated by the composer. Due to the absence of a traditional time meter, the work is indicated by seconds, making its total length entirely variable (Ex. 2.1).



Ex. 2.1 – Herra, *Cuadros para Orquesta*, page 4.

⁶⁵ María Clara Vargas, et al., *Música Académica*, 147-156.

⁶⁶ Sound mass is a technique where timbre (color) takes precedence over an intervallic structure. Aleatoric music proposes an indeterminate notation where some elements of the composition are left to the creative interpretation of the performer. Extended instrumental techniques refers to use of unconventional methods to obtain achieve sounds or timbres on traditional instruments. For further reading refer to: Stefan Kostka, *Materials and Techniques of Twentieth Century Music*, (New Jersey: Prentice Hall, 1990), 231-250.

In some instances, Herra utilized traditional notation for some of the aleatoric fragments as noted in Example 6, while other times he used various types of undetermined notation for episodes of sound mass (Ex. 2.2).

The image shows a musical score for five staves. The left side features traditional notation with notes and rests, starting with a dynamic of *p*. A large, stylized graphic of a face with a wide smile is positioned to the left of the staves. The right side of the score shows the same five staves with sound mass notation, represented by thick black horizontal bars. Above each bar, the dynamics *cresc.* and *sfp* are indicated. A large, stylized graphic of a face with a wide smile is also positioned to the right of the staves.

Ex. 2.2 – Herra, *Cuadros para Orquesta*, page 1.

One example of extended instrumental techniques employed by Herra may be found before rehearsal letter D where he inserted a *glissando ad libitum* to be played on the low timpani (Ex. 2.3).

The image shows a musical score for three instruments: Timpani, Snare drum, and Bass drum. The Timpani part features a *gliss. ad lib.* (glissando ad libitum) marked with a wavy line. The dynamics for the Timpani are *ppp*, *p*, *mf*, *f*, and *fff*. The Snare drum and Bass drum parts both start with a dynamic of *pp* and follow a *cresc.* (crescendo) pattern, reaching dynamics of *f* and *fff*.

Ex. 2.3 – Herra, *Cuadros para Orquesta*, rehearsal letter D.

In addition to the multiple aleatoric segments and sound mass effects, it is also possible to observe several modal polyphonic sections that are constructed on intervallic configurations. In

By the 1980s and after some self-examination, he decided to proceed in a different direction by refocusing the style and the language of his compositions and also by bearing in mind his target audience and those who would perform his music. His works become less experimental as he embarked on a quest for new ways of transforming and enhancing traditional structures that include the ternary and sonata forms as well as the rondo, all while infusing them with a true Latin American flair.⁶⁷ Two of his main trademarks during this period are the use of extended melodies and the incorporation of syncopated and clave⁶⁸ rhythmic patterns.

⁶⁷ Luis Diego Herra, interviewed by Ekaterina Chatski, San José, Costa Rica, April 1, 2011.

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then continues a series of transitional modulations, starting with G minor, traveling to G major, C minor, G minor, and ending with G major until the main theme in C minor is reached in m. 72.

The musical score is divided into three systems. The first system (measures 39-54) features a complex rhythmic pattern in the percussion and harp, with dynamic markings like *p*, *mf*, and *f*. The second system (measures 55-64) features a "Spelled dominant chord" in the percussion, with a "rallent." marking. The third system (measures 65-74) includes a "A tempo" marking and continues the musical development with various dynamics and articulations.

Ex. 2.5 – Herra, *Sinfonía I*, mvt. 1, mm. 39-54.

For his cadences, especially in slow lyrical themes, Herra often elects to disassociate the harmonic tempo by allowing independence of movement to both the harmony and to the cadential pulse, in this case, while the harmony reaches a resting point the rhythmic activity extends even further until reaching the very last beat of the measure (Ex. 2.6).



Ex. 2.6 – Herra, *Sueños de Invierno para Violín, Fagot y Piano*, mm. 231-233.

On the other hand, for cadences in fast moving music, he tends to pair swift melodic lines with an incessant repetition of the dominant chord until it finally arrives to the tonic (Ex. 2.7).

This musical score excerpt shows a cadence in Herra's 'Sinfonía I, mvt. 4' (mm. 246-255). It features five staves: Violin I (top), Violin II, Viola, Violoncello (Vc), and Double Bass (Bss). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by fast, melodic lines in the upper strings (Violin I, Violin II, and Viola) and a steady, rhythmic accompaniment in the lower strings (Vc and Bss). The cadence is marked by a final, sustained chord in the lower strings.

Ex. 2.7 – Herra, *Sinfonía I*, mvt. 4, mm. 246-255.

In conclusion, the following is an observation by Herra himself in regard to his own creative process:

When the process of creation moves forward, the piece comes alive and thus the struggle between the creator and his work begins, this because the piece is asking how it should end. For me this is the most difficult part of the artistic creation, when the work comes to life and dominates over its creator. It is the hardest and most fascinating, the most fascinating and most exhausting. It is a very tough internal struggle: sometimes I want to add something but it doesn't fit with the piece. During this process one begins to realize that in fact, the most challenging thing is to write the endings.⁶⁹

Symphony I (1990)

Commissioned by the National Symphony Orchestra, the *Sinfonía I* by Luis Diego Herra is without a doubt, an important turning point in the development of the Costa Rican orchestral music. Premiered on August 9, 1990 by the National Symphony Orchestra under the direction of Agustín Cullell (b. 1928) the Symphony is one of the only three large-scale symphonies written in the country in forty-five years. The *Sinfonía I* is one of Herra's earliest works of his second compositional period; according to the composer, his Symphony is based not only on the idea of infusing European forms with a Latin American feel but also on a mathematical concept:

If we take apart Latin American popular music, we will find that it is based on combinations of quarter notes and eighth notes, these combinations extend for eight beats thus generating syncopations and sinuous movements in the European musical language, possibly caused by the influence of the indigenous ancestral music. It is the same principle if we think in terms of science and mathematics (or computer language) which are the basis for everything, where off is represented by 0 and on by 1. In the same way, a quarter note would represent 0 and the eighth note would be 1. Thus, my symphony is formed under this very same concept.⁷⁰

⁶⁹ Herra, "Luis Diego Herra: En su Caldero Mágico." Translated by the author.

⁷⁰ Luis Diego Herra, emailed to author, San José, Costa Rica, December 30, 2014.

Unfortunately and for undisclosed reasons, the original manuscript of the piece is no longer available, the only version that exists as of today is a handwritten edition done by copyist Fulvio Villalobos, published in 1991 by the College of Liberal Arts of the University of Costa Rica in the fifteen issue of the *Revista Cañina*.⁷¹ An opus number is not provided in any of the cited documents.

After its premiere, Herra's Symphony was recorded by the National Symphony Orchestra in 1994 with Irwin Hoffman conducting. It has been performed by the National Symphony in several other occasions and it has also been programmed by other orchestras in Costa Rica including the *Orquesta Sinfónica Centroamericana* and the UCR Symphony Orchestra. Internationally, the work was premiered in the United States in October 2014 by the Powder River Symphony Orchestra and in Brazil a month later by the *Orquestra Sinfônica de Ribeirão Preto*, both performances conducted by the author.

With his Symphony, Herra instituted a whole new approach to composition in the Costa Rican scene. For years most local composers continued to adhere to European post-Romantic models and avant-garde forms. Nicholas Slonimsky in his book *Music of Latin America* from 1945, makes a blunt observation, "Costa Rican music is a white man's music, and of all Latin American countries is the least influenced by either the Indian or the Negro culture."⁷²

In contrast, the *Sinfonía I* is the product of Herra's personal interest in seeking rhythms with Latin American roots. Even though many may consider the symphony as an antiquated genre, he recognizes it as a very strong, well-developed form with more than three-hundred years

⁷¹ Luis Diego Herra, "Sinfonía No. 1," *Revista Cañina. Revista de Artes y Letras de la Universidad de Costa Rica* 15, (San José: Universidad de Costa Rica, 1991).

⁷² Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Crowell Co., 1945), 173.

in the making that allows for endless possibilities. His intent therefore, was to insert into the traditional structure of the symphony, a natural environment and popular rhythms.⁷³

The Symphony follows the standard four-movement structure of the symphony form of the Romantic era: a first movement *Allegro* is followed by a slow second movement *Largo-andante moderato*, then a third movement *Andante-Allegro moderato* and a final movement *Allegro*. It is orchestrated for a fairly large ensemble, calling for piccolo, two flutes, two oboes, English horn, two clarinets in B-flat, bass clarinet, alto saxophone, baritone saxophone, two bassoons, contrabassoon, four horns in F, four trumpets in B-flat, three trombones, tuba, harp, timpani, percussion and strings. The substantial percussion section is divided among six players and it includes timpani, two snare drums, two bass drums, rototoms, tenor drums, congas, temple blocks, woodblocks, crash cymbals, two suspended cymbals, two tamtams, glockenspiel, xylophone, and vibraphone. Despite its Latin American feel, the structure of each movement adheres to a rather conventional format where the first movement is in sonata-form, followed by a five-part symmetrical rondo in the second movement, then a sonata-rondo (ABA) third movement and last, also a fast sonata-rondo form in the last movement.

According to Herra, the Symphony responds to a rhythmical development of a series of variations over various thematic ideas that are aimed to bring to mind memories, experiences, as well as deep feelings and emotions. He took his inspiration from the unmistakable sound of the bass of the music often played in saloons and ballrooms in small country towns when heard from the distance. He further explains, he worked on the piece at various locations, including the beach and in several farms in the countryside, away from the all the noise of the big city:

⁷³ Marco Bermúdez, “Preparan Sinfonía Nacional” La Nación, July 13, 1990. Accessed July 27, 2014. <http://news.google.com/newspapers?id=YK8tAAAAIBAJ&sjid=BYMFAAAAIBAJ&pg=1275%2C648718>

When listening to the music, there are thoughts that will come to mind, such as being in Guanacaste⁷⁴ for instance; however, it is not an ecological piece that aims to reproduce the sounds of the jungle, or a series of Costa Rica rhythms of marimba and guitar. It's rather spiritual, an emotional relationship with nature, it does not mimic sounds. I used to write very rational and dissonant but now I simplify my [musical] language and do not rationalize anything.⁷⁵

Commenting about the relevance of Herra's Symphony, composer Marvin Camacho considers that the piece not only opened the doors to an innovative model in composition in Costa Rica but it also broadened the possibilities for instrumental combinations, thus generating a new palette of sound textures that have greatly contributed to the advancement of the orchestral concept in the country.⁷⁶

In conclusion, the following is an observation by Mario Solera from 1996, regarding the new direction in compositional style and the departure from the traditional European musical forms been gradually adopted by many Costa Rican composers including Herra:

Fortunately there are always crazy people, and a few of those are around here now, some of us that have shown an interest for such musical tradition, that have started to listen to other types of things, and although we don't belong to that generation, in some ways we now realized that there used to exist a whole process that was unfolding, that we did not get to elaborate a musical language but that it is now in the making, and that maybe in the next hundred years, if we keep it up and if people pay attention to us, we can convince individuals to continue composing in that direction. [...] some other composers have already set themselves apart; it comes to mind some works by Alejandro Cardona, Luis Diego Herra (who is changing after having written things quite European upon his return) and some others. So I think the mentality is changing.⁷⁷

⁷⁴ Guanacaste is a province of Costa Rica located in the Pacific Northwest, it is considered to be the most important folklore region in the country.

⁷⁵ Bermúdez.

⁷⁶ Marvin Camacho, emailed to author, San José, Costa Rica, August 8, 2015.

⁷⁷ Mario Solera, "Es necesario crear un lenguaje musical costarricense," *Suplemento Cultural* no. 34 (May 1996): 1, accessed August 10, 2015, http://www.icat.una.ac.cr/suplemento_cultural/index.php/en/articulos/161-suplemento-034mayo1996/130-es-necesario-crear-un-lenguaje-musical-costarricense-mario-solera.

Chapter III: Analytical Annotations on Luis Diego Herra's Symphony I

Formal Analysis

Movement I: Adagio-Allegro

Built upon Herra's concept of rhythmic variation, the first movement of the Symphony (*Allegro*) contains two main themes that provide the basis for the germination of several other melodic materials. The various parts of the sonata form (exposition, development and recapitulation) are easily identifiable throughout the movement and each part is divided into a number of sections.⁷⁸ The tempo for the movement is marked quarter note = 152 and its approximate duration is eight minutes. It opens with very subtle staggered unison entrances by the strings immediately establishing a pitch center of C; meanwhile, a rhythmic motif (theme A) is introduced by the temple blocks (Ex. 3.1).

The musical score for the first five measures of the first movement of Luis Diego Herra's Symphony I is shown. The score is in 4/4 time and features a rhythmic motif for temple blocks and staggered unison entrances for the strings. The percussion part (Perc. I) is marked with a piano (p) dynamic and a tempo of quarter note = 152. The strings (Vln. I, Vln. II, Vla., Vc., Bass) enter in a staggered fashion, with the first violin (Vln. I) starting on a whole note C, followed by the second violin (Vln. II) on a half note C, the viola (Vla.) on a quarter note C, the cello (Vc.) on an eighth note C, and the bass (Bass) on a sixteenth note C. The strings are marked with a piano (p) dynamic. The score includes labels for the instruments and the dynamics.

Ex. 3.1 – Herra, *Sinfonía I*, mvt. 1, mm. 1-5.

⁷⁸ For further reading on the sonata form refer to: Cone, *Music Form and Music Performance* (New York: W. W. Norton, 1968), 76-77.

In measure 9, the arrival of the first melodic theme (theme B) by the horns and trumpets in the key of C minor promptly resolves the tonal ambiguity created by the opening unison note. The descending portion of the melodic contour from this first subject will become an important generator of secondary themes throughout the entire movement. Here the melody is presented in two ways, while the horns play a sustained line, the trumpets have it in a more rhythmic fashion. Also, at this point, the timpani takes over the rhythmic pattern, starting each rhythmic capsule with the dominant of the chord while the tuba extends the C from the beginning thus providing harmonic foundation (Ex. 3.2).

The musical score for measures 9-12 of Herra's *Sinfonía I*, mvt. 1, shows the following parts and their contributions:

- Horns I-II and III-IV:** Play a sustained melodic line in C minor.
- Trumpets I-II and III-IV:** Play the same melodic theme in a more rhythmic fashion.
- Trombones I-II:** Play a sustained C.
- Baritone Trombone:** Play a sustained C.
- Tuba:** Play a sustained C.
- Timpani:** Play a rhythmic pattern starting on the dominant (F).

The score is marked with a forte (f) dynamic.

Ex. 3.2 – Herra, *Sinfonía I*, mvt. 1, mm. 9-12.

The opening rhythmic gesture briefly returns in measures 13 to 18, this time reshaped into a melodic theme (theme C) that outlines the key of G minor, followed by a reoccurrence of the thematic material of measure 9, stated now by the low brass and then repeated by the bassoons and contrabassoon (Ex. 3.3).



Ex. 3.3 – Herra, *Sinfonía I*, mvt. 1, mm. 13-14.

The third and final section of the introduction features in measure 27 a fanfare-like theme in C major in canonic form (theme D) that is derived from the first melodic motif of measure 9 (Ex. 3.4). It is not until measure 30, when the full orchestra enters, towered by an energetic contrapuntal passage of fleeting sixteenth notes by trumpets and xylophone that quickly dissolve as the exposition moves towards the development.

Ex. 3.4 – Herra, *Sinfonía I*, mvt. 1, mm. 27-30.

As above-mentioned in example 2.5, the transition material in measures 40-48 contains a pedal point on C that provides a foundation on which variations of the opening rhythmic pattern as well as the intervallic motif from measures 13-18 appear, one in diminution form (marimba, xylophone, and harp) and the other in augmentation (woodblocks).⁷⁹

⁷⁹ For further reading on motif variation refer to: Walter Piston, *Counterpoint*, (New York: W. W. Norton & Company, 1947), 103-107.

Continuing with the sonata-form plan, the development flows uninterruptedly in measure 49; after sustaining the pedal note across the bar line, cellos and basses introduce a fugato section on a new theme (theme E) that is also derived from the latter portion of the thematic material of measure 9 (Ex. 3.5). This theme travels from the tonal goal of C minor through a series of harmonic changes (G minor, G major, C minor, G minor), each one introducing a new rhythmic variation and added instrumentation, building-up tension until the incessant pounding of the dominant chord of G major finally resolves in measure 72.

Ex. 3.5 – Herra, *Sinfonía I*, mvt. 1, mm. 49-53.

The movement contains two themes of significant length. The first extended theme (theme F) is a lyrical motif in the key of C minor that is taken from the melodic fragment introduced in measure 9 and it is played by the violas and cellos starting in measure 72; here the vibraphone plays a similar gesture as in measures 13-18 providing again an outline of the tonality, while the violins perform a segmented intervallic accompaniment that serves to

embellish the walking-bass line of the double basses (Ex. 3.6). The flute adds a short interlude in measure 74 that will also reappear in variation form eight measures later at the reinstatement of the lyrical theme. At measure 80, Herra assigns the lyrical passage to the flute and oboe keeping it in the same key, while the viola and cello play a counter subject that closely follows the contour of the main melody. The arpeggiated pattern of the vibraphone is assigned to the harp.



Ex. 3.6 – Herra, *Sinfonía I*, mvt. 1, mm. 72-79.

A short rhythmic bridge in measures 87-89 and 100-102, frame a two-part syncopated variation (theme G) with an upper line in charge of the oboe and xylophone, and the lower line by the bassoon and marimba. Meanwhile, the vibraphone provides the *clave* rhythm in an alternating 3+3+2 / 2+2+2+2 pattern (Ex. 3.7)

Ex. 3.7 – Herra, *Sinfonía I*, mvt. 1, mm. 90-96.

The second extended theme (theme H) appears in measure 103 in charge of the violins and played in octaves. Unlike earlier motifs, the melodic material in this instance has not been previously heard anywhere in the exposition. While lyrical, its style is rather declamatory, accompanied by an ostinato figure of eight notes in the violas and woodwinds that are grouped

also in *clave* form of 3+3+2 and outlined by the bass line. Here, the conga rhythm adds a swaying Caribbean feel to the theme (Ex. 3.8). In measure 112, the motif is repeated in overlapping entrances by the trumpet, tuba, and trombone then last by the bassoons and contrabassoon.

The image displays a musical score for five instruments: Congas, Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vc/Bss). The score is written in common time (C) and features a key signature of one sharp (F#). The Congas part is marked with a 'c' time signature and uses a series of 'x' and 'o' symbols to represent rhythmic patterns. The Vln. I and Vln. 2 parts are marked with a 'c' time signature and feature a 'f' (forte) dynamic. The Vla. part is marked with a 'c' time signature and features a 'mf' (mezzo-forte) dynamic. The Vc/Bss part is marked with a 'c' time signature and features a 'mf' (mezzo-forte) dynamic. The score shows four measures of music, with the first measure containing a 'c' time signature and the subsequent measures containing a 'c' time signature.

Ex. 3.8 – Herra, *Sinfonía I*, mvt. 1, mm. 103-106.

Following the second theme, a transition of six measures of great rhythmic potency leads the movement into its recapitulation that starts in measure 131. With only a slight differences, most sections tend to reoccur unchanged for the most part. The opening staggered unison entrances return but this time they are accompanied by a tamtam roll, serving as foundation to the cascading motif in measure 135 that is taken from theme E in measure 49, ending with the return of the fanfare-like fragment in C major (theme B) of measure 9 by horns and trumpets and a more rhythmically elaborated timpani part. In measure 143, the cascading material (theme E) is heard again over a new variation of the theme C from measure 13 of the exposition. At measure 149, theme B from the exposition is again presented in the same format as before, first by the low brass and then followed by the bass clarinet, bassoons, and

contrabassoon, together with the opening rhythmic pattern (theme A) by the glockenspiel, marimba, and vibraphone.

Measures 157-164 are a mirror image of the material from mm. 27-32 in the exposition where theme D is recalled, however the sixteenth note gesture first heard in measure 31 only appears this time in the trumpets. (Ex. 3.9).

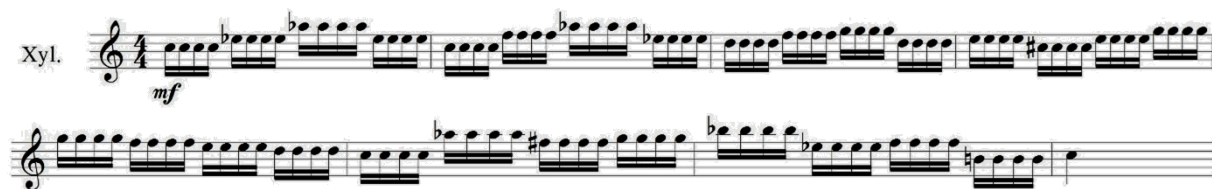


Ex. 3.9 – Herra, *Sinfonía I*, mvt. 1, mm. 161-162.

This series of sixteenth notes will serve once again as closing material, this time for the first part of the recapitulation. The bridge to the second part is a replica of measures 40-48, however the rhythmic diminution variation of theme C only returns this time in the marimba and xylophone while the harp only plays just a portion of it. The woodblocks variation of theme A that previously appeared in measures 42-47 is omitted.

The second part of the recapitulation commences in the same manner of the development, although this time there is a separation between the fermata and the restatement of theme E. The theme reappears now as fortissimo and the subsequent variations move again through identical harmonic modulations as it previously did in measures 49-68, arriving to the same three-measure climatic moment with a slight reduction in the rhythmic intensity of the brass instruments than in measures 69-71.

The first extended theme (theme F) is heard once again unaltered in measures 202-216, similarly, the accompaniment remains unchanged except for the addition of a countersubject in the xylophone for the first eight measures of the theme (Ex. 3.10).



Ex. 3.10 – Herra, *Sinfonía I*, mvt. 1, mm. 202-209.

The two-part syncopated variation (theme G) returns in the same fashion, along with the enclosing rhythmic episodes of measures 87-89 and 100-102, including the vibraphone *clave* rhythm (Ex. 3.7). As it did in the development, the second extended theme (theme H) continues after this short episode in measure 233 and it is presented in the same unmodified format.

The same closing material used in measures 125-130 to move between the development and the recapitulation is employed again to transition into the Coda (Ex. 3.11).

Ex. 3.11 shows a musical score for four parts: Hns 1-2, Hns 3-4, Tpt 1-2, and Tpt 3-4 in 4/4 time, measures 255-260. Each part has a melodic line with various accidentals. The dynamic markings are *f* (forte) and *ff* (fortissimo), with a *cresc.* (crescendo) marking between the two. The parts are arranged in four staves, with the first two staves for horns and the last two for trumpets.

Ex. 3.11 – Herra, *Sinfonía I*, mvt. 1, mm. 255-260.

The movement concludes with an outburst of energy; at the Coda three thematic sources converge in various layers at once: theme B appears in charge of the contrabassoon, cellos and basses, theme C is played by horns and trombones in unison, and the sixteenth note melodic

contour of the last portion of theme D is given to the flutes, oboes, and trumpets. Fiery tremolos in the woodwinds and incessant repeated sixteenth notes in the upper strings accompany these three motifs, with the C major chord heard five times at the end.

Ex. 3.11 – Herra, *Sinfonía I*, mvt. 1, mm. 261-264.

Using the same analytical chart model developed by Earl More and Theodore Heger in their book *The Symphony and the Symphonic Poem*,⁸⁰ the structural outline and main thematic materials of the first movement may be observed in Table 3.1.

Table 3.1 - Structure of Herra's Symphony, Movement I

EXPOSITION	Sectional	I	1	(1) Commencing with a rhythmic sequence by temple blocks over quiet staggered entrances in crescendo.	
		II	9	(2) Fanfare-like theme by horns and trumpets. Timpani continues rhythmic sequence (1).	
			13	(3) Vibraphone melodic variation of rhythmic formula (1) heard over staggered entrances by woodwinds.	
		III	19	Both rhythmic sequences appear together by marimba (1) and glockenspiel (3). The Fanfare-like theme of (2) by trombone and tuba is repeated by bassoons and contrabassoon.	
		IV	27	(4) Fanfare by horns and trombones in canon.	
			31	(5) Swift passage in trumpets and xylophone, repeated by horns and strings.	
			40	(3) Variation in rhythmic diminution by marimba, xylophone, harp over pedal tone C.	

⁸⁰ For further reading on analytical and descriptive chart models refer to: Earl V. More and Theodore E. Heger, *The Symphony and the Symphonic Poem*, (Ann Arbor: Ulrich's Books, Inc., 1974).

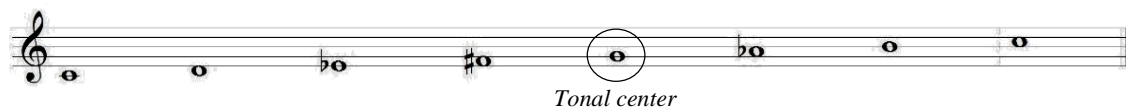
Table 3.1 (continued)

DEVELOPMENT			RECAPITULATION		
Measure	Section		Measure	Section	
	Theme	Episode		Theme	Episode
49	Theme I	I	131	Part I	I
54		II	139		II
59		I	143		III
64		II	149		IV
72	Theme II	I	153	Part II	I
80		II	157		II
87		I	161		III
90		II	170		IV
100	Theme III	I	179	Part III	I
103		II	184		II
112		III	189		III
125		IV	194		IV
131	Theme IV	I	202	Part IV	I
139		II	210		II
143		III	217		III
149		IV	220		IV
153	Theme V	I	230	Part V	I
157		II	233		II
161		III	242		III
166		IV	255		IV
170	Theme VI	I	261	CODA	I
179		II			II
184		III			III
189		IV			IV

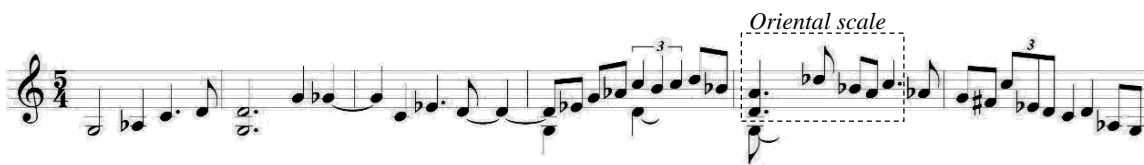
Movement II: Largo-Andante moderato

The second movement, *Largo-Andante moderato* is indicated quarter note = 80 with an approximate length of about twelve minutes. It is constructed in a symmetrical five-part rondo form (ABCBA) where each of the parts is comprised by a theme and a subsequent variation. The size of the orchestra is drastically reduced to just piccolo, flute, oboe, English horn, alto saxophone, clarinet, bassoon, contrabassoon, two horns, two trumpets, two trombones, harp, percussion (wind chimes, triangle, suspended cymbal) and strings.

In the first section or principal theme, Herra employed the C Hungarian minor scale also known as “Gypsy” with G as the tonal center (Ex. 3.12), thus creating an exotic melody in 5/4 quintuple meter of a rather melancholic flair. The opening theme is first heard by the solo violin (Ex. 3.13).



Ex. 3.12 – C Hungarian minor scale



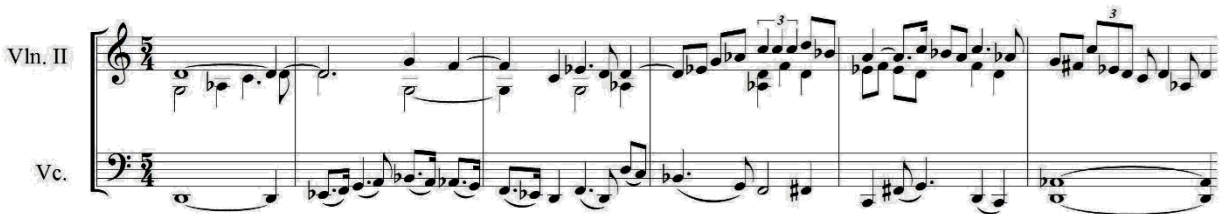
Ex. 3.13 – Herra, *Sinfonía I*, mvt. 2, mm. 1-6.

In order to maintain a sense of tonality, in the C Hungarian minor mode several scale degrees are emphasized in order to provide tonal support: the submediant and mediant (A, E-flat) and also the scale steps that outline the tritone (C, F-sharp).⁸¹ Furthermore, the melody begins its

⁸¹ Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*, (New York: W. W. Norton & Company, Inc., 1961), 248-249.

descending line using the oriental scale which is the reflective version of the Hungarian scale (measure 5), followed by a retrograde pitch order of the opening measure.

In measures 8-13, the solo melody is harmonized in a three-part counterpoint, with the two upper voices assigned to the second violin in double stops and the lower part to the cello (Ex. 3.14). Continuing with the variation concept, the voicing of the contrapuntal treatment is divided and arranged once more, crisscrossing the string sections with the counter theme largely delegated to the double basses.



Ex. 3.14 – Herra, *Sinfonía I*, mvt. 2, mm. 8-13.

The principal theme section closes with a sustained chord by the strings that uses the first four notes of the opening solo line (C, D, G, A-flat), meanwhile the harp and percussion (triangle, wind chimes, and suspended cymbal) serve to complement its Turkish flair;⁸² all while a fraction of the opening melodic gesture is heard once more far away in the distance.

The first subordinated theme starts with a pensive new melody that is stated twice, first traveling from the initial C Hungarian mode through a sequential modulation (C minor, F minor, B-flat major, E-flat major) and in the second time with an extended harmonic embellishment (C

⁸² Musical ‘Turkish’ refer to the use of percussion instruments such as triangle and cymbals combined with characteristic methods of writing such as repeated notes, scale runs, striking interval leaps, and simple harmonies. Michael Pirker, "Janissary music," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 20, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14133>.

major, f minor, D major, G minor, E major, a minor, d minor, G major) and a cadential embellishment in the melody (Ex. 3.15).

(measures 23-30)

Sub-theme (1st time)

Cm7 Fm7 B_bM E_bM⁷

(measures 31-39)

Sub-theme (2nd time)

CMm^{add9} Fm⁷ DMm⁷ Gm

EM⁷ Am Dm GM

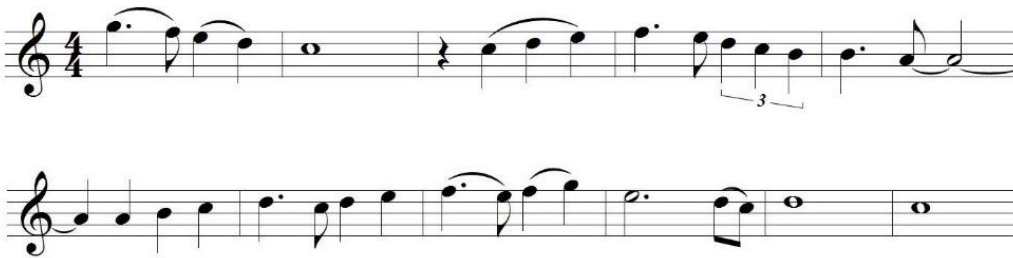
Ex. 3.15 – Herra, *Sinfonía I*, mvt. 2, mm. 23-39.

In measure 40 the movement finally arrives to C major and a new secondary sub-theme appears in charge of the horns; this theme is repeated five measures later in canon form by the trumpets and trombones (Ex. 3.16). The strings continue their portato eight note accompaniment throughout until arriving to a four-measure transition (measures 50-53) featuring a flowing arpeggiated C major pattern in the same string section that seamlessly moves into the next section.

Ex. 3.16 – Herra, *Sinfonía I*, mvt. 2, mm. 40-44.

Together with the opening section, the second subordinated theme may be considered the backbone of the entire movement. Despite its infrequent use as a regular instrument in a symphony orchestra setting, Herra chose the alto saxophone to carry the main subject; a heartfelt

ballade full of emotion and intense climaxes over an unassuming harmonic accompaniment by the strings (Ex. 3.17). As in most examples of this genre, the ballade's character tends to be relatively indefinite and variable, the theme adheres to a rather unrestricted organic evolution that is not bound by traditional musical guidelines; furthermore, its asymmetrical phrases are the result of the composer's intent to freely deliver his ideal narrative.⁸³



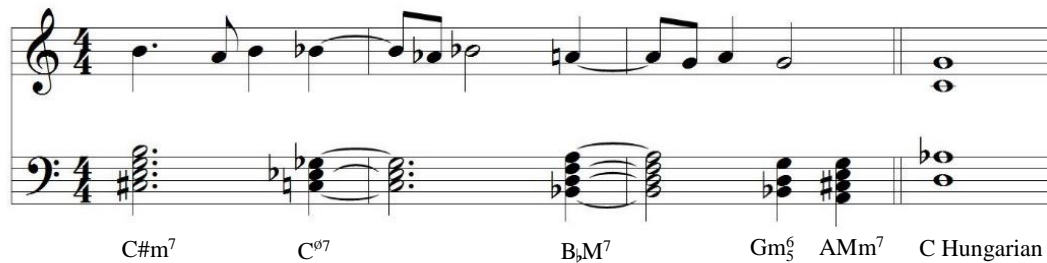
Ex. 3.17 – Herra, *Sinfonía I*, mvt. 2, mm. 54-64.

In measure 65 the bassoon assumes the melodic subject in a somewhat shortened version while the flute and saxophone deceptively perform false entries on the theme. The variation to the ballade theme commences seven measures later, also repeating the same kind of false entry format, this time by the flute and bassoon. Here, the melody is taken once again by the saxophone and it is now inconspicuously embellished through a number of rhythmic modifications, all while a new countersubject is heard in the first violins.

The return to the first subordinated theme section in measure 86 occurs almost imperceptible and without the use of any substantial transitioning material, except the appearance of the harp that serves to highlight a three-measure modulation, directing the movement back to its home tonality of C Hungarian minor (Ex. 3.18). This restatement of the

⁸³ Percy Goetschius, *Homophonic Forms of Musical Composition*, (New York: Edwin F. Kalmus, 1926), 229.

first subordinated theme happens with several modifications from its original statement. In addition to the sub-theme, the ballade's thematic idea reemerges once more to create a dialogue between the English horn and the saxophone. After a shorter but more rhythmically active variation of the first sub-theme, the secondary sub-theme material returns unchanged.







Ex. 3.18 – Herra, *Sinfonía I*, mvt. 2, mm. 83-85.

Before arriving back at the principal theme, Herra created a final extended transition between measures 112 and 118 that is basically the joining of two previous connecting sections, first the material from measures 50-53 followed by a reversed version of the bridge in measures 21-23, concluding with the Turkish effect by the harp and percussion of measure 24.

In order to conclude the symmetrical rondo concept of the whole movement, the principal theme in measure 119 begins also in a reversed format. The polyphonic texture of the primary theme now returns, this time the first violin in charge of the two upper voices and the string bass at the bottom. A recurrence of the arpeggiated harp gesture leads to a final fragment of the primary theme in canon form by the violin and double bass, fading away as the movement's tonal center is proven once more by an evanescent arpeggio in G minor.

The structure and thematic material of the second movement are outlined in table 3.2.

Table 3.2 - Structure of Herra's Symphony I, Movement II

PRINCIPAL THEME	Theme	I	1	(1)	Melancholic primary theme introduced by the solo violin. G minor.	(1a)	
		II	8		Three-part harmonized repetition of primary theme (1) this time by violin II and cello.		
	Variation I	Pt. I	14	(2)	Repeat of primary theme by tutti violin I and previous harmonization by violin II. String bass plays the countermelody.		
		Part II	21	(1a)	Closing material and transition to secondary theme. Raising thematic gesture derived from the primary theme is heard in the distance by the solo horn.		
SUBORDINATED THEME	2nd Theme	Pt. I	24	(3)	Pensive first sub-theme introduced by the English horn, oboe, and violin I over sustained tones in the strings.	(2)	
		Pt. II	31		Variation of same sub-theme (3) with added clarinet. Pulsating quarter note pattern in the strings serve as modulation to a new theme.		
	Variation II	Pt. I	40	(4)	Second sub-theme by the horns accompanied by portato eight note accompaniment in the strings. C major.		
		Pt. II	45		Repeat of second sub-theme (4) in canon by trumpets and trombones. Strings continue with the eight note accompaniment.		
			50		Closing and transition, arpeggiated material.		
			54	(5)	Alto saxophone plays amorous secondary theme. Strings perform arpeggiated accompaniment outlining the key of C major		
SUB. THEME II	3rd Theme	Pt. I	54		Bassoon restates secondary theme (5) with staggered false entrances of the subject by the alto saxophone and flute. String accompaniment remains unmodified.	(4)	
		Pt. II	65		Embellishment of secondary theme (5) by alto saxophone with a counter-melody by violin I. Arpeggiated accompaniment continues.		
	Var. III	Pt. III	72		Reappearance of first sub-theme again by the English horn alternating with remnants of the secondary theme (5) by alto saxophone.		
	2nd Theme	Pt. I	86	(3)	Variation of first sub-theme (3) over pulsating quarter note pattern in the strings.		
SUB. THEME I	2nd Theme	II	97		Repeat of mm. 40-49.	(5)	
		I	102	(4)	Extended closing section combining material from mm. 21-23 and 50-53.		
	Var. IV	I	112		Three-part harmonized version of primary theme by violin I and double bass.		
		II	126		Final statement of the primary theme (1) in two-part form by violin II and double bass. Cadential harp arpeggiation in G minor.		
P. THEME	Coda	I	119	(1)	Three-part harmonized version of primary theme by violin I and double bass.		
		II	126		Final statement of the primary theme (1) in two-part form by violin II and double bass. Cadential harp arpeggiation in G minor.		

Movement III: Andante-Allegro moderato

The third movement of the symphony is a sonata rondo form with a striking *Andante* four-part introduction of great sonority. With a tempo of quarter note = 80, it opens with the

horns softly playing a chorale-like unison F in octaves, interrupted by daunting F minor chords by the entire brass section. These block chords begin to expand from F minor, to F minor⁷, and last to F minor^{6th}. In measure 13 a dotted motif is introduced by the clarinets and second violins, this pattern will later become the basis for the main thematic material in the exposition. The ethereal atmosphere created by the C suspended fourth chord (Csus4) is only disrupted by a short decelerating passage in the harp that suggests its temporary dominant function. A contrary motion gesture in measures 19-25 between low instruments, flutes and oboes, produce a momentary departure from F minor, traveling through a series of overlapping keys: D-flat major, D minor, G-flat minor, E-flat major, C minor, and C major.

Next, the second portion of the introduction features a three-part counterpoint by the brass instruments, a fanfare-like passage that despite its subjection to regular meter and rhythm, it is written in some degree of free form, with juxtaposed rapid fugal lines over sustained resonant chords, all distinctive traits of the toccata form.⁸⁴ In addition to the fanfare style of the excerpt, Herra also employed three other additional elements: swift passages that typify the improvisatory nature of the toccata, these fast runs become more agitated throughout the excerpt and they decelerate unwinding its rhythmic tension as the section moves on; second, the use of a continuous harmonic foundation that provides the basis for the improvisation; and third, he incorporates the dotted rhythmic motif introduced in measure 13 as part of the contrapuntal content (Ex. 3.19).

⁸⁴ John Caldwell. "Toccata." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed August 25, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035>.

The image displays a musical score for a section of Herra's *Sinfonía I*, measures 26-38. The score is arranged in two systems. The first system includes staves for Horns 1-2, Horns 3-4, Trumpets 1-2, Trumpets 3-4, Trombones 1-2, and Bass Trombone/Tuba. The second system continues the orchestration with additional string parts. The music is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a marcato grandioso tempo and includes various musical notations such as triplets, slurs, and dynamic markings like 'ff'.

Ex. 3.19 – Herra, *Sinfonía I*, mvt. 3, mm. 26-38.

The closing part of the introduction encompasses new material that continues the unraveling of the tension accumulated during the previous section. Here, the atmosphere turns rather grisly; the upper strings maintain an incessant tremolo while the low instruments (bass clarinet, bassoons, contrabassoon, bass trombone, tuba, cello, and string bass) engage in a marcato grandioso version of the ascending bass line from measures 19-25. As the theme moves forward, trumpets and horns play a pulsating rhythm that tends to pull back in the opposite direction by means of decreasing its rhythmic activity, contributing this way to an already intense level of stress that is going to progressively dissipate as the section transitions in the

direction of the exposition, finally ending with an imperfect cadence in the new key of E-flat major (Ex. 3.20).



Ex. 3.20 – Herra, *Sinfonía I*, mvt. 3, mm. 39-49.

The second large structural section in the movement is the exposition. Marked *Allegro moderato* (quarter note = 120), it is a ternary form (ABA) in compound meter of 6/4 with a short codetta at the end. Several factors work together to give the theme a pastoral dance feel: a lighter orchestral texture that does not include any brass or percussion instruments except for the horns, the use of the dotted motif as well as an arpeggiated accompaniment by the harp. Despite disagreements as to the types of emotional characteristics that are believed to be connected to key signatures, it is well-known that very often composers carefully select certain keys for similar affectations. In the case of the E-flat major for instance, it is generally associated with heroic music that is extremely majestic and of grave and serious qualities. Due largely to its connection with Beethoven's *Eroica Symphony*, *Op. 55* and the *Emperor Concerto*, *Op. 73* that are written in this key, E-flat major is commonly seen as a bold tonality. Contrary to this notion however, Christian Schubart in his book *Ideen zu einer Aesthetik der Tonkunst* (Ideas Towards an Aesthetic of Music), talks about the key of E-flat major as the one of love, of devotion, and of

intimate conversation with God, a concept that appears to describe more accurately the unsullied nature of Herra's thematic material.⁸⁵

The first section of the exposition contains a ten-measure asymmetrical period that is repeated; the second time, flute, oboe and clarinet join the strings performing small fragments of the main melody, adding color and dimension to the texture (Ex. 3.21).

The musical score for Ex. 3.21 is for five instruments: Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc). The tempo is 'Allegro moderato' and the key signature has two flats. The harp part is marked 'p' and 'cresc.'. The violin parts are marked 'p' and 'cresc.'. The viola part is marked 'p' and 'cresc.', with 'div.' and 'unis.' markings. The cello part is marked 'p' and 'cresc.'. The bass part is marked 'p' and 'cresc.'.

Ex. 3.21 – Herra, *Sinfonía I*, mvt. 3, mm. 50-59.

The B section of the exposition is a six-measure phrase that is also repeated, the dotted motif receives a new contrapuntal treatment and it is combined with a three-layer polyrhythmic design that pushes this mid-section to its climatic peak (Ex. 3.22).

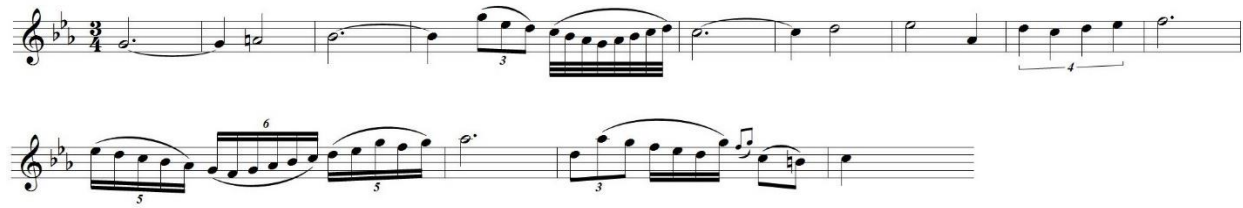
⁸⁵ Christian Schubart, *Ideen zu einer Aesthetik der Tonkunst*, Stuttgart: Scheible, 1806, quoted in Rita Steblin, *A History of Key Characteristics in the 18th and Early 19th Centuries* (Ann Arbor: UMI Research Press, 1983), 133.

Ex. 3.22 – Herra, *Sinfonía I*, mvt. 3, mm. 74-75.

Two measures containing a similar polyrhythmic scheme serve to bridge the return of a shortened version of the A section, quickly followed by a codetta performed by the wind instruments.

Indicated as *Meno mosso* (quarter note = 80), the development contains another lyrical moment similar to the previous ballade of the second movement, though this time it is a short serene melody in strophic form (AA¹). The section starts with three measures of introduction by the harp and the pizzicato strings in staggered entrances in the key of C minor. Following, the horn initiates the theme that is completed by the clarinet and the oboe (Ex. 3.23). Meanwhile, the harmonic rhythm moves calmly through a series of minor seventh chords: C minor⁷, A minor⁷, F minor⁷, B minor⁷. In measure 109 the material (A¹) returns now as a continuous melody by the alto saxophone with only a few small embellishing changes and all the string sections are divided pizzicato/arco in order to provide a fuller second version of the accompaniment. The section

maintains its symmetrical proportions by using once more a three-measure arpeggiated event for the closing before continuing with the recapitulation.



Ex. 3.23 – Herra, *Sinfonía I*, mvt. 3, mm. 97-107.

In the recapitulation, Herra chooses to restate the material from the first forty measures of the exposition (mm. 50-89) without any significant modifications. In measure 164 however, the main subject is presented one final time by the full orchestra, emphasizing the relative major key of E-flat major; brass is added with sustained notes as harmonic support and upper wind instruments duplicating the violins; in the same fashion, bass clarinet, bassoons and contrabassoon join with the cellos and basses.

The Coda occurs in measure 175 in two small sections; first, the winds play cascading E-flat major scale passages over a pedal point also on E-flat by the strings that fades in the distance, then in the second section, flutes and clarinets play a series of overlapping chords: E-flat minor, F# minor (spelled enharmonically), E minor, and E major⁷, until stealthily reaching the A major⁷ chord which serves as pivot for the final movement *Allegro*.

The structure of the third movement and a summary of the principal themes are diagrammed in table 3.3.

Table 3.3 - Structure of Herra's Symphony I, Movement III

INTRODUCTION	Sectional	I	1	(1) Horns play solemn unison entrance in octaves interrupted by tutti brass F minor chords.	
		II	13	(2) A dotted motif is heard over the Csus4 tonality, outlined by the harp.	
		III	19	(3) Modulating contrary motion theme between low instruments and oboes/flutes	
		IV	26	(4) Three-part counterpoint by the brass. Use of dotted motif (2), ascending swift passages (4a), over sustained tones (4b).	
			39	(5) Return of the lower ascending line from (3) this time marcato. Trumpets play pulsating rhythm that gradually diminishes its activity.	
EXPOSITION	Sectional	I	50	(6) Pastoral theme in 6/4 meter using the dotted motif (2) for the melody. E-flat major.	
			60	Repeat of (6) mm. 50-59 added flute, oboe, clarinet to melodic line for color.	
		II	70	(7) Variation of dotted motif (2) and three-layer polyrhythm.	
			76	Repeat of (7) mm. 70-75.	
			70	Variation of dotted motif (2) and three-layer polyrhythm. Climatic section.	
			82	Climax. Transition to the return of (6).	
		I	84	Return of section I, condensed version of (6).	
		C	90	Codetta. Irregular use of dotted motif (2).	
DEVELOPMENT	Strophic	Int	94	Introduction. Pizzicato strings and harp outline C minor key.	
		A	97	(8) Lyrical melody by horn, clarinet, oboe. Strings and harp continue arpeggiated accompaniment.	
		A'	109	Repeat of mm. 97-108. Alto saxophone plays melody (8). Divided strings pizz/arco in accompaniment.	
		C.	121	Closing. Harp and strings arpeggiation. Vibraphone outlines C minor key.	
		I	124	(6) Repeat of mm. 50-59. E-flat major.	
RECAPITULATION	Sectional	II	134	Repeat of mm. 60-69.	
		I	144	(7) Repeat of mm. 70-75.	
		II	150	Repeat of mm. 76-79.	
			156	Repeat of mm. 82-83.	
			158	Repeat of mm. 84-89.	
		I	162	(6) Tutti orchestra plays pastoral theme (6) fortissimo. E-flat major. Brass plays sustained notes for harmonic foundation.	
Coda	Sectional	I	175	E-flat pedal point. Cascading E-flat major scales by the winds.	
		II	179	Overlapping chords by flutes and clarinets. A major ⁷ chord serves as pivot to movement IV.	

Movement IV: Allegro

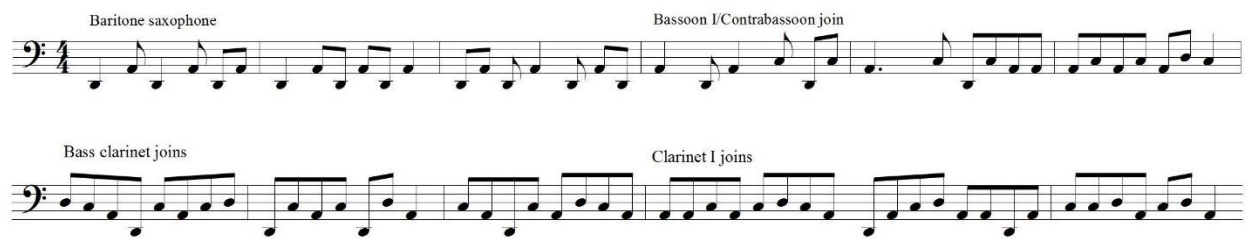
Connected to the previous movement by a pivot A major⁷ chord, the final *Allegro* is a highly driven sonata-rondo form with a tempo marking of quarter note = 184 and an approximate duration of 7 minutes. The various sections throughout the movement are divided by reoccurring rhythmic refrains of colossal intensity featuring all six percussionists.

Opening with a twenty-three measure introduction, the harp locks the tonal center of D by playing the note in various octaves before the percussion progressively joins in with expanded combinations of the clave rhythm that gradually become more vigorous (Ex. 3.24)

The image displays a musical score for a percussion ensemble and piano. The top two systems are for percussion, each with two staves. The first system includes a snare drum part with a rhythmic pattern of eighth notes and a rototom part with a similar pattern. The second system includes a snare drum part with a more complex rhythmic pattern and a tom-tom part with a similar pattern. The bottom system is for piano, with a treble and bass staff. The piano part features a driving eighth-note melody in the treble staff and a bass line in the bass staff. The tempo marking 'Allegro' is present at the beginning of each system. The dynamic marking 'pp' (pianissimo) is used for the percussion parts.

Ex. 3.24 – Herra, *Sinfonía I*, mvt. 4, mm. 1-11.

In the second part of the introduction the baritone saxophone appears, another very uncommon instrument in a standard orchestral setting. Together with the marimba, the saxophone carries a line that truly reveals Herra's concept of saloon music, driving rhythms and rich bass sonorities. Between measures 15-23, this bass line is built on three notes: tonal D and the fifth and seventh scale degrees A and C. The texture is gradually expanded by the addition of the clarinets, bass clarinet, bassoons and contrabassoon in three-measure increments (Ex. 3.25).



Ex. 3.25 – Herra, *Sinfonía I*, mvt. 4, mm. 12-23.

Before continuing with the exposition, the strings play the rhythmic clave formula 3+3+2 on an superimposed A dominant seventh suspended fourth chord ($A^7_{\text{sus}4}$) that is resolved by a similar gesture in the harp back in the tonal mode of D, thus providing harmonic movement.

The exposition launches in measure 24, bassoons and cellos assume the bass line initiated by the baritone saxophone while violas together with double basses are delegated to an irregular form of the clave rhythm. Atop, saxophone, vibraphone and violins are engaged in the main theme, one in a sustained manner and the other in a pulsating eight note fashion (Ex. 3.26).

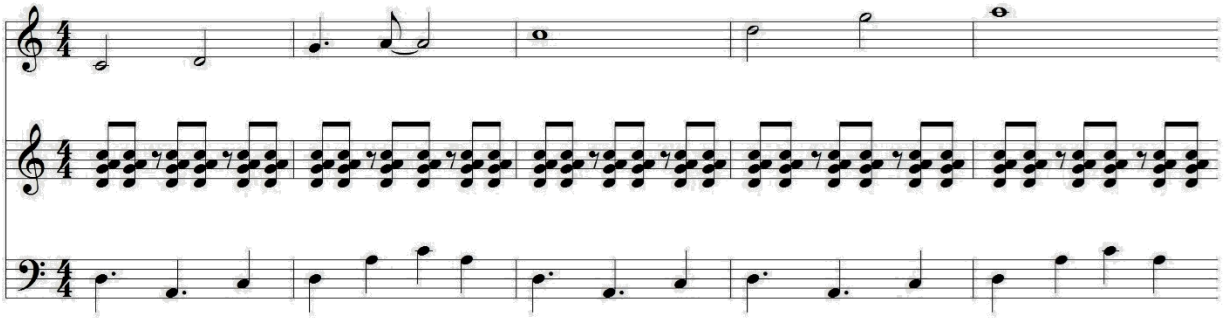
Ex. 3.26 – Herra, *Sinfonía I*, mvt. 4, mm. 24-28.

The first subordinated thematic subject of the exposition arrives at measure 38 and it is introduced by the horns and trumpet (Ex. 3.28); the marimba, xylophone and vibraphone on the other hand, restate the previous theme over a pulsating accompaniment by violins, violas and cellos, this accompaniment will later become a thematic subject; the clave rhythm is continued by the string bass.



One more appearance of the main theme by flutes and oboes conducts the material to a forceful episode that carries a distant resemblance to the unified rhythmic patterns from the first movement (mm. 88-90). Percussion becomes the main focus while the orchestra together plays the ostinato over a walking bass by the string basses. In the midst of all this, horns and trumpets

play an ascending line that results in the return of the secondary theme B (Ex. 3.29).



Ex. 3.29 – Herra, *Sinfonía I*, mvt. 4, mm. 51-55.

Measures 56 to 64 are a restatement of the first subordinated theme, initially by the flute and English horn, followed by a repeat in the violin II and viola and combined with a second subordinated theme C (Ex. 3.30).



Ex. 3.30 – Herra, *Sinfonía I*, mvt. 4, mm. 61-64.

The ostinato episode is heard again in measures 64-73. Here the entire percussion section plays a second refrain over the episodic material and within it, the marimba, vibraphone and xylophone perform three measures of the main theme (Ex. 3.31).

Timpani

ff

Marimba/Xylophone/Vibraphone

(main theme)

ff

Rototoms

ff

Snare drum

Tomtoms

Ex. 3.31 – Herra, *Sinfonía I*, mvt. 4, mm. 69-73.

Immediately, the final section of the exposition starts at measure 74. A new more tranquil secondary theme emerges again with the horn and trumpet, using the same 3+3+2 additive rhythmic formula as in the main theme. The material is extended by inserting an extra measure in 9/8 compound triple meter (Ex. 3.32).

Ex. 3.32 – Herra, *Sinfonía I*, mvt. 4, mm. 74-77.

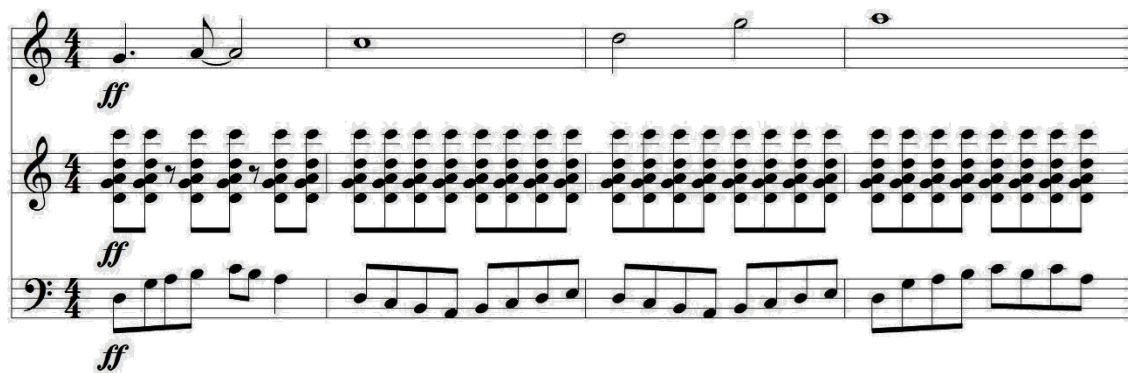
The ostinato episode returns in measure 90 as transitional material for the development. The percussion plays a third rhythmic refrain while a rootless G13 chord with the B as its functional root serves as axis to the new tonal mode of E.⁸⁶

The development opens with the main theme carried by the clarinets and violas while violins play stretto entrances on a fragment derived from the latter part of the same theme. In

⁸⁶ Rootless formations are ambiguous five-part chords without the root, these chords oftentimes borrow chordal roots from other chords in order to redefine their harmonic function. For further reading refer to: Dariusz Terefenko, *Jazz Theory: From Basic to Advanced Study*, (New York: Routledge, 2014), 174-181.

measure 107 a new fugato section takes place, variations on both the main theme and the second subordinated theme are built upon a demanding arpeggiated harmonic accompaniment by the harp. This section quickly moves towards a new installment of the ostinato episode and fourth percussion refrain, now modulated back to D and featuring the same ascending gesture by the trumpets as in measures 51-55.

The secondary theme returns in a lengthened approach in the key of A major. In measure 131 the subject is first performed by all the violins, then the oboe, clarinet and flute take turns with it in stretto style, ending it with the first violins; meanwhile the brass slips back into pulsating eight notes that quickly lead to a shortened modified version of the ostinato episode. This transition combines the episodic rhythmic formula with *marcato* scale passages in the low brass and string bass, as well as an ascending line again by the trumpets and horns announcing the move into the recapitulation (Ex. 3.33).



Ex. 3.33 – Herra, *Sinfonía I*, mvt. 4, mm. 147-150.

The recapitulation begins in measure 151 in a rapid succession of all thematic material aforementioned, in some cases by themselves while other times arranged in multiple layers. Back in D mode, the horns open with the return of a modified version of the main theme supported by a pulsating line of the theme by violins and violas. Soon after, the oboe plays again the subject in

a similar juxtaposed fashion as in measures 28-32 though in a much simpler counterpoint-rhythm. Similarly, subordinated themes quickly reemerge and in measure 159 a variation of the second subordinated theme is heard by the flutes, oboes and English horn, followed by a reprise of the first subordinated theme in charge of the trumpets and low brass leading into a repeat of the ostinato episode and fifth percussion refrain that features collected traits from the earlier versions. Two measures of the A⁷sus4 chord using the three-side clave rhythm in unison by the entire orchestra serve as short bridge into the B section of the recapitulation.⁸⁷

Measure 188 is the return of the secondary theme in the key of A. The subject is played first by the oboe and flute and elongated through alternating meter changes; then the clarinet initiates a variation that is soon joined by violins, violas, and winds. The ostinato episode and last refrain by the percussion continues, it contains the main theme performed in alternation by horns, trumpets and keyboard percussion as well as the ascending closing gesture that entrusts the movement to its final Coda.

The Coda progressively moves from the tonal center of D, modulating to G and finally reaching C major by measure 240. It also introduces several layers of activity that gradually grow in intensity; first, flutes, oboes and English horn perform a variation of the main theme while violins and violas play the same subject in the eight note variation format; second, cellos and bassoons restore the bass line from the opening concurrently with the harp's opening octaves gesture; third, the string bass maintains the 3+2 clave. Next, the first subordinated theme is heard by the horns in measure 231 combined with an alternation of the three-note opening motif from the main theme performed by the trumpets and trombones. In measure 240 the movement arrives

⁸⁷ The clave pattern consists of two rhythmic cells, the first three strokes or *tresillo* are a syncopated rhythm known as the three-side part of the clave. The second cell of two strokes is known as the two-side which is the weak part of whole pattern. For further reading refer to: David Peñalosa, *The Clave Matrix – Afro-Cuban Rhythm: Its Principles and African Origins*, (Redway: Bembé Books, 2009), 93-94.

back to C major. Celebratory glissandos in the horns and trombones still on the three-note pattern are played over a last variation of the second subordinated theme before the ostinato pattern returns, serving as foundation to a series of furious sixteenth note C major scales by the violins, violas, flutes, oboes, and clarinets, ending in a collective frenzy (Ex. 3.34).








Ex. 3.34 – Herra, *Sinfonía I*, mvt. 4, mm. 246-255.

As a final observation, it is also possible to consider the structure of the final movement as a seven-part rondo form with an extended final A section before it reaches the coda:

mm.	1	24	47	56	74	99	131	151	221
	Intro	A	B	A	C	A	B	A	Coda

The sonata-rondo organization of the movement is summarized in table 3.4.

Table 3.4 - Structure of Herra's Symphony I, Movement IV

INTRO.	Sectional	I	1	Harp plays tonal center D in three octaves	(1)	
			4	Percussion plays different combinations of the clave rhythm.		
EXPOSITION	Sectional	II	12	(1) Baritone sax, marimba, clarinets, bassoons play rhythmic bassline (1). Strings and harp play three-side clave rhythm.	(2)	
			24	(2) Main theme by saxophone, vibraphone, and violins. Oboe plays main theme juxtaposed. Bassoons and celli play bassline (1).		
		II	38	(3) Sub-theme I by horns and trumpets. Keyboard percussion plays main theme (2). Upper strings introduce pulsating new accompaniment material.	(3)	
			47	(4) Tutti orchestra plays unison ostinato episode. Walking bass line by string basses. Percussion plays interlude I.		
			56	(5) Violins play new theme II derived from accompaniment material mm. 38-46. Repeat of sub-theme I (3).		
		III	65	(4) Repeat of tutti unison ostinato episode. Percussion plays interlude II.	(4)	
			74	(6) Secondary lyrical theme by horn and trumpet		
			90	(4) Repeat of the tutti unison ostinato episode. Percussion section plays interlude III. B tonal center.		
		IV	99	(2) Variation on main theme by clarinet and viola. Bassoons and cello play opening bassline (1) Violins stretto on main theme. E tonal mode.	(5)	
			107	Fugatto section using fragments from main theme (2) and sub-theme II (5).		
DEVELOPMENT	Sectional	II	122	(4) Repeat of tutti unison ostinato. Percussion plays interlude IV. D tonal center.	(6)	
			131	(6) Return of secondary lyrical theme by violin I. Stretto by winds on same material. A major.		
			147	(4) Condensed version of tutti unison ostinato. Low brass and string bass play scale pattern that serves as transition material (7).		
	Sectional	I	151	(2) Spirited variation of main theme by horns, violins and viola play eight note variation on same theme. Oboe plays main theme juxtaposed. Celli and bassi and play bassline (1). D tonal mode.	(7)	
			159	(5) Flutes, oboe, violin I play pulsating version of sub-theme II.		
			165	(3) Sub-theme I by trumpets and low brass.		
RECAPITULATION	Sectional	II	178	(4) Repeat of the tutti unison ostinato. Percussion section plays interlude VI. Trumpets, horns, and keyboard percussion play alternation of main theme (2).		
			188	(6) Expanded contrapuntal version in of secondary lyrical theme. Key of A.		
			212	(4) Repeat of tutti unison ostinato. Percussion plays improvisation V.		
	Coda		221	Contrapuntal variations on thematic material (2), (3), (5). Crescendo. Modulation to C major.		
			246	Swift scale passages by upper winds and upper strings over ostinato rhythm (4).		

Summary

Luis Diego Herra's Symphony I is a diverse work that follows the well-established structure of the symphony of the Romantic period and blends it with a number of innovative avant-garde elements. Despite of its Latin American feel, the work does not contain any clear elements of the Costa Rican popular and folk musical traditions which makes it rather controversial to label it as a nationalistic composition; however, it can certainly be considered a Neo-Classical piece due to its adherence to a traditional pre-existing genre and the use of set forms.

Herra's thematic ideas flow effortlessly throughout each of the movements and his harmonic treatment is well-executed, contrapuntal textures are always effective, correctly balanced, and never excessive. His use of functional tonality that includes major and minor keys, jazz harmony, modal and tonal centers, as well as a careful balance between rhythmic and melodic sections, is properly accomplished.

All movements display well-thought-out curved symmetrical structures with many of the melodies also following a similar balanced format; beginning with a similar organic textural growth, the outer movements present subtle beginnings and grandiose conclusions while the inner ones offer an somewhat mirror image by opening in a fairly declamatory manner and fading away towards the end. Furthermore, the numerical relation in terms of the total number of measures among all four movements is equally proportioned as well, 268:129:183:255. Last, the contrast that Herra intended between different textures and themes in the inner and outer movements is well achieved through instrumental combinations, use of dynamics, and motivic movement.

In terms of the orchestration, the composer made skillful use of all the instruments he employed in the enlarged orchestral forces; every section is featured prominently at some point during the piece. His concept remained rather conventional however, with pairs of winds and their corresponding auxiliary instruments (piccolo, English horn, bass clarinet and contrabassoon), standard size brass sections except for the use of four trumpets instead of the usual two, harp and strings. His modernization truly comes with the addition of two saxophones in prominent roles and an oversized percussion containing several Latin instruments that are seldom found in a customary symphony orchestra setting.

Chapter IV: Revisions to Herra's Symphony I

Chapter three offered a comprehensive formal and thematic analysis of Herra's Symphony I, it can be concluded from this study that the work was expertly composed, following the overall structure of the symphony genre from the late 1800s and early 1900s, infused with modern compositional elements and a Latin zest. The piece is a very accessible composition for the average concertgoer, particularly for its effervescent percussive feel characterized by the frequent use of the Cuban 3+2 son clave rhythm and also because of its extended symmetrical melodies.

The only edition of the work that is in existence as mentioned in Chapter 2, is a handwritten publication of 1991 by the University of Costa Rica prepared by copyist Fulvio Villalobos. This edition contains numerous mistakes and inconsistencies that the author has carefully revised and corrected in consultation with the composer. Furthermore, annotations and markings done by various orchestra players on parts used during performances have also been accessed. In addition to notation, other errors in nomenclature, clefs, dynamics, markings, articulations, instrument ranges, and note groupings have been rectified. Last, all Spanish terms have been translated into English.

Movement I

Table 4.1 – Errata for Herra's Symphony I, movement I

Measures	Annotation
6	Contrabassoon, <i>p</i> instead of <i>mf</i> .
7	Oboe II, <i>p</i> instead of <i>mf</i> .
6-7	Violin II missing tie.
7-8	Tuba missing tie.
9	Timpani dynamic (<i>f</i>).
10-11	Bass clarinet and contrabassoon tie.
13	Tamtam and vibraphone, dynamic (<i>p</i>).
16-17	Vibraphone, last note of m. 16 should be C, first of m. 17 should be G.
18	Clarinets, E-flat instead of E.
19	Trombones, rhythm should be two tied 8 th -notes instead of 16 th -notes.
23-24	Cello and bass, A-flat instead of A.

Table 4.1 (continued)

28-29	Horns III-IV, missing glissando.
29, 31	Trombones, missing tie on F.
31, 33, 34	Timpani, missing tie over 8 th -notes.
51	Violin, I-II <i>p</i> instead of <i>mf</i> .
54	Viola, B instead of B-flat.
64	Contrabassoon, E-flat instead of E.
65	Trombones I-II, A-flat instead of A.
66	Clarinets, A-flat instead of A.
68	Alto saxophone, eliminated <i>p</i> dynamic marking.
72	Vibraphone, <i>mf</i> instead of <i>p</i> .
72	Cello, <i>f</i> instead of <i>mf</i> .
74	Flute, <i>mf</i> instead of <i>f</i> .
76	Bass clarinet, missing slur.
77	Clarinet II, missing slur.
78-79	Oboe II, clarinets, bassoons missing slur.
80	Violin II, missing tie on G.
81-82	Violin II, missing tie on F.
82	Flute II, clarinet I <i>f</i> instead of <i>mf</i> .
82, 83, 84	Violin I-II, missing ties.
86	Bass, missing slurs.
88	Bass clarinet, bassoon, contrabassoon F instead of E.
90	Percussion I, and III <i>f</i> instead of <i>mf</i> .
100	Percussion V, missing roto-toms.
113-116	Tuba, missing dynamics.
117-119	Trombone, missing dynamics.
122	Bass, last note should be a quarte note.
123	Cello and bass, D instead of E, C instead of E.
131	Tamtam, <i>sf</i> instead of <i>sffpp</i> .
131	Templeblock, <i>p</i> instead of <i>pp</i> .
131-134	Violins I-II, unmeasured tremolo.
139	Timpani, and woodblock <i>f</i> instead of <i>mf</i> .
140-141	Tuba, missing tie.
143, 147	Percussion V, rhythm should be two 8 th -notes, 8 th -rest, quarter note, 8 th rest, quarter rest.
144-145	Trumpet, G instead of G-flat, F instead of F-flat, E-flat instead of E, C instead of C-flat.
153	Percussion I, missing quarter note.
165	English horn missing whole note.
171	Harp, C instead of C-sharp.
184	Viola, B instead of B-flat.
185-186	Bassoon, contrabassoon rhythm.
189	Cello, bass, A-flat instead of A.
191	Violin I, last note should be 16 th -note instead of 8 th -note.
210	Violin I, second beat D instead of C.
210-211	Violin II, missing tie.
212	Violin I, second beat G instead of D.
212-213	Violin I, missing tie.
236-237	Violin I, missing tie.
240	Cello, bass missing tie on G.
242-243	Bassoon II, D instead of C on last beat each measure.
253	Cello, bass, D instead of E-flat, C instead of E-flat.
255	Violin I, tremolo on B.
255-258	Violin I-II, viola, unmeasured tremolo.
260	Horn I, B-flat instead of B.
262	Contrabassoon, F instead of G.
266	Bassoons, missing bass clef.
268	Timpani, bass drum, vibraphone, cello, bass, wrong rhythm.

Movement II

Table 4.2 – Errata for Herra’s Symphony I, movement II

Measures	Annotation
33-36	Violins and violas, added <i>tenuto</i> articulation marking.
36	Oboe and clarinet, upper mordent instead of lower mordent
40	Horns, added <i>dolce</i> expression marking.
42	Harp, added extension tie.
45	Strings, dynamic changed from <i>f</i> to <i>poco f</i> .
47-48	Timpani, added extension ties.
50	Flute, oboe, clarinet, added <i>tenuto</i> articulation marking.
50-51	Trombones, missing slur.
51	Trumpets dynamic changed from <i>pp</i> to <i>ppp</i> .
52	Trombones dynamic changed from <i>pp</i> to <i>ppp</i> .
54	Double bass, missing slur.
57	Alto saxophone, added <i>tenuto</i> articulation markings.
68	Bassoon, changed accent from <i>sf</i> to <i>fz</i> . / Added <i>tenuto</i> articulation markings.
69-70	Flute, wrong length of the slur.
70	Alto saxophone, changed accent from <i>sf</i> to <i>fz</i> .
70	Violin I, wrong rhythm.
76	Alto saxophone, changed accent from <i>sf</i> to <i>fz</i> .
85-86	Alto saxophone, wrong length of the slur.
92	Harp, missing dynamic <i>mf</i> .
100-101	Alto saxophone, upper mordent instead of lower mordent
101	Double basses, missing slur.
102	Horns, added <i>dolce</i> expression marking.
107	Trumpets, added <i>dolce</i> expression marking.
107	Horns, trumpets, trombones, dynamic changed from <i>mf</i> to <i>f</i> .
108	Trombones, added <i>dolce</i> expression marking.
112	Tutti, changed accent from <i>sf</i> to <i>fz</i> .
112	Cellos, missing slur.
112-113	Second trombone, missing slur.
113-114	Cellos, missing slurs.
114	Trombones, dynamic changed from <i>pp</i> to <i>ppp</i> .
128	Violin II and string bass, changed accent from <i>sf</i> to <i>fz</i> .

Movement III

Table 4.3 – Errata for Herra’s Symphony I, movement III

Measures	Annotation
8	English horn, clarinets, bassoons, missing <i>p</i> dynamic marking.
14-15	Trombones I and II, missing tie.
15	Missing third horn designation.
19	Bass clarinet, contrabassoon, changed dynamic <i>mf</i> to <i>p</i> .
28, 31	Trumpet IV, low F — note outside instrument’s range.
39-48	Missing articulations, bass clarinet, bassoons, trombones, tuba.
42	Horns I and II, B-natural on second beat.
54	Viola, missing unison indication.
58	Bassoon, missing beat in measure.
59	Violin I, missing slur.
60-67	Flute, oboe, clarinet, missing <i>tenuto</i> markings.

Table 4.3 (continued)

108	Cello, string bass, missing extension tie.
108	Oboe, extended slur.
113	Violin II-2, incorrect downbeat note.
120-121	Cello-1, missing tie.
121-122	Viola, E-flat instead of C
124	Oboe, dotted whole note instead of dotted half note.
127-128	Viola, missing divisi notes.
150	Clarinets, missing slur and tenuto articulation.
151	English horn, missing <i>p</i> dynamic marking.
157	Horns, incorrect slur on second beat.
163	Viola, incorrect note, F instead of G.
163	Cello, incorrect rhythm.
175	Oboes, missing slurs.

Movement IV

Table 4.4 – Errata for Herra’s Symphony I, movement IV

Measures	Annotation
12	Marimba, changed dynamic <i>p</i> to <i>mf</i> .
29	Cello, last beat, incorrect note, D instead of C.
30	Oboe, wrong rhythm in second beat.
36	English horn, missing slur.
37	Bassoon, first beat incorrect note, D instead of F.
54	Double bass, incorrect rhythm.
73	Tuba, last beat, incorrect note, C instead of A.
74	Trumpet I, first beat, incorrect note, B instead of A.
74, 77	Bassoon, removed crescendo and diminuendo indications.
77	Horns I and II, incorrect notation, too many voices in measure.
78-79	Horn II, missing tie.
78	Saxophone, removed crescendo indication.
85	Trombone II and tuba, missing tie.
86	Marimba, missing tie.
103	Contrabassoon, third beat, incorrect note, D instead of E.
107	Cello, first beat, incorrect note, B instead of A.
112	Cello, second beat, incorrect note, G instead of A.
114	Harp, second beat, incorrect note, E instead of D.
125-126	Timpani, wrong rhythm.
127	Percussion I and V, changed dynamic <i>f</i> to <i>ff</i> .
134	Cello and Bass, missing diminuendo indication.
138-139	Oboe, missing slurs.
144	Viola, wrong rhythm.
154	Oboe, changed dynamic <i>mf</i> to <i>f</i> .
154	Cello, forth beat, incorrect note, A instead of B.
158-159	Horn III, missing tie.
186-187	Tutti, added accent markings.
188	Harp, bassoon and cello, changed dynamic <i>mf</i> to <i>p</i> .
193	Oboe II, missing tie.
197	Cello, wrong rhythm.
199	Harp, missing measure.
204	Oboe, missing slur.
205	Horns, missing ties.
207	Violin II and viola, missing crescendo indication.

Table 4.4 (continued)

220	Double bass, missing snap pizzicato indication.
221-223	Cello, missing ties.
226	Violin I, first beat, incorrect notes, A instead of G.
232	Clarinet, missing tie.
233-235	Cello, missing ties.
237-238	Cello, missing tie.
247, 250	Flutes and piccolo, incorrect range.

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Appendix A
Revised Critical Edition of
Luis Diego Herra's Symphony I

Score in C

Symphony No. 1

(1990)

Luis Diego Herra

Revised & edited by Norman Gamboa

I

Allegro (M.M. $\text{♩} = c. 152$)

Piccolo

Flutes I-II

Oboes I-II

English Horn

Clarinets in Bb I-II

Bass Clarinet

Bassoons I-II

Contrabassoon

Horns in F I-II

Horns in F III-IV

Trumpets in Bb I-II

Trumpets in Bb III-IV

Trombones I-II

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Harp

Violin I

Violin II

Viola

Cello

Double Bass

temple blocks soft mallets

cresc. poco/poco

p *cresc.* *f*

1st 2nd 3rd 4th 5th 6th 7th tutti Div. *cresc.*

1st 2nd 3rd 4th 5th tutti *cresc.* Div.

1st 2nd 3rd tutti *cresc.*

1st 2nd tutti *cresc.*

1st 2nd tutti *cresc.*

p *cresc.*

Symphony No. 1

[illegible]

Symphony No. 1

[illegible]

Symphony No. 1

27

Picc. *ff*

Fls. *ff*

Obs. *ff*

E. Hn. *ff*

B♭Cls. *ff*

B. Cl. *ff*

Bans. *ff*

C. Bn. *ff*

Hns. I-II

Hns. III-IV

B♭Tpts. I-II

B♭Tpts. III-IV

Tbns. I-II

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. I

Perc. II

Perc. III *ff*

Perc. IV *ff*

Perc. V

Hp. *ff* *glissando ad lib.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB. *ff*

Symphony No. 1

33

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

dim.
arco
dim.
arco
dim.

Symphony No. 1

[illegible]

Symphony No. 1

46

rallent. **A tempo**

Picc. *mf*

Fls. *mf*

Obs. *mf*

E. Hn. *mf*

B♭ Cls. *mf*

B. Cl. *mf*

Bsns. *mf*

C. Bn. *mf*

Hns. I-II *mf*

Hns. III-IV *mf*

B♭ Tpts. I-II *mf*

B♭ Tpts. III-IV *mf*

Tbns. I-II *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *rallent.*

Perc. III *rallent.*

Perc. IV *rallent.*

Perc. V *rallent.*

Hp. *rallent.*

Vln. I *A tempo* *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *rallent.* *p* *mf*

Symphony No. 1

58

Score for Symphony No. 1, page 58. The score includes parts for Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinet, Bassoon, Horns I-IV, Trombones I-IV, Tuba, Timpani, Percussion I-V, Harp, Violin I-II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features various dynamics and articulations.

Key markings and dynamics include:

- Flute:** *f*, *p* cresc.
- Oboe:** *f*, *p* cresc.
- English Horn:** *f*, *p* cresc.
- Bassoon:** *f*, *p* cresc.
- Clarinet:** *f*, *p* cresc.
- Horn I-II:** *f*, *p* cresc.
- Horn III-IV:** *f*, *p* cresc.
- Trombone I-II:** *f*, *p* cresc.
- Tuba:** *f*, *p* cresc.
- Timpani:** *f*, *p* cresc.
- Percussion I:** *f*, *p* cresc.
- Percussion II:** *mf*, *p* cresc.
- Percussion III:** *mf*, *p* cresc.
- Percussion IV:** *mf*, *p* cresc.
- Percussion V:** *mf*, *p* cresc.
- Violin I-II:** *f*, *p* cresc.
- Viola:** *f*, *p* cresc.
- Violoncello:** *f*, *p* cresc.
- Double Bass:** *f*, *p* cresc.

Symphony No. 1

67

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vla. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

74

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

[illegible]

Symphony No. 1

*congas: ● = base, × = stopped with pressure, ○ = open, △ = pulled

Symphony No. 1

104

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1

116

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bans.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

[illegible]

Symphony No. 1

Symphony No. 1

144

Perc.

Fls.

Obs.

E.Hn.

B.Cls.

B.Cl.

Bsns.

C.Bn.

Hns.I-II

Hns.III-IV

Bs.Tpts.I-II

Bs.Tpts.III-IV

Tbns.I-II

B.Tbn.

Tuba

Timp.

Perc.I

Perc.II

Perc.III

Perc.IV

Perc.V

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

Symphony No. 1

151

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *p*, *cresc.*, *ff*, *mf*
 Performance instructions: *Unis.*, *Dix.*, *vibes*, *acc.*

Symphony No. 1

159

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

165

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II


Vla.


Vc.


DB.


Symphony No. 1


172 A tempo


Picc. 


Fls. 


Obs. 


E. Hn. 


B♭ Cls. 


B. Cl. 


Bsns. 


C. Bn. 


Hns. I-II 


Hns. III-IV 


B♭ Tpts. I-II 


B♭ Tpts. III-IV 


Tbns. I-II 


B. Tbn. 


Tuba 


Timp. 


Perc. I 


Perc. II 


Perc. III 


Perc. IV 


Perc. V 


Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

ff *ff* *ff* *ff* *ff*

Symphony No. 1

183

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dac.

Unis.

Dac.

Unis.

Symphony No. 1

This page of the musical score is for measures 94 through 100. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is complex, with many sixteenth and thirty-second notes, particularly in the string section and woodwinds. Dynamic markings such as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *pizz.* (pizzicato) are used throughout. The score is written in a key signature of one flat (B♭) and a common time signature (C).

Symphony No. 1

Symphony No. 1

208

Picc. Fls. Obs. E. Hn. B♭ Cls. B. Cl. Bsns. C. Bn. Hns. I-II Hns. III-IV B♭ Tpts. I-II B♭ Tpts. III-IV Tbns. I-II B. Tbn. Tuba Timp. Perc. I Perc. II Perc. III Perc. IV Perc. V Hp. Vln. I Vln. II Vla. Vc. D.B.

Musical score for Symphony No. 1, page 104. The score is for measures 208 to 217. It includes staves for woodwinds (Piccolo, Flutes, Oboes, English Horn, B♭ Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns I-II, Horns III-IV, B♭ Trumpets I-II, B♭ Trumpets III-IV, Trombones I-II, Baritone/Tuba, Tuba), percussion (Tympani, Percussion I-V), harp, and strings (Violins I-II, Viola, Violoncello, Double Bass). The woodwinds and strings have active parts, while the brass and percussion are mostly silent. Dynamics include *f* (forte) and *sfz* (sforzando). There are also markings for "Unh." (unharmonized) and "arco" (arco).

Symphony No. 1

The image shows a page of a musical score, likely for a large orchestra and percussion ensemble. The score is written for 24 staves, including woodwinds, brass, strings, and various percussion instruments. The music is in 2/4 time and features a variety of dynamics and articulations.

Woodwinds: Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), English Horn (E. Hn.), Bass Clarinet (B♭ Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Contrabassoon (C. Bn.), Horns I-II (Hns. I-II), Horns III-IV (Hns. III-IV), Baritone Trombones I-II (B♭ Tpts. I-II), Baritone Trombones III-IV (B♭ Tpts. III-IV), Trombone I-II (Tbns. I-II), Trombone (B. Tbn.), Tuba, and Timpani (Timp.).

Brass: Horns I-II (Hns. I-II), Horns III-IV (Hns. III-IV), Baritone Trombones I-II (B♭ Tpts. I-II), Baritone Trombones III-IV (B♭ Tpts. III-IV), Trombone I-II (Tbns. I-II), Trombone (B. Tbn.), Tuba, and Timpani (Timp.).

Strings: Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.).

Percussion: Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), Percussion V (Perc. V), and Harp (Hp.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mf*, *f*, *pizz.*). The percussion section is particularly detailed, with specific instructions for different types of drums and cymbals.

Symphony No. 1

*congas: ● = base, ✕ = stopped with pressure, ○ = open, △ = pulled

Symphony No. 1

237

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

249

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

250

Symphony No. 1

261

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I
cymbals

Perc. II
cymbals

Perc. III
vibes

Perc. IV

Perc. V
B.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II

Largo (♩ = 54)

Flute

Oboe

English Horn

Clarinet in B♭

Alto Saxophone

Bassoon

Horn in F I

Horn in F II

Trumpet in B♭ I

Trumpet in B♭ II

Trombone I

Trombone II

Tuba

Timpani

Wind chimes

Triangle

Suspended cymbal

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Symphony No. 1

The image shows a page from a musical score, likely for an orchestral or chamber ensemble. The score is written for multiple instruments, organized into systems.

Instruments and Staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (E.Hn.), B♭ Clarinet (B♭ Cl.), Saxophone (Sax.), Bassoon (Bsns.).
- Brass:** Horn I (Hn. I), Horn II (Hn. II), Trumpet I (B♭ Tpt. I), Trumpet II (B♭ Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Tuba, Timpani (Timp.).
- Percussion:** Wind Chimes (W.Chs.), Triangle, Suspended Cymbal (S.Cym.).
- String Instruments:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.).

Musical Notation and Dynamics:

- The score uses standard musical notation, including notes, rests, and bar lines.
- Dynamics are indicated by markings such as *mf* (mezzo-forte) and *f* (forte).
- Performance instructions include "Meno mosso" at the top right and "rallent." (rallentando) below the string staves.
- Specific performance techniques are noted, such as "Wind chimes" and "Triangle".

Symphony No. 1

22

Andante moderato (♩ = c. 68)

Fl.

Ob.

E. Hn.

B♭ Cl.

Sax.

Bass.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

mf

p

cresc.

f

L.V.

pp

mf

p

cresc.

36

Fl. II

Ob.

E. Hn.

B♭ Cl.

Sax.

Bsns.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf *stacc.*

cresc.

pccf

Symphony No. 1

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Saxophone (Sax.), Bassoon (Bsns.), Horn I (Hn. I), Horn II (Hn. II), Trumpet I (B♭ Tpt. I), Trumpet II (B♭ Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Tuba, Timpani (Timp.), Woodwinds (WChs.), Strings (Trgl.), and Harp (Hp.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'ppp', 'f', and 'cresc.'. The page is numbered 49 in the top left corner.

Symphony No. 1

63

Fl. I

Ob.

E. Hn.

B♭ Cl.

Sax.

Bsns.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

fz

mf

dim.

pp

p

dim.

pp

77

Fl. II

Ob.

E. Hn.

B♭ Cl.

Sax.

Bsns.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

f

rallentando

mf

f

dim.

rallentando

p

f

dim.

rallentando

Symphony No. 1

Symphony No. 1

101

Fl.

Ob.

E. Hn.

B♭ Cl.

Sax.

Bsns.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1

115 Tempo I

Fl.

Ob.

E. Hn.

B♭ Cl.

Sax.

Bsns.

Hn. I

Hn. II

B♭ Tpt. I

B♭ Tpt. II

Tbn. I

Tbn. II

Tuba

Timp.

WChs.

Trgl.

S. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Wind chimes

Triangle

susp. cymbal (metal beater)

p

mf

Solo

mf

Solo

mf

126

Fl.
Ob.
E. Hn.
B♭ Cl.
Sax.
Bsns.
Hn. I
Hn. II
B♭ Tpt. I
B♭ Tpt. II
Tbn. I
Tbn. II
Tuba
Timp.
WChs.
Trgl.
S. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
DB.

p
mf
dim.
L.V.

III

Andante (♩ = c. 80)

Piccolo

Flutes I-II

Oboes I-II

English Horn

Clarinets in B♭ I-II

Bass Clarinet

Alto Saxophone

Bassoons I-II

Contrabassoon

Horns in F I-II

Horns in F III-IV

Trumpets in B♭ I-II

Trumpets in B♭ III-IV

Trombones I-II

Bass Trombone

Tuba

Timpani

Marimba

Vibraphone

Cymbals
Bass Drum

Harp

Violin I

Violin II

Viola

Cello

Double Bass

p

ff

f

1st

3rd

on A string

f *L.V.*

p

Symphony No. 1

21

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.

B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

Symphony No. 1

47 *Allegro moderato* (M.M. $\text{♩} = c. 120$)

Picc. *ralten.*

Fls. *ralten.*

Obs. *ralten.*

E. Hn. *ralten.*

B♭ Cls. *ralten.*

B. Cl. *ralten.*

Sax. *ralten.*

Bsns. *ralten.* 1st *p*

C. Bn. *ralten.*

Hns. I-II *ralten.* Div.

Hns. III-IV *ralten.* Div.

B♭ Tpts. I-II *ralten.*

B♭ Tpts. III-IV *ralten.*

Tbns. I-II *ralten.*

B. Tbn. *ralten.*

Tuba *ralten.*

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp. *p*

Vln. I *ralten.* *p*

Vln. II *ralten.* *p*

Vla. *ralten.* *p* Div. *Uris.*

Vc. *ralten.* *p*

D.B. *ralten.* *p*

Symphony No. 1

58

Picc. *mf*

Fls. *mf*

Obs. *mf*

E. Hn. *mf*

B♭ Cls. *mf*

B. Cl. *mf*

Sax. *mf*

Bsns. *mf*

C. Bn. *mf*

Hns. I-II *mf*

Hns. III-IV *mf*

B♭ Tpts. I-II *mf*

B♭ Tpts. III-IV *mf*

Tbns. I-II *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Mar. *mf*

Vibes. *mf*

Cym. B.D. *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *Dis.* *Unis.*

Vc. *mf*

D.B. *mf*

Symphony No. 1

[illegible]

Symphony No. 1

Symphony No. 1

85

Meno mosso (♩ = c. 80)

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

96

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1st *mf* *espress.*

3rd *mf*

3

6

Symphony No. 1

107

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

espress.

1st

Dic.

Symphony No. 1

119 **Allegro moderato** (M.M. $\text{♩} = c. 120$)

Picc. *espress.* *rall.* *mf* *1st*

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall. *p* *arco* *Div.* *Unis.* *p*

Symphony No. 1

130

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

140

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bans.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym. B.D.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

DB.

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

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43rd

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361st

362nd

363th

364th

365th

366th

367th

368th

369th

370th

371st

372nd

373th

374th

375th

376th

377th

378th

379th

380th

381st</

Symphony No. 1

149

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bans.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym. B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

157

Picc.

Fls.

Obs.

E. Hn.

B \flat Cls.

B. Cl.

Sax.

Bans.

C. Bn.

Hns. I-II

Hns. III-IV

B \flat Tpts. I-II

B \flat Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Mar.

Vibes.

Cym.
B.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

[illegible]

Poco meno mosso

137

IV

Allegro (M.M. $\text{♩} = c. 184$)

Piccolo

Flutes I-II

Oboes I-II

English Horn

Clarinets in Bb-I-II

Bass Clarinet

Baritone Saxophone

Bassoons I-II

Contrabassoon

Horns in F I-II

Horns in F III-IV

Trumpets in Bb-I-II

Trumpets in Bb III-IV

Trombones I-II

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Symphony No. 1

13

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hrp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

26

26

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1st

mf

mf

f

Symphony No. 1

Symphony No. 1

49

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

T. imp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

snare pizz.

1st

p

Symphony No. 1

58

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Sax.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

1st
 3rd
 a2
 p
 ff
 mf
 mar. hrd mallets
 xyl hrd mallets
 vibes hrd mallets

Symphony No. 1

68

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vcl.

DB.

Symphony No. 1

77

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Sax.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

p
f
mf
a2

Symphony No. 1

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones, Basset Horns, Horns I-II, Horns III-IV, Bass Trombones I-II, B. Tbn., Tuba, Timpani, Percussion I, Percussion II (with snare and tom-toms), Percussion III, Percussion IV (with snare), Percussion V, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *pizz* (pizzicato). The page is numbered 89 in the top left corner.

Symphony No. 1

98

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Harp

Vln. I

Vln. II

Vla.

Vcl.

DB.

109

Picc.
 Fls.
 Obs.
 E. Hn.
 B♭ Cls.
 B. Cl.
 Sax.
 Bsns.
 C. Bn.
 Hns. I-II
 Hns. III-IV
 B♭ Tpts. I-II
 B♭ Tpts. III-IV
 Tbns. I-II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

f
sf
 Mute 1st Open
 Mute 1st Open
f
 Mute 1st Open

Symphony No. 1

117

Picc.

Fls.

Obs.

E.Hn.

B♭Cls.

B.Cl.

Sax.

Bsns.

C.Bn.

Hns. I-II

Hns. III-IV

B♭Tpts. I-II

B♭Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

mf

p

ppz

soft mallets

xylo-phones

supr. cymb.

S. Dr.

Symphony No. 1

Symphony No. 1

134

Picc. Fls. Obs. E. Hn. B♭ Cls. B. Cl. Sax. Bsns. C. Bn. Hns. I-II Hns. III-IV B♭ Tpts. I-II B♭ Tpts. III-IV Tbns. I-II B. Tbn. Tuba Timp. Perc. I Perc. II Perc. III Perc. IV Perc. V Hp. Vin. I Vin. II Vla. Vcl. DB.

The musical score for measures 134 to 138 of Symphony No. 1. The score is written for a large symphony orchestra. The key signature is one flat (B♭ major or E♭ minor). The time signature is 4/4. The score includes parts for Piccolo, Flutes, Oboes, English Horn, B♭ Clarinets, Bass Clarinet, Saxophone, Bassoons, Contrabassoon, Horns I-II, Horns III-IV, B♭ Trumpets I-II, B♭ Trumpets III-IV, Tenor Trombones I-II, Baritone Trombone, Tuba, Timpani, Percussion I-V, Harp, Violins I-II, Viola, Violoncello, and Double Bass. The score shows various musical notations including dynamics (p, cresc.), articulation (accents), and performance instructions (1st, 2nd).

Symphony No. 1

146

Picc. *ff*

Fls. *ff*

Obs. *ff*

E. Hn. *ff*

B♭ Cls. *ff*

B. Cl. *ff*

Sax. *ff*

Bsns. *ff*

C. Bn. *ff*

Hns. I-II *ff*

Hns. III-IV *ff*

B♭ Tpts. I-II *ff*

B♭ Tpts. III-IV *ff*

Tbns. I-II *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. I *mf*

Perc. II *ff*

Perc. III *f*

Perc. IV *ff*

Perc. V *mf*

Hp.

Vin. I *ff*

Vin. II *ff*

Vla. *f*

Vc. *f*

D.B. *f*

Symphony No. 1

157

Score for Symphony No. 1, page 157. The score includes staves for Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones, Basses, Horns, Trombones, Tuba, Timpani, Percussion, Harp, Violins, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations.

Key markings and dynamics include:

- mf* (mezzo-forte)
- a2* (second octave)

The score shows a complex orchestration with multiple woodwinds, brass, and string sections. The percussion section includes Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones, Basses, Horns, Trombones, Tuba, Timpani, Percussion, and Harp. The string section includes Violins, Viola, Violoncello, and Double Bass.

Symphony No. 1

169

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1

178

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vin. I

Vin. II

Vla.

Vc.

D.B.

glissando ad lib.

Symphony No. 1

184

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

DB.

Symphony No. 1

195

Score for Symphony No. 1, measures 195 to 200. The score includes staves for the following instruments:

- Picc.
- Fls.
- Obs.
- E. Hn.
- B♭ Cls.
- B. Cl.
- Sax.
- Bsns.
- C. Bn.
- Hns. I-II
- Hns. III-IV
- B♭ Tpts. I-II
- B♭ Tpts. III-IV
- Tbns. I-II
- B. Tbn.
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Perc. V
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

Measure numbers 195, 196, 197, 198, 199, and 200 are indicated at the top of the staves. Dynamics include *p*, *mf*, and *f*. The harp part features a continuous arpeggiated figure.

Symphony No. 1

207

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

[illegible]

Symphony No. 1

226

The musical score for measures 226-233 of Symphony No. 1. The score is written for a large symphony orchestra. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinet, Saxophone, Bassoon, Contrabass, Horns (I-II, III-IV), Trumpets (I-II, III-IV), Trombones (I-II), Tuba, Timpani, Percussion I, Percussion II, Percussion III, Percussion IV, Percussion V, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The percussion section is particularly active, with multiple parts playing rhythmic patterns. The woodwinds and strings provide harmonic support and melodic lines. The overall texture is dense and complex, typical of a symphonic work.

226

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1

234

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

242

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hrp.

Vln. I

Vln. II

Vla.

Vc.

DB.

Symphony No. 1

249

Picc.

Fls.

Obs.

E. Hn.

B♭ Cls.

B. Cl.

Sax.

Bsns.

C. Bn.

Hns. I-II

Hns. III-IV

B♭ Tpts. I-II

B♭ Tpts. III-IV

Tbns. I-II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vin. I

Vin. II

Vla.

Vcl.

D.B.

S.Dr.

Appendix B

Catalog of Luis Diego Herra's compositions⁸⁸

Orchestral works

Canción para Clarinete y Orquesta. 1974.

Preludio para Orquesta. 1976.

Cuadros para Orquesta. 1978.

Sinfonía I. 1990.

Obertura Morazán Vive. 1992.

Cuando llegas a mis sueños: Canciones de amor (SATB soloists, chorus and orchestra). 1993.

Concierto para Marimba. 1994.

Suite para Orquesta de Cuerdas. 1995.

Círculos del Tiempo. 1996.

Works for Concert Band

Triforme. 1987.

Chamber Music

Trío para violín, violonchelo y piano. 1975.

Acerca de la Creación del Sol (woodwind quintet and piano). 1976.

⁸⁸ This compilation has been reproduced from Tania Vicente, "Biografías de Compositores Costarricenses Contemporáneos," *Hacia una Historia*, (September 2009), 31 accessed August 2, 2015, <http://bellasartes.ucr.ac.cr/wp-content/uploads/2009/08/biografias-compositores-contemporaneos-de-costa-rica1.pdf>.

Adagio para Cuerdas. 1976.

Trío para clarinete, violonchelo y piano. 1979.

Trío y percusión. 1980.

Hálitos (brass quintet and tape). 1984.

Sonata de Invierno (violín and piano). 1988.

Canción Futura (wind octet). 1989.

Cuarteto de cuerdas. 1989.

Natura 1 (two guitars). 1991.

Suite para Flauta y Arpa. 1991.

Natura 2 (woodwind quintet). 1992.

Círculos del tiempo (violin, horn and piano). 1993.

En un mundo lejano (violin and piano). 1993.

Trío a cuatro (saxophone, clarinet, violin and piano). 1993.

Trío para violín, violonchelo y piano. 1993.

Caleidoscopio (trombone quartet). 1995.

Solo el Amor Engendra Melodías (violoncello and piano). 1995.

Sueños de Invierno (violin, bassoon and piano). 1996.

Works for Piano and Other Solo Pieces

K. 509. 1982.

Tres Miniaturas para Cembalo. 1989.

Spirits of Magic No. 1 (solo horn). 1990.

Spirits of magic No. 2 (solo English horn). 1990.

Momentos en San Cristóbal (piano four hands). 1991.

Preludio para Violín Solo. 1991.

Divagaciones para Flauta. 1993.

Agua de Mil Reflejos (solo clarinet). 1995.

Vocal Works

Copla de Domingo Jiménez. 1975.

Sobre el Gavilán. 1988.

He aquí el líquido puro de mi amor. Ciclo Salgamos al amor. 1996.

Salgamos al amor, hermano hombre. Ciclo Salgamos al amor. 1996.

Salmo a la tierra animal de tu vientre. Ciclo Salgamos al amor. 1996.

Choral Works

Retrato Momentáneo para Coro a Capella. 1977.

Retrato Momentáneo. Segunda versión. 1980.

Canción Futura a la Paz. 1989.

Canción de Cuna para Coro de Niños. 1992.

Theater Music

De la piedra. Ballet. 1981.

El enfermo Imaginario. (n.d.)

El Fuego del Arte. (n.d.)

El Hermano Luminoso. (n.d.)

Graffiti. (n.d.)

La Carta Perdida. (n.d.)

La Evitable Ascensión de Arturo Ui. (n.d.)

Las Dos Hermanas. (n.d.)

Rinconete y Cortadillo. (n.d.)

Sonata del Alba. (n.d.)

Un Canto Verde por la Vida. (n.d.)

Appendix C Letter of Consent

San José, 01 de Julio, 2014

A Quién Corresponda,

Por este medio concede el permiso al maestro Norman Gamboa para que analice y escriba la tesis de doctorado sobre mi *Sinfonía No. 1* compuesta en el año 1990. Adicionalmente le concedo el permiso para que pueda programar la obra en concierto y bajo su dirección.

En caso de ser necesario sirvanse de contactarme via email a luisdiegohera@gmail.com, telefono +(506) 8348-1000.



Luis Diego Herra
Compositor
San José, COSTA RICA

Vita

Norman Gamboa was born in the province of Cartago, Costa Rica. He attended the high school for the visual and performing arts *Conservatorio de Castella* and upon graduation in 1989, he entered the pre-college program at the *Escuela de Artes Musicales de la Universidad de Costa Rica*, where he studied from 1989 to 1993. From 1993 to 1996 he studied at the National Institute of Music of Costa Rica.

Subsequently, he attended Montclair State University in New Jersey for one semester before transferring to Baylor University in Texas, where he earned the degree of Bachelor of Music in performance in 2001 under the guidance of Professors Stephen Heyde and Dr. Michael Fisher. That same year, he began his studies at the University of Nevada, Las Vegas, as a graduate student of Professor George Stelluto, and completed the Master of Music degree in orchestral conducting in 2003. In 2012, he began his doctoral studies in orchestral conducting at Louisiana State University, studying with Paula G. Manship Professor of Conducting, Maestro Carlos Riazuelo.

Norman Gamboa will receive the degree of Doctor of Musical Arts from Louisiana State University in December, 2015.