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Homenaje a García Lorca, A Conductor's Approach

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HOMENAJE A GARCÍA LORCA, A CONDUCTOR'S APPROACH

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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Abstract

The purpose of this dissertation is to provide a conductor's analysis of the Mexican composer Silvestre Revueltas's *Homenaje a García Lorca* from research of his work and life. Revueltas wrote *Homenaje a García Lorca*, a chamber orchestral piece, in response to the murder of the Spanish poet Federico García Lorca in 1936 during the Spanish Civil War. *Homenaje* is orchestrated for twelve instruments in three contrasting movements: *Baile* (dance), *Duelo* (mourning), and *Son* (*son* is the name of a genre of traditional Mexican music). *Homenaje* is widely regarded as one of Revueltas's most compelling works. It combines a highly personal and modernist approach with the juxtaposition of elements originating from folk, popular, and indian music.

To provide a comprehensive study of this piece, the monograph is divided into three chapters: Biography, Analysis, and Conductor's Considerations.

The Biography -Chapter One- provides insight into Revueltas's life from personal, professional, and political perspectives, as well as the historical context of México's post-Revolutionary era in which Revueltas lived. Revueltas was intricately connected to his wider environment, which is vital in understanding his music and his motivations to compose it.

The Analysis -Chapter Two- provides a musical analysis to *Homenaje*, based in objective and theoretic foundations. The chapter provides methods for understanding the compositional aspect of *Homenaje* and the majority of Revueltas's mature work.

The Conductor's Considerations -Chapter Three- provides an integration of the findings of the previous two chapters in a narrative of *Homenaje*, discussing solutions to interpretative and technical challenges. This section compares different versions of *Homenaje*, provides performance suggestions, adds insight into the meaning of music, and gives technical advice for conducting the piece.

Introduction

My relationship with the composer Silvestre Revueltas started in my early musical career during 1997. As a young orchestral violinist I performed *La noche de los mayas* and *Redes* and was inspired by them. The evocation of popular dances and ancient cultures, combined with the grief and despair, created a deep impression in me. During my Doctoral program at Louisiana State University I conducted *Homenaje a García Lorca* in a concert.

My decision to write this monograph about *Homenaje* is based on my experience with the piece. In learning the piece and during the early process of rehearsing it, I found problematic aspects regarding this music. These included rhythmic complexity, complicated contrapuntal and harmonic passages, virtuoso writing for wind instruments, and great irregularity in the phrase construction of the piece which made this music difficult for me to learn and memorize. Another problematic aspect discovered during rehearsals was that my score was different in many instances to the instrumental parts. Finding solutions for these discrepancies consumed a lot of rehearsal time

In the process of collecting information I noticed that although there are currently a variety of sources focusing on Revueltas's work and life, no sources provided a comprehensive, technical or interpretative analysis on *Homenaje*. In addition, while seeking sources for the published score, I found two autographed manuscript versions of the piece with many passages strikingly different from each other.

Lastly, this dissertation contains a lengthy account of Revueltas's life and music. Learning biographical aspects about the composer is generally one of the first steps conductors must take upon learning a new piece. In Revueltas's case, I consider that this step becomes a fundamental aspect in the study of his work due to the personal nature of his music. His music is personal in two aspects. First, Revueltas's music is personal in the sense that his technique is highly individualistic.

Revueltas's mature oeuvre is the culmination of his search for a unique style. Second, *Homenaje* is an image of Revueltas's personality and his ideals regarding music and politics. It reflects his sense of humor and irony towards life, and his grief and despair towards the social causes he fought for. It also reflects his idea that there are no boundaries between "high art" and the music of the villages of México. This study aims not only to point out these traits in Revueltas's life, it also seeks to find the influences and life-events that shaped Revueltas's personality and music. This information will be of great importance in understanding the emotive content behind the music and will ultimately help a better interpretation and performance of the piece.

Chapter One - Biography

Family, early influences, and first contacts with music

Silvestre Revueltas Sánchez (1899-1940) was born in Santiago de Papasquiaro (a town in the Mexican state of Durango) into a humble family. His parents, José Revueltas Gutiérrez and Romana Sánchez Arias, met in a town called San Andrés de la Sierra in the same state. They married shortly after, and the new couple established themselves in Santiago de Papasquiaro, where the first five of twelve children were born: Silvestre, Fermín, Consuelo, José Maximiliano, and Emilia.¹

In Santiago de Papasquiaro, José Sr. had a grocery store and traveled from town to town on a mule selling merchandise. Silvestre credits his parents for his love to art. Regarding his father, Revueltas says, “He was a merchant that loved art and poetry. I owe him the best of my inner life and my best love to mankind.”² This “inner life” and “love to mankind” that José Sr. cultivated in Silvestre was the beginning of Silvestre’s social activism that characterized his adulthood.

Silvestre’s mother, Romana, also influenced her children by transmitting her love for nature and her artistic sensitivity. Despite her lack of education, Silvestre recalls his mother sharing her “infinite curiosity to know the world behind the mountains that surrounded her town. She dreamed of having a child become an artist, a poet, a writer, or a musician; someone that could express everything she admired and loved about nature. Perhaps this is why I was born with an ill-fated

¹ Rosaura Revueltas, *Los Revueltas: Biografía de una Familia* (México, D.F.: Editorial Grijalbo, 1980), 23. (All quotations from Spanish are translated by the author unless stated otherwise)

² Silvestre Revueltas, *Silvestre Revueltas, por Él Mismo: Apuntes Autobiográficos, Diarios, Correspondencia y otros Escritos de un Gran Músico*, ed. Rosaura Revueltas (México, D.F.: Ediciones Era, 1989), 28.

fondness for music and laziness.”³ Indeed, Silvestre’s admiration for nature in his later years developed into fondness and support towards peasants. Romana succeeded in her dream to have artistic children. All her children were naturally gifted in the arts. Six of the twelve became prestigious artists: Consuelo (painter), Fermín (painter and muralist), Rosaura (actress and writer), José (writer, philosopher), Agustín (artist), and of course, Silvestre (composer, violinist and conductor).

As a child, Revueltas was attracted to sound. In his memoirs, he describes his first experiences with music:

I was very little –three years old, she (Romana) tells me- when I listened to music for the first time. It was a little village orchestra, serenading in the plaza. I listened for a long time, surely with excessive attention because I was crossed-eyed for three or four days. As a child I always preferred to drum on a bathtub and dream stories to doing something useful. So I spent days imitating with my voice orchestras and songs, and accompanying myself with the bathtub. Those round bathtubs that I always preferred for drumming.⁴

José Sr. and Romana, identifying these early signs and inclination to music, started nurturing them when Silvestre was seven years old. His parents gave him his first violin and enrolled him in the *Instituto Juárez*, in Durango.⁵ Silvestre later reports on his early music abilities, “I do not think I was a child prodigy, but I was inclined to music since I was a child, and as result, I became a professional musician.”⁶ Prodigy or not, Silvestre showed great promise, and his parents did their best to provide him with the best available education.

³ Silvestre, 27.

⁴ Silvestre, 28.

⁵ Orin Lincoln Igou, *Contemporary Symphonic Activity in México with Special Regard to Carlos Chávez and Silvestre Revueltas* (Illinois: Northwestern University, 1946), 197.

⁶ Silvestre, 29.

Early education in México

Around the time of Silvestre's first experience with the violin, the political, economic, and social situation was precarious in México. Porfirio Díaz (dictator of México since 1875) succeeded in bringing peace, industrialization, political stability, and progress to a country that was devastated after the Independence of 1810.⁷ The achievements of Díaz' regime, however, only favored the aristocratic society and the bourgeois. He also welcomed foreign countries to invest in México, which was detrimental to the proletariat and peasants, whose labor was poorly paid. The inequity between groups increased discontent among the general population. Inflation and currency devaluation provoked riots and strikes. Due to the shortage of basic needs there were violent strikes and riots from 1905 to 1907.⁸ These early incidents ended with the Revolution of 1910, after which Díaz was exiled to Europe.

Durango was affected by the riots and the commercial premises were regularly looted and plundered. The Revueltas family moved to Guadalajara for their safety. Silvestre gave his first public performance at age eleven in *Teatro Degollado*. He writes in respect of this occasion, "on the following day my father bought all the newspapers. Newspapers have chased me ever since and I do not buy them anymore. For him, it was a sweet reward for the money he spent buying me a suit for that occasion; we were so poor!"⁹ This quote shows José's great merit in providing support even in

⁷ Michael Gonzalez, *The Mexican Revolution, 1910-1940* (Albuquerque: University of New México Press, 2002), 59.

⁸ Gonzalez, 90.

⁹ Silvestre, 28.

adversity, and the great pride he felt with Silvestre's progress. Later on, the family moved to Colima, where Silvestre continued his musical education.¹⁰

Silvestre arrived in México City in 1913 to study at the *Conservatorio Nacional* (México's National Conservatory). In the conservatory he studied violin with José Rocabruna and composition with Rafael J. Tello¹¹ During this time, Revueltas wrote his first set of compositions: a group of Mazurkas, Waltzes, Impromptus. This early work is a manifestation of the influence Frédéric Chopin's music had over Revueltas in his early years.¹²

US Years

By 1916 José's financial situation had improved, and he decided to send Silvestre and his brother Fermín – who showed promise as a painter - abroad to continue their education. The Revueltas brothers completed high school in Saint Edward's College in Austin, Texas, in 1918.¹³ Silvestre continued his education in Chicago enrolling in the Chicago Musical College. Fermin enrolled in the Art Institute of Chicago in 1919. Silvestre studied violin with Leon Sametini and composition with Felix Borowski,¹⁴ An outstanding student and violinist, Silvestre was awarded an

¹⁰ Silvestre, 28.

¹¹ Roberto Kolb Neuhaus, *Silvestre Revueltas: Catálogo de sus Obras* (México DF.: Universidad Nacional Autónoma de México, 1998), 87-88.

¹² Roberto Kolb Neuhaus, "Leyendo entre Líneas, Escuchando entre Pautas. Marginalia Paleográfica de Silvestre Revueltas," in *Diálogo de Resplandores: Carlos Chávez y Silvestre Revueltas*, ed. Yael Bitrán and Ricardo Miranda (México DF.: Consejo Nacional para la Cultura y las Artes, 2002), 69.

¹³ Robert Parker, "Revueltas, the Chicago Years," *Latin American Music Review* 25, no. 2 (2004): 180, accessed September 28, 2015, <https://muse.jhu.edu/>.

¹⁴ Rosaura, 52.

“honorable mention” in the diamond, gold, and silver awards for violin performance in his commencement ceremony in 1919.¹⁵

During his years in Chicago Silvestre wrote a second group of compositions, dated 1919.¹⁶ This group and the one from 1915 constitute Revueltas’s “youth works”.¹⁷ On the cover of a piece from 1919 Revueltas wrote the inscription: “These compositions are not to be published; not being forced to please more public than the one who wants to understand me, I have written them at will, following my instincts and not the rules to which I cannot abide my loves, my dreams, nor my pain.”¹⁸ This inscription reveals the romanticism in the young Revueltas, as well as his early efforts to compose in a personal manner. Revueltas later writes about this period:

I can see myself now, from 1917 to 1920... I am going to make a confession: up until that time I dreamed of a music for which does not exist notation since the methods developed so far weren’t able to express it or write it down. I dreamed of music as color, sculpture, and movement. I am aware that this appears to be just a play of words, but I tried to give form to what I was imagining, and wrote a first composition for violin and piano. I submitted it to one of my teachers, who after reading it told me enthusiastically: “Very interesting. This is in a thoroughly Debussy-an style...” “Debussy-an?” I asked, “What do you mean?” He answered: “Well, this music is similar to that of Debussy,” and observing my surprise, he asked me: “Don’t you know Debussy’s music?” “I’ve never heard the music of that composer, nor was I aware that any music existed like what I just composed...”

Later, getting to know Debussy’s intimately, I realized that all my imagined music was identical...

Until 1924 I kept this attitude. Having encountered someone who had already given form to my new world caused great conflict in me which resulted in inaction, as I resolved never to compose without creating my own language.¹⁹

¹⁵ Parker, “Chicago,” 181-182.

¹⁶ Eduardo Contreras Soto, *Silvestre Revueltas: Baile, Duelo y Son* (México DF.: CONACULTA, 2000), 21.

¹⁷ Kolb Neuhaus, “Leyendo,” 74.

¹⁸ Rosaura, 54.

¹⁹ Silvestre, 30.

This account demonstrates Revueltas' early preoccupation and difficulty in transcribing the sounds he heard in his head. Although abandoning the Debussy-an style, Revueltas's mature compositions were freer and modeled to the taste of the composer, similar to Debussy's style.

On his twentieth birthday (December 31, 1919) Silvestre married Jule Klaracy, and they had a daughter in 1923. Simultaneously, Revueltas worked in Chicago as a violinist affiliated with the Chicago Federation of Musicians. He also traveled to México to give concerts.²⁰ When Jose Sr. visited his sons in Chicago, Rosaura remarks that his father was discontented with his sons' new bohemian life.²¹ In 1920 the prohibition of alcohol started in Chicago, which did not reduce its consumption, as alcohol became more popular. Illicit establishments where alcohol was sold illegally (speakeasy) flourished during that time. This is when the Revueltas brothers started their live-long destructive relationship with drinking. Parker comments it was also during this time when the "brothers had also acquired an inclination towards leftist ideals, which grew steadily with the artistic and political alliances they cultivated in México."²² These leftist ideals would play a prominent role in Silvestre's life on his return to México

In 1923 the brothers left Chicago when notified that their father had passed away. Silvestre continued performing in México and writing music. Although Silvestre vowed not to compose again until he found his own style, he kept writing pieces in the French style. In 1923 "Chanson d'automne," a piece on a text by Verlaine, ended this period. In 1924 Revueltas's music began to

²⁰ Parker, "Chicago," 182-183.

²¹ Rosaura, 52.

²² Parker, "Chicago," 183.

“exhibit a distinct change of style,”²³ which starts the period known as Revueltas’s “early works.” *El afilador* (the knife grinder), represents the hardship of a street knife grinder pedaling his bike, modified to use the back wheel to rotate the sharpening instrument. Composed in Guadalajara in 1924, *El afilador* shows one the elements that later on became one of Revueltas’s signatures: the use of the ostinato. Along with another depiction of everyday life characters in *Tierra pa’ las macetas* (Soil for pot plants), these pieces were “presumably performed in concerts in México in 1924, and they surely struck a familiar chord with Mexican audiences.”²⁴ It was also during this year when Revueltas met Carlos Chávez (1899-1978), who was immediately impressed with Revueltas’s violin playing. This new relationship would later play an important role in Revueltas’s life.²⁵ Between 1924 and 1926 Revueltas on the violin collaborated extensively with Chávez at the piano. They presented a series of twenty-six music recitals. Chávez had already organized the first series of *Nueva Música*, a series of contemporary works, and added Revueltas to the roster of performers. In this series Revueltas performed music by Milhaud, Stravinsky, Satie, Poulenc, and Chávez. With members of this group Revueltas formed a trio. In 1926, a tour of this trio ended in San Antonio Texas. Revueltas started another period living in US, spending time in San Antonio, Texas, and Mobile, Alabama, until 1928.

²³ Parker, “Chicago,” 187.

²⁴ Parker, “Chicago,” 189.

²⁵ Parker, “Chicago,” 189.

San Antonio, Texas and Mobile, Alabama

In San Antonio, Revueltas started working as concertmaster in the Aztec movie place orchestra, the “Aztec Concert Orchestra.” He also joined the faculty at the San Antonio College of Music. In 1926 Revueltas divorced Jule due to character incompatibility.²⁶ In a letter to Jule written from San Antonio in 1937, Revueltas expresses:

Since our last conversations, I came to the conclusion that although we coincide in some goals, unfortunately our ways to achieve them are entirely different... Your ideology is based in the social and ethical principles of the bourgeois, which is giving its last stand around the world. My ideas regarding ethical problems have another meaning and different sources: they come from the people, the workers, oppressed and exploited, to whom the future belongs to. These individual differences become the differences in the world. This is the case in the Soviet Union, in Spain, in the future.

Myself, a teacher, an intellectual worker, exploited, oppressed like the rest of the workers in the current conditions of the capitalist world, I have considered my duty, human and virile, to fight beside my comrades for a new and better life. (I know you and the people that think like you have a different conception of what constitutes a new and better life.)

This letter is significant, and I will give some background to the two countries he mentions. Spain at the time was struggling to reverse the violently imposed monarchy, ended when the First Republic was established in 1874. Lead in part by socialist ideologies, the Spanish people established the Second Spanish Republic in 1931. The Soviet Union had just been formed in 1922, driven by socialist causes. Admiration for the struggles of these two nations was a reflection of Revueltas’s own identification, based on Marxist ideals. In this letter Revueltas expresses his ideology, his support for the human causes, the empathy for the less fortunate, and his revolutionary desires.

In 1928 Revueltas moved to Mobile, Alabama, where he continued playing and conducting. Revueltas was concertmaster of the Saenger Theatre Orchestra. By August 1928 Revueltas had been

²⁶ Rosaura, 56.

conducting the orchestra for several months. The repertoire included popular music of the time and arrangements of light classics. The orchestra closed upon the arrival of the Vitaphone system, which synchronized sound and silent films.²⁷ The experience that Revueltas gained in playing in these theaters for silent films in Chicago and Mobile would later on be crucial and helpful in the period when he wrote music for movies in México.

Return to México 1929

Chávez invited Revueltas to return to México in 1929. At that time, Chávez was the music director of the *Orquesta Sinfónica Mexicana* (created by him in 1928) and director of the *Conservatorio Nacional*. Revueltas became his assistant conductor in the orchestra and professor of violin and chamber music at the conservatory. He also conducted the conservatory orchestra. While he was teaching at the Conservatory in 1931 he met Ángela Acevedo, who became his second wife the following year. It was also during this period when Revueltas, encouraged by Chávez, started devoting more time to composition. The musical life in México was, however, reacting to the Revolution.

Nationalism in 20th century México

The objectives of the Revolution were to overthrow Díaz from power, to reform the precarious agrarian and social situation, and to create a new country. The immediate ideals of the Revolution were however not fulfilled. The governments did not make changes to improve the situation. Instead, this “popular government’s” priority was to seek ways of legitimizing the creation

²⁷ Robert Parker, “Revueltas in San Antonio and Mobile,” *Latin American Music Review* 23, no. 1 (2002): 122, accessed September 28, 2015, <https://muse.jhu.edu/>.

of a national identity. In the twenties this movements of national construction had its greatest manifestations in the visual arts and literature in the muralist and estridentist movements. In music, the main names were Manuel M. Ponce and Carlos Chávez.

Manuel M. Ponce, educated in Europe, found material for his music in folkloric musical traditions. He once said, “I consider that is the duty of every Mexican composer to ennoble the music of his nation giving it artistic form, covering it with polyphony and lovingly keeping the popular music’s expression of the national soul.”²⁸ His music was based on the arrangement of Mexican Popular music with sophisticated harmonies. In other words, the autochthonous material was “embellished” by Western-European techniques. “Using the themes, the sentiment, and the ambiance of our people, without praising the ugly, the ruin, despicable, and vulgar.”²⁹ The problem was that it was the decision of the composer which “ugly and vulgar” aspects to keep out. The music identified more with the French exoticism, and did not accurately depict the “sentiment and ambiance” of the indians. It is important to note that Ponce appeared not to participate in the political debate of the time.

Carlos Chávez became the pre-eminent figure, the patriarch of music in México. His aim was to build a national identity through music, with the purpose of “to create a cohesive image of what constituted to be *Mexican*.”³⁰ Chávez looked back to a more distant past, and attempted to re-construct the music of the pre-Hispanic world by researching the treatises on culture of the pre-

²⁸ Manuel M. Ponce, *Nuevos Escritos Musicales* (México: Editorial Stylo, 1948), quoted in Yolanda Moreno Rivas, *Rostros del Nacionalismo en la Música Mexicana* (México DF.: Fondo de Cultura Económica, 1989), 103.

²⁹ Ponce, 103.

³⁰ Marina Alonso Bolaños, *La Invención de la Música en México* (Buenos Aires: Editorial Sb, 2008), 38.

Hispanic era³¹ He also used folk material collected and catalogued from the villages and pueblos by early Mexican musicologists. In 1922-24, 1926 and 1928, Chávez resided in New York close to Varèse, Cowell and Copland. As a member of the International Composer's Guild Chávez's work was considered a mix of indian exoticism and modernist primitivism. Chávez's international reputation, and the fact that his nationalistic ideals coincided with the regime, were an important factor in his appointments on his return to México in 1928. He became the most influential figure in the musical life as head of the National Conservatory and National Symphony³²

By the thirties when Revueltas returned to México, Chávez had successfully created a new nationalist school. Revueltas's "mature works" however, changed the panorama of music in México in 1931 especially with the premier performance of *Cuauhnáhuac*, his first orchestral piece. Similarly to his Nationalist colleagues, Revueltas used a náhuatl (group of Indians from central México) title (the title means valley of the eagles) which denotes Revueltas's interest in pre-hispanic music. Translated in to musical terms, this interest derived in his use of pentatonicism and repetitions. The music also incorporated *mestizo* and European elements.³³ All these elements constituted the base and principles for his "mature style." (*Homenaje a García Lorca* will be discussed in the next chapter). Despite all the Mexican traits in Revueltas music, his style was modernist. His innovative approach developed music that was highly personal and followed its own rules. Revueltas's individualism

³¹ Yolanda Moreno Rivas, *Rostros del Nacionalismo en la Música Mexicana* (México DF.: Fondo de Cultura Económica, 1989), 115.

³² Luis Velazco Pluffeau, "Nacionalismo, Autoritarismo, y Construcción Cultural: Carlos Chávez y la Creación Musical en México (1921-1952)," in *Music and Dictatorship in Europe and Latin America*, ed. Roberto Illiano and Massimiliano Sala (Ann Arbor: Michigan Publishing, 2012), 711-713.

³³ Jack Lee Dean, "Un Caleidoscopio Musical: Técnicas de Composición en Cuauhnáhuac," in *Sonidos en Rebelión*, ed. Roberto Kolb and José Wolffer (México: Universidad Nacional Autónoma de México, 2007), 92.

echoed the stridentist literary movement. Regarding the beginning of this movement, Bernardo Ortiz de Montellano writes in 1930:

The bitter reality of that Revolution, convinced them (writers) of the existence of a personal sensibility, the more personal, more Mexican... The profound reality, hidden until then, gave the youth the necessary experience to mature fast... they preferred the new spirit of their country to the moving search of traditional and profound forms... This effort is equivalent to the identification³⁴

It is not surprising that in Revueltas's search from within, the popular and indian elements immediately came to the surface. Once he said, "Why should I put boots and climb mountains for Mexican folklore if I have the spirit of México within me?"³⁵ Revueltas's assimilation of the idiomatic languages of folklore and popular music came naturally, perhaps due to Revueltas's genuine predilection towards popular culture. Regarding this, he wrote in 1932 "I like all kinds of music. I can even stand some classics and some of my own works, however I prefer the music of my village, the music of the pueblos."³⁶ Therefore, the inclusion of native or popular elements was organic. The elements, which seemed artificial and borrowed in Chávez and other composers, differed in Revueltas compositions were they appear as expressions of his own personality. In the period 1931-1935 Revueltas composed prolifically.

³⁴ Bernardo Ortiz de Montellano, "Literatura de la Revolución y Literatura Revolucionaria," in *Obras en Prosa*, ed. María de Lourdes Franco Bagnouls (México DF.: Universidad Autónoma de México, 1988), 236-237.

³⁵ Leah Brenner, "Silvestre Revueltas," *New York Times*, December 22, 1940, 7, accessed October 12, 2015, <http://search.proquest.com.libezp.lib.lsu.edu/hnpnewyorktimesindex/docview/105224973/fulltextPDF/6B859A4AEE354825PQ/1?accountid=12154>.

³⁶ Silvestre, 29.

In 1935 he composed *Redes*, the music for a silent film by Paul Brand. It was during the composition of this work that Revueltas experienced the death of his first-born, Natalia, due to a stomach infection. Ángela commented about the first death in the family:

Our first daughter died when he (Silvestre) was composing *Redes* (1935). It was a brutal blow for us. Silvestre was devastated and this immense pain can be felt in his music. Oddly, there was in the movie a scene about a fisherman that watches his son die because of lack of money to buy medicines to pay a doctor. Surely, Silvestre would see in these images his own tragedy.

³⁷

His third daughter also passed away as an infant in 1936 from malnourishment. Silvestre's daughters died because of poverty. These were difficult times for him. Despite his intense efforts in the musical world, he was not able to provide enough for his own family. He complains in his letters, "why an artist has to suffer hunger and misery? Here lies the secret of the failure of the Mexican culture. We are a country of lazy people. Musicians, painters, poets, are despised and considered buffoons that entertain the bureaucrat's banquets."³⁸ The Revolution did not change the social order. Privileged classes continued to be in power.

Around 1935, Revueltas and Chávez quarreled. Their friendship was ruptured over no clear cause. In the program notes to a presentation of *Redes* by the Los Angeles Philharmonic, John Henken provides a possible cause, linked to the composition.

He (Strand) planned to do the cinematography with Chávez writing the score. [...] But in 1934, while the project (initially titled *Pescados*) was still being planned, a new government with Lázaro Cárdenas came to power. Chávez was replaced as Director of Fine Arts by Antonio Castro Leal, who approved the project but with the music now assigned to Revueltas.

This caused a public break between the two leading figures of Mexican music [...] The relationship between the autocratic Chávez and the perennial outsider Revueltas was already

³⁷ Ángela Acevedo, interview by José Ángel Leyva, *Tiempo en la Casa* 8 (2014), 7, accessed September 21, 2015, http://www.uam.mx/difusion/casadeltiempo/10_nov_2014/TiempoenlacasaNo10_nov2014.pdf.

³⁸ Silvestre, 31.

strained when the *Redes* change occurred. In the aftermath, Revueltas resigned from the orchestra, and even briefly created and conducted a competing ensemble.

The veracity of the *Redes* incident is unknown. It is however true that their relationship had deteriorated around 1935. The speculation is that the break up was incited by Chávez's jealousy on Revueltas's new found compositional talents. In the opinion of Rosaura, "Carlos Chávez was the only one who, as a musician, intuited from the beginning Revueltas' genius. He however did his best to sabotage him, to ridicule him under an apparent friendship, and in a subtle way, making use of Silvestre's well know weakness towards drinking to lessen him."³⁹ Ángela instead attributes their break up to the media, which created a rivalry that did not exist in the origins of the relationship. The result created an atmosphere of jealousy. She, however, emphasized that they were always polite to each other, and that Silvestre never spoke to her of Chávez in bad terms.⁴⁰

After leaving the *Sinfónica Mexicana*, Revueltas formed his own group, *Orquesta Sinfónica Nacional*, an institution he conducted without pay. This orchestra did not last long. Meanwhile, Revueltas joined LEAR (League of Revolutionary Writers and Artists).⁴¹ Created in 1934 and working closely with president Cárdenas, this group was created to oppose fascism, nazism, and other rightist organizations in México.⁴² LEAR defined itself as an organization "seeking to restore diplomatic relations between México and Russia, to promote true culture for the productive masses,

³⁹ Rosaura, 130.

⁴⁰ Ángela, 11.

⁴¹ Carol A. Hess, "Silvestre Revueltas in Republican Spain: Music as Political Utterance," *Latin American Music Review* 18, no. 2 (1997): 279, accessed August 18, 2015, <http://www.jstor.org/stable/780398>.

⁴² Mónica A Rankin, *México, la Patria!: Propaganda and Production During World War II* (Nebraska: University of Nebraska Press, 2009), 24.

legalize the Communist Party, and raise class-consciousness of the revolutionary proletariat.”⁴³ This struggle in México between the socialist leftist groups and fascist ultra-right was a reflection of the world’s political order.

The Spanish Civil War

In Spain, this struggle between fractions ended in the Civil War. Intellectuals and socialists established the Spanish Second Republic in 1931, after the demise of King Alfonso XII. The new government attempted to find solution to the main problems of the country. Although there were advances in education and agriculture, changes were not as radical as people wished and there was increasing tension between the Republicans (socialists) and the Nationalists (fascists). In 1936, General Francisco Franco led a military movement to overthrow the government. He was aided by the Axis powers, interested in the prospect of expanding fascism. In the aftermath, the Spanish poet Federico García Lorca was killed by nationalist forces in August 1936.

Homenaje a García Lorca

Franco was implacable with his adversaries. One of his tactics when conquering new territories was to systematically eliminate Republican supporters in massive purges. Granada, Lorca’s home, was one of the first Spanish regions to fall under Franco’s control. Lorca died the morning of August 16, while on a *paseo* (stroll), in which enemies of the Nationalists were taken to isolated

⁴³ Alicia Azuela, “El Machete and Frente a Frente: Art Committed to Social Justice in México,” *Art Journal* 52, no. 1 (1993): 82–87, accessed November 3, 2015, <http://www.jstor.org/stable/777306>.

locations and shot. It is estimated that around 200,000 people died this way without any trial. Many of these victims were never found, since bodies were discarded or buried in a communal grave.⁴⁴

Lorca was indeed a supporter of the Second Republic and was openly homosexual. Although at first Lorca's death was said to be an accident of war, later on it was discovered that he was killed on police orders. The report reads, "writer, described as a socialist and a freemason member of the Alhambra lodge, responsible for homosexual and aberrant practices, had been executed immediately following a confession."⁴⁵

The news of Lorca's assassination "deeply affected" Revueltas,⁴⁶ who was still dealing with the deaths of his two daughters and his brother Fermin. He composed *Homenaje a García Lorca* within the next two months. This piece will be discussed in the next chapter.

Trip to Spain

In 1937 Revueltas visited Spain as president of the delegation of LEAR. The group was going to take part in the II International Congress of Ant-fascist Writers for the Defense of Culture.⁴⁷ The trip, with stops in New York and Paris was documented in Revueltas's correspondence with Ángela.

⁴⁴ María M. Delgado, "Memory, Silence, and Democracy in Spain," *Theatre Journal* 67, no. 2 (2005): 178-180, accessed November 1, 2015, <https://muse.jhu.edu/>.

⁴⁵ "La Dictadura Ocultó el Informe que la Implicaba en el Crimen de Lorca," *Diario el País*, accessed November 13, 2015, http://cultura.elpais.com/cultura/2015/04/22/actualidad/1429735487_172971.html.

⁴⁶ Hess, 280.

⁴⁷ Silvestre, 55.

Revueltas spent six days in New York from June 21-26. He had doubts of the value of his work. In New York he writes, "I think of my little oeuvre of love and faith, so little besides these iron monuments, beside this great human pain, beside this great human strength. I wonder if it (his work) is sterile, lost."⁴⁸ In this trip he hoped to meet Copland, in order to arrange concerts on his way home. Although Copland was unfortunately not in New York at the time, Revueltas was confident that his concerts would take place.⁴⁹ He also tried to arrange concerts with the League of Composers. His efforts were futile, he was not able to arrange any concert. He left on June 26 on the cruise ship *Britannic*. During the long sea journey, Revueltas doubted the value of his endeavors once more.

Sometimes I think that we do not have anything to do here. That this trip is absurd. That my work is so little, that it is worthless to carry it with me, and that is too much vanity thinking it is worth something. It seems so poor to me. The only thing that dignifies it is the impulse that moved me to write it. The work itself, however, is just a part of what I would like to express, of my feelings....⁵⁰

He arrived in France on July 11. By the time he arrived, he could not make the necessary arrangements to make it on time for the convention. The highlight of his stay in Paris was his visit to a Van Gogh exhibition.

I do not think there is another painter that has enjoyed so much and so bitterly the contemplation of himself. Every day of his life. However, I do not think he was portraying himself. His face reflects the anguish of mankind, and he studied with painful passion the human grief in his own face. His self-portraits possess no vanity [...] I contemplate in anguish

⁴⁸ Silvestre, 56.

⁴⁹ Silvestre, 59.

⁵⁰ Silvestre, 74.

the figure of this man that seems to live in the silence of this hall. I feel his presence, his anguish, his pain, his strength within me, as if they were mine.⁵¹

Once in Spain he participated in political cultural rallies known as *actos* (acts). This were propagandist events organized by the Republicans, in which the reciting of speeches was accompanied with music and poetry.⁵² These events were often organized for the troops. The letters Revueltas sent to Ángela described the success of his music in Spain. He successfully conducted in Valencia, Madrid, and Barcelona. From Valencia, where he conducted the first concert, he wrote, “Yesterday, I conducted *Caminos*, and *Janitzio*, with the *Orquesta Sinfónica de Valencia* with great success.”⁵³ In Madrid, he conducted *Homenaje*, *Colorines*, and *Renacuajo Paseador* as well, and was impressed with the attitude of the orchestra, I’ve never experienced such a vibrant, enthusiastic, and capable orchestra. They played my work as if it was the last time they were performing. And who knows, perhaps some of them had to soon go to battle.”⁵⁴

Return to México 1937

Revueltas left Spain in 1937. On his return to México, he kept composing furiously, as if he knew his life was to end soon. During this period he composed *Música para Charlar*, *Itinerarios*, and *Sensemayá*, based on a poem by the Cuban poet Nicolas Guillén, also a member of LEAR. He also composed songs of support for his Republican friends in Spain, *Frente a Frente*, *Canto de Guerra de los Frentes Leales*, and *Canto Ferrocarrilero*. He used Lorcas’s poetry in setting *Cinco Canciones para Niños y*

⁵¹ Silvestre, 85.

⁵² Hess, 279.

⁵³ Silvestre, 99.

⁵⁴ Silvestre, 121.

dos Canciones Profanas as well. Revueltas's music from that period reflects his continuing support and concern towards Spain's situation. The Nationalist forces, however, won in 1939. The news of the defeat of the Republic caused Revueltas great despair.

Revueltas then started suffering of chronic depression. In addition, he battled with his alcohol addiction for many years. Previously he had managed to stop drinking for a year and a half between 1932 and 1934.⁵⁵ His wife Ángela recalls how distressing the withdrawal symptoms were, how he sweated and became jittery. His consumption of alcohol was an addiction, and no matter how hard he tried, he returned to drinking. He had to be admitted to clinics for treatment. A doctor told Ángela that Revueltas drank because he was exhausted and overworked but Ángela believes the reason was his existential burden. Revueltas was tormented by his desires, his dreams of justice, and his aspirations to make special music. His addiction to alcohol increased during the last years of his life, full of tragedy. His health deteriorated, and he died of pneumonia on October 5, 1940. The day before, Silvestre had returned from a drinking spree with some friends. Next day, he was seriously ill. The doctor that diagnosed him was not able to help him. Silvestre passed away at 8 PM October 5th, 1940.⁵⁶

⁵⁵ Ángela, 7.

⁵⁶ Ángela, 13-14.

Chapter Two - Analysis

It is important for the conductor who wishes to embark on learning this piece to understand the compositional techniques that govern *Homenaje a García - Lorca*. Understanding these techniques will unequivocally lead to the realization that everything in Revueltas' music is carefully planned and written out. Until recently, his musical stature has been overshadowed by the stereotype of Revueltas as a composer that relies on his imagination and instinct only. For example, Otto Mayer-Serra –an early advocate of Revueltas's music- praises Revueltas's gift for melody and lyricism, the brilliance of his orchestration, and his ability to create themes that “always bear the unmistakable mark of being Mexican.”⁵⁷ He however considers that the melodic material in Revueltas's music is “expounded rather than elaborated,”⁵⁸ and that his work lacks “a constructive principle of its own.” In addition, Revueltas did not make any effort to explain his music, stating “from the technical-musical point of view I cannot say anything because I am not interested in it”⁵⁹ These and other factors lead to the misconception that his music was weak in form. This last point might seem true if Revueltas' music is seen and measured from the European Classical perspective. Although Revueltas's music is highly organized, it is unfortunate that these views have influenced subsequent generations. For example, authors like Luisa Vilar remarks “few specialists study Revueltas' music from a theoretic perspective that approaches in depth the formal and harmonic aspects of his work.”⁶⁰

⁵⁷ Otto Mayer-Serra, “Silvestre Revueltas and Musical Nationalism in México,” *The Musical Quarterly* 27, no. 2 (1941): 129, accessed on July 26, 2015, <http://www.jstor.org/stable/739461>.

⁵⁸ Mayer-Serra, 143.

⁵⁹ Silvestre, 13.

⁶⁰ Luisa Vilar Payá, “Innovación, Espontaneidad y Coherencia Armónica en Silvestre Revueltas,” in *Diálogo de Resplandores: Carlos Chávez y Silvestre Revueltas*, ed. Yael Bitrán and Ricardo Miranda (México D.F.: INBA, 2002), 31.

Today Revueltas is considered among the best and most outstanding composers from México and America. Recent analysis has attempted to find constructive principles behind his music. For example, Cortez's analysis (2002) of *Sensemayá* successfully identifies the tri-chord (124) as the generating cell of the melodic discourse of the piece.⁶¹ Although recent scholarship on Revueltas has encouraged the study of his music from an analytical perspective, there is no lengthy discussion of *Homenaje* in the literature. The purpose of this section, then, is to find the "gravitational laws" that govern *Homenaje* as an orchestral piece.

The highly personal form in Revueltas' music can be thought of as a kaleidoscope. "The kaleidoscope, characterized by a series of phrases and changing events, offers an adequate model to describe Revueltas' style. It is useful to illustrate the ways in which the composer introduces new or varied motives, polytonal structures, and polyrhythmic passages, as well to the characteristic alternation between indian and mestizo elements. Thematic and motivic elements are continuously introduced, varied, and permuted."⁶² In *Homenaje* the kaleidoscopic effect is achieved by juxtaposition of layers of material. Melodic lines, ostinati, pedal notes, countermelodies, and moving bass lines are examples of the components of the layers in *Homenaje*. These elements are constantly introduced, repeated, and varied, evoking the constant interaction of loose materials inside a kaleidoscope which are reflected multiple times by mirrors. The manipulation of these elements creates different textures in *Homenaje*.

⁶¹ Luis Jaime Cortez, "Especulaciones Analíticas en Torno a Sensemayá," in *Diálogo de Resplandores: Carlos Chávez y Silvestre Revueltas*, ed. Yael Bitrán and Ricardo Miranda (México D.F.: INBA, 2002), 15.

⁶² Lee Dean, 92.

This analysis is divided in two sections. First, a *précis* identifies the thematic and motivic materials that appear in chronological order. A chart of form is provided for each movement. Themes are shown in capital letters, and are followed by its secondary elements. Each theme is followed by a short description and a musical example. Although in some cases a musical example reproduces the element in its entirety, most of the examples only provide the first bars of each section. If the theme or motive is repeated, the musical example is omitted. The *précis* provides a clear account of all the elements that integrate the kaleidoscope in their exact order and location in the piece. The second section of this chapter –analytical considerations- provides an interpretation of the elements in the *précis*. The aim is to find the interrelationship between the elements in the piece, in order to understand the tight construction of this music. The musical gestures that have an origin in extra-musical ideas or in folk, mestizo or popular music will be catalogued using topic theory, which is the study of the musical signs mainly associated with the musical of the Classical and Romantic period.⁶³

This chapter follows the score of the piece as published by Southern Music Publishing Co.; the study of the two manuscript versions will not be covered in this section, since the discrepancies between the published score and the manuscript mainly deal with local nuances of dynamics, articulation, rhythms, etc., and thus do not affect the conclusions of this section.

⁶³ Two sources for topic theory: Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), and Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton, N.J.: Princeton University Press, 1990).

A Précis of Homenaje a García Lorca by Silvestre Revueltas

I *Baile*

The overall form of *Baile* is shown in Table 1.

Table 1: Shows the overall form of *Baile*

	Section A	Section B										Section A
measure	1	8	48	64	80	96	112	128	156	208	224	249
Theme		AA'	B	A	C	A	B	D	AA'	B	Coda	

Measure 1: SECTION A, *Lento (quasi recitativo)*.

Measure 1: Section A consists of an arpeggiated piano chord accompanying a *molto espressivo* trumpet line (Figure 2-1).



Figure 2-1: Measure 1 of *Baile*.

Measures 2-3: Orchestra unison D eight note, followed by a measure of rest.

Measures 4-7: Ostinato 1 (Figure 2-2) establishing G major as the tonal center by emphasizing the G major triad (G, B, D). This ostinato spans measures 4-17.



Figure 2-2: Measures 4-5 of *Baile* (piano, violins 1 and 2, and double bass parts).

Measures 8-23: THEME A stated by the piccolo. Consists of figures (a) and (b) (Figure 2-3);

(a) and (b) share same pitches, (b) however is a rhythmic variation of (a).

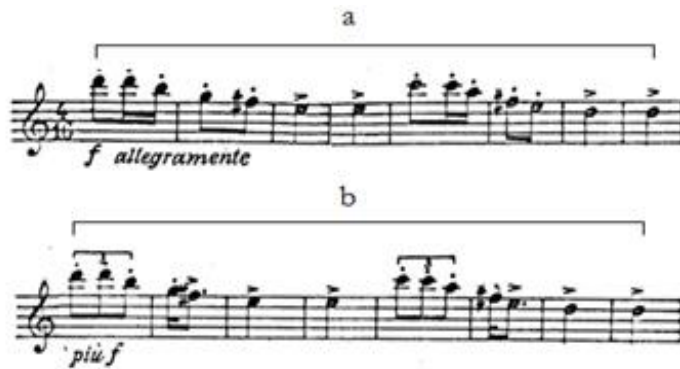


Figure 2-3: Measures 8-23 of *Baile* (piccolo part).

Alongside ostinato 1, the statement of theme A is accompanied by the following elements:

Measure 17: Countermelody (a) (Figure 2-4) is played by trombone, using rhythmic elements from Theme A.



Figure 2-4: Measures 17-19 of *Baile* (trombone part).

Measure 20: Trumpet countermelody (b) (Figure 2-5).



Figure 2-5: Measures 20-23 of *Baile* (trumpets 1 and 2 parts).

Measure 22: Tuba “chromatic” bass line 1 (Figure 2-6). This tuba line complements the double bass repeated G-note, providing a walking bass for A.



Figure 2-6: Measures 22-28 of *Baile* (tuba part).

Measures 24-47: Piccolo and trombone introduce A' (continuation of theme A) (Figure 2-7).



Figure 2-7: Measures 24-39 of *Baile* (piccolo part).

Measure 29: This counter melody (Figure 2-8) played by trumpet 1 and 2 in parallel thirds is similar to counter melody (b) (Figure 2-5).



Figure 2-8: Measures 29-31 of *Baile* (trumpets 1 and 2 parts).

Measures 48-63: THEME B is introduced. Melody constructed on broken thirds, played in unison by tuba and trombone (Figure 2-9).



Figure 2-9: Measures 48-55 of *Baile* (tuba part).

Underneath Theme B, ostinato 2 (Figure 2-10), spans measures 48-63 as well. Ostinato 2 in piano, violins 1 and 2, and double bass parts.



Figure 2-10: Measures 48-49 of *Baile* (piano, violins 1 and 2, and double bass parts).

Measures 64-79: THEME A's restatement (Figure 2-11) in parallel minor seconds, by piccolo and Eb clarinet over new tuba bass line (b). Ostinato 1 returns in measures 64-111.



Figure 2-11: Measures 64-71 of *Baile* (piccolo, Eb clarinet, and tuba parts).

Measure 72: A' is played by trumpet 1 and chromatically harmonized by trumpet 2, trombone, and tuba (Figure 2-12). The rhythm of A' is varied, it features a quintuplet rhythmic figure.



Figure 2-12: Measures 72-75 of *Baile* (trumpets 1 and 2, trombone, and tuba parts).

Measures 80-95: THEME C, woodwinds have a melody in parallel thirds using the starting rhythmic motive of A, simultaneous with a *molto espressivo* melody by trumpet 1 and trombone over tuba bass line (Figure 2-13).



Figure 2-13: Measures 80-85 of *Baile* (piccolo, Eb clarinet, trumpet 1, trombone, and tuba parts).

Measures 96-111: Nearly exact repetition of THEME A that appears in measures 64-79 (Figure 2-11).

Measures 112-127: Nearly exact repetition of THEME B that appears in measures 48-68 (Figure 2-9), also over ostinato 2 with different instrumentation, played now by piccolo and tuba and later (Measure 120) by trumpet 1 and tuba in parallel minor seconds (Figure 2-14).



Figure 2-14: Measures 112-119 of *Baile* (piccolo and trombone parts).

Measures 128-155: THEME D set in call and response passage (Figure 2-15), first stated by tuba and piccolo and responded by trumpet and trombone.



Figure 2-15: Measures 128-139 of *Baile* (piccolo, trumpets 1 and 2, trombone, and tuba parts).

Theme D is stated over chromatic ostinato 3 (Figure 2-16).



Figure 2-16: Measures 128-131 of *Baile* (violins 1 and 2, and double bass parts).

Measure 152: Theme D ends with a *tutti* chromatic sequence (Figure 2-17).



Figure 2-17: Measures 152-155 of *Baile* (*tutti*).

Measures 156-207: Repetition of THEME A, as found in measures 64-79, over ostinato 3.

Measures 72-196: In quintuple rhythmic figure, A' keeps exploring chromatic harmonic possibilities first seen in measure 24-47 (Figure 2-7).

Measure 188: Last statement of A' (Figure 2-18) returns to the original rhythm.

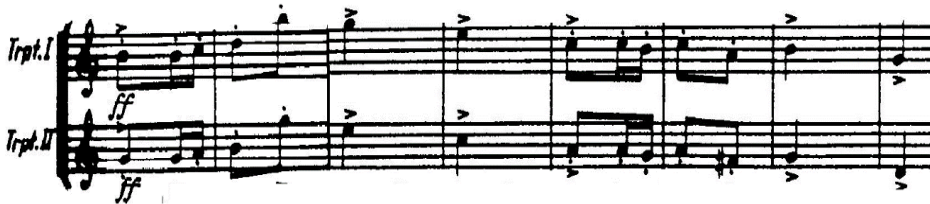


Figure 2-18: Measures 188-196 of *Baile* (trumpets 1 and 2 parts).

Measures 107-207: This new motive (Figure 2-19) is a codetta to Theme A.



Figure 2-19: Measures 107-207 of *Baile* (piccolo part).

Codetta to Theme A is accompanied by ostinato 4 (Figure 2-20).



Figure 2-20: Measures 107-108 of *Baile* (piano, violins 1 and 2, and double bass parts).

Measures 208-223: Repetition of Theme B over ostinato 2.

Measures 224-238: The Coda of Section B (Figure 2-21) is a simultaneous display of different descending four-note scales ending abruptly.



Figure 2-21: Measures 224-229 of *Baile* (piccolo, Eb clarinet, Trumpets 1 and 2, trombone, and tuba parts).

Measure 239: SECTION A repeats verbatim.

II *Duelo*

The overall form of *Duelo* is shown in Table 2.

Table 2: Overall form of *Duelo*.

	Section A	Section B				Section A
measure	1	20	25	32	35	40
Theme	A	B	C	D	E	A

Measures 1-19: SECTION A.

Measure 1: Ostinato 1 (Figure 2-22) introduction for 2 bars, ambiguous key. Ostinato 1 repeats for the whole duration of section A.

This musical score snippet shows the first two measures of 'Duelo'. It includes staves for Tam tam, Xylophone, Piano, Violin I, Violin II, and Contrabass. The tempo is marked 'large'. The Tam tam part has a 'pp' dynamic and a 'gva' marking. The Xylophone part has a 'pp' dynamic. The Piano part has a 'pp' dynamic and a 'legatissimo' marking. The Violin I and II parts have a 'pp con sord. e molto legato (sobre el diapason)' marking. The Contrabass part has a 'PPP pizz.' marking.

Figure 2-22: Measures 1-2 of *Duelo* (tam-tam, xylophone, piano, violins 1 and 2, and double bass parts).

Measures 3-16: THEME A, trumpet 1 melody (Figure 2-23), Eb clarinet joins in unison in measure 13.

This musical score snippet shows measures 3-7 of 'Duelo' for the trumpet 1 part. The tempo is marked 'con sord.' and the dynamic is 'pp'. The melody is written in a single staff with a key signature of one flat and a 2/4 time signature.

Figure 2-23: Measures 3-7 of *Duelo* (trumpet 1 part).

Measures 16-19: Tuba counter melody (Figure 2-24) closes Theme A in measure 16.

This musical score snippet shows measures 16-19 of 'Duelo' for the tuba part. The tempo is marked 'mf' and the dynamic is 'molto espr. e sast.'. The melody is written in a single staff with a key signature of one flat and a 2/4 time signature.

Figure 2-24: Measures 16-19 of *Duelo* (tuba part).

Measures 20-42: SECTION B, *Meno mosso*.

Measure 20: New section starts with ostinato 2 (Figure 2-25), featuring a weeping motive in violins 1 and 2. Ostinato 2 encompasses Section B in its entirety.



Figure 2-25: Measure 20 of *Duelo* (piano, violins 1 and 2, and double bass parts).

Measure 21-24: THEME B, an $A\flat$ in the tuba is followed by motive built in the alternation $E\flat/B\flat$ and G/B . The tuba/double bass note in third beat of measure 22 comments on the alternating motive (Figure 2-26).



Figure 2-26: Measures 21-22 of *Duelo* (trumpets 1 and 2, trombone, and tuba parts).

Measure 23: The ending of the tuba line closes Theme A (Figure 2-27).



Figure 2-27: Measure 23 (trombone and tuba parts).

Measures 25-31: THEME C, trumpets 1 and 2 chromatic melody, emphasizing note F# (Figure 2-28).

The musical score for measures 24-31 of 'Duelo' features three staves: Trpt. I, Trpt. II, and Trb. The key signature has one sharp (F#). The score includes dynamic markings: *f molto espress. e sostenuto*, *f*, *p*, *piu f*, and *mf*. A tempo change is indicated by the instruction *Col 1ª discrecion del Director*. The trumpets play a chromatic melody, and the trombone provides harmonic support.

Figure 2-28: Measures 24-31 of *Duelo* (trumpets 1 and 2, and trombone parts).

Measures 32-34: THEME D consists in a motive (Figure 2-29) that alternates Eb/G and Db/B over a cluster.

The musical score for measures 32-34 of 'Duelo' features three staves: Trpt. I, Trpt. II, and Pn. The key signature has one sharp (F#). The score includes dynamic markings: *marcatiss. ff* and *ff*. The trumpets play a motive that alternates between Eb/G and Db/B over a cluster, and the piano provides harmonic support.

Figure 2-29: Measures 32-34 of *Duelo* (trumpets 1 and 2, and piano parts).

Measures 35-38: THEME E consists of repetition of collection (D F# Ab) (Figure 2-30).

The musical score for measures 35-38 of 'Duelo' features four staves: Trpt. I, Trpt. II, Trb., and Tuba. The key signature has one sharp (F#). The score includes dynamic markings: *pp*. The trumpets, trombone, and tuba play a repetition of the collection (D F# Ab).

Figure 2-30: Measures 35-38 of *Duelo* (trumpets 1 and 2, trombone, and tuba parts).

Measures 44-61: SECTION A repeats with minor changes in trumpet. Tuba ends in sustained G \flat .

III *Son*

The overall form of *Son* is shown in Table 3.

Table 3: Overall form of *Son*.

measure	1	18	32	39	47	51	59	66	76	81
Theme	A	B	A	C	A	C	D	E	F	E

measure	88	92	109	119	123	129	140	151	164	170	173
Theme	F	C	G	A	E	B	A	C	D	Bridge	Coda

Measures 1-17: THEME A is introduced. In *Son* some thematic elements are not melodic. Theme A is a collection of motives divided in four sections: A1 in measures 1-3 (Figure 2-31), A2 in measures 4-8 (Figure 3-32), A3 in measures 9-12 (Figure 2-33), and A4 in measures 13-17 (Figure 2-34).

The image shows a musical score for measures 1-3 of the piece *Son*, featuring the Piano and Violin I parts. The Piano part is in the upper staff, and the Violin I part is in the lower staff. Both parts are marked with a forte (*ff*) dynamic. The Piano part includes a 'deciso' (decisive) marking and a 'stacc.' (staccato) marking. The Violin I part includes a 'deciso' marking and a 'gliss.' (glissando) marking. Brackets (a), (b), (c), and (c1) are used to group specific measures: (a) measures 1-2, (b) measures 2-3, (c) measures 1-3, and (c1) measures 2-3.

Figure 2-31: Measures 1-3 of *Son* (piano and violin 1 parts).

Figure 2-32 displays measures 4-8 of the piece *Son*. The score includes parts for Clarinet in E \flat , Trumpet I in C, Trombone, Tuba, and Piano. The Clarinet part features a melodic line with dynamic markings *sf* and *ff*, and is bracketed with (a). The Trumpet I part has a melodic line with dynamic markings *sf* and *ff*, and is bracketed with (d). The Trombone part has a melodic line with dynamic markings *sf* and *ff*, and is bracketed with (c1). The Tuba part has a melodic line with dynamic markings *sf* and *ff*, and is bracketed with (d). The Piano part has a complex accompaniment with dynamic markings *ff* and *ff m.d.*, and is bracketed with (e). The Piano part also includes the instruction *gliss. sobre blancas* (glissando over white notes).

Figure 2-32: Measures 4-8 of *Son* (Eb clarinet, trumpet 1, trombone, tuba, and piano parts).

Figure 2-33 displays measures 9-12 of the piece *Son*. The score includes parts for Trumpet I (Trpt. I) and Piano (Pa.). The Trumpet I part features a melodic line with dynamic markings *mf* and *ff*, and is bracketed with (f). The Piano part has a complex accompaniment with dynamic markings *ff* and *ff m.d.*, and is bracketed with (g).

Figure 2-33: Measures 9-12 of *Son* (trumpet 1 and piano parts).

Figure 2-34 displays measures 13-17 of the piece *Son*. The score includes the Piano (Pa.) part. The Piano part has a complex accompaniment with dynamic markings *ff* and *ff m.d.*, and is bracketed with (h).

Figure 2-34: Measures 13-17 of *Son* (piano part).

Measures 18-20: After Theme A, Ostinato 1 (Figure 2-35) establishes G major with dissonant notes (A# D# E#).



Figure 2-35: Measures 18-19 of *Son* (piano, violins 1 and 2, and double bass parts).

Measures 21-31: THEME B consists on a Trumpet 1/trombone duet. Trumpet 1 features melody in whole tones (Figure 2-36).



Figure 2-36: Measures 21-24 of *Son* (trumpet 1 part).

Trombone plays a counter melody (a) ending with a triplet figure (Figure 2-37).



Figure 2-37: Measures 29-31 of *Son* (trombone part).

Measures 32-38: THEME A abridged, consists on motives: d, f, g, and h.

Measures 39-46: THEME C features a melody in G major in parallel thirds by trumpets 1 and 2 (Figure 2-38).



Figure 2-38: Measures 39-42 of *Son* (trumpets 1 and 2 parts).

Measures 45-46: Theme C ends to a variation of the ending of countermelody (a) by trombone (Figure 2-39).



Figure 2-39: Measures 45-46 of *Son* (trombone part).

Measures 47-50: THEME A' is based on rhythmic motives from d, c1, d; brass adds C# D# F#.

Measures 51-58: THEME C' is the continuation of theme C (Figure 2-40). Melody is now played by trumpets 1 and 2 and violins 1 and 2.



Figure 2-40: Measures 51-56 of *Son* (violins 1 and 2 parts).

Measures 56-58: Secondary melody (b) (Figure 2-41) closes Theme C. This is a development of secondary melody (a)



Figure 2-41: Measures 56-58 of *Son* (trumpet 2 part).

Measure 59-65: THEME D starts with ostinato 2 (Figure 2-42).

Figure 2-42: Measures 59-61 of *Son* (trumpets 1 and 2, piano, violins 1 and 2, and double bass parts).

Measures 63: melodic material of Theme C in trombone and tuba (Figure 2-43).

Figure 2-43: Measures 63-66 of *Son* (trombone and tuba parts).

Measures 66-70: THEME E, features a melody in G major played by trombone and tuba (Figure 2-44).



Figure 2-44: Measures 66-70 of *Son* (trombone and tuba parts).

Theme E is played over ostinato 3 (Figure 2-45).



Figure 2-45: Measures 66-67 of *Son* (piano and double bass parts).

Measures 71-75: Theme E is now orchestrated for piccolo and clarinet, over ostinato 4 (Figure 2-46).



Figure 2-46: Measures 71-72 of *Son* (piano, violin 1 and 2 and double bass parts).

Measures 76-80: THEME F is introduced. This theme ends in an F# major 7 chord (Figure 2-47).



Figure 2-47: Measures 76-80 of *Son* (piccolo, Eb clarinet, trumpets 1 and 2, and trombone parts).

Measures 81-87: Repetition of THEME E. Melody of theme E (Figure 2-44) is played now by trumpet 2, over ostinato 4a (Figure 2-48).



Figure 2-48: Measures 81-82 of *Son* (piano and double bass parts).

Measures 88-91: Repetition of THEME F.

Measures 92-108: Repetition of THEME C. Melody in parallel thirds is doubled by piccolo, Eb clarinet, trumpets 1 and 2, and violins 1 and 2) over ostinato 5 (Figure 2-49).



Figure 2-49: Measure 92 of *Son* (trombone, tuba, and piano parts).

Measures 109-118: THEME G features piccolo in a melody composed of three pitches (B, D#, G) (Figure 2-50). This theme is performed over ostinato 6 (Figure 2-51).



Figure 2-50: Measures 109-114 of *Son* (piccolo part).



Figure 2-51: Measures 109-110 of *Son* (piano, violins 1 and 2, and double bass parts).

Measures 119-122: Repetition of THEME A consists only on motive h.

Measures 123-128: Repetition of THEME E over ostinato 4a (Figure 2-51).

Measures 129-139: Repetition of THEME B over ostinato 4c (Figure 2-52).



Figure 2-52: Measures 129-130 of *Son* (piano and violin 1 parts).

Measures 140-151: THEME A Consists of section A2, A3, and motive h.

Measures 151-161: THEME C is stated in its complete form (C and C'). Performed over ostinato 1a (Figure 2-53).



Figure 2-53: Measures 151-152 of *Son* (trumpets 1 and 2, tuba, piano, and double bass parts).

Measures 164-160: Repetition of THEME D.

Measure 170: BRIDGE that connects to coda (2-54).



Figure 2-54: Measures 170-173 of *Son* (trumpet 1 and piano parts).

Measures 173-191: The CODA melodic line (Figure 2-55) doubled by piccolo, Eb clarinet, and violins 1 and 2, is performed over ostinato 6 (Figure 2-56).



Figure 2-55: Measures 173-180 of *Son* (piccolo part).

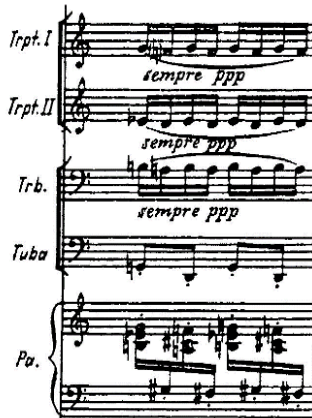


Figure 2-56: Measure 173 of *Son* (trumpets 1 and 2, trombone, tuba, and piano parts).

Measure 181: after the coda melody is over, secondary melody (b) closes this section.



Figure 2-57: Measures 181-184 of *Son* (trumpets 1 and 2, and trombone parts).

Measure 189: last three bars of the piece (2-58) borrow rhythms from A (motives f and g).



Figure 2-58: Measures 189-191 of *Son* (piano part).

Harmonic and Formal Considerations

From the outset of *Baile* there are harmonic implications recurrent throughout the piece. The initial arpeggiated piano chord provides the harmonic support for a trumpet melody. Harmonically, this introduction suggests three keys at once. The piano part consists of different chords for each hand: an F# major with a suspended fourth on the right hand; an Ab chord for the left (Figure 2-59). The tonics of these two chords are half step upper and lower neighbors of the key on which the rest of the movement is based on: G major. In addition, the trumpet part (Figure 2-1) suggests one more key: B Major. The notes that the trumpet emphasizes (B, D#, F#) form the B

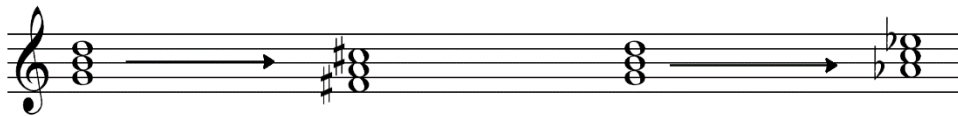


Figure 2-59: Transformation of G major into F# minor and Ab major.

major triad. In fact, every note in the trumpet line is from B major. The final held D#, which is the third of B major, is held at the end of this introductory passage, descending to the D natural that sets up the Allegro that follows. This suggests that the construction of this melody in B major is generated upon the chromatic alteration of the fifth of G major (D), just as the piano chord is based on chromatic alterations of the tonic of G major (Ab and F#).

As noted above, Revueltas's music can be described as a musical kaleidoscope. As Lack Lee Dean states, "The kaleidoscope, characterized by a series of phrases and changing events, offer an adequate model to describe Revueltas' style. It is useful to illustrate ways in which the composer introduces new or varied motives, polytonal structures, and polyrhythmic passages, as well to the

characteristic alternation between indian and mestizo elements.”⁶⁴ “Thematic and motivic elements are continuously introduced and permuted, which does not mean these elements are always different: usually, the composer constantly includes new figures, but is the non-stop presentation of new and altered figures concedes its kaleidoscopic character.”⁶⁵ The first element of this kaleidoscope in the Allegro is the ostinato 1 (Figure 2-2), in which the polytonality and the implied chromaticism of *Baile*’s A section already governs the harmonic language. The piano, while playing notes from the G major triad, also plays B \flat and E \flat , which are also chromatic alterations of the G major triad (the lowered third and the raised fifth) and come straight from the trumpet tune. The written sixteen-note trill that the violins play in the third bar of the allegro contains two pairs of notes: B-A and E-D. B and D are part of the G major triad, and their neighbors A and E are part of A major. The notes belonging to the same triad are not played at the same time, giving the illusion of a tonal duality. Also, this collection of pitches (G, A, B, D, E) is pentatonic. This anhemitonic pentatonic scale (a pentatonic scale which lacks any half steps) is predominant in indigenous American music.⁶⁶

Before discussing Theme A (Figure 2-3) it is necessary to introduce the notion of music topic and how this applies to *Homenaje*. Topics are musical signs whose meaning is “designated by conventional labels drawn mostly from eighteenth century historiography (Sturm und Drang, fanfare, learned style, sensibility and so on).”⁶⁷ Although topic theory was not an independent

⁶⁴ Dean, 90.

⁶⁵ Dean, 90.

⁶⁶ Vicente T Mendoza, “Pre-Columbian Music of America,” *Boletín Latinoamericano de Música IV* (1938): 247.

⁶⁷ Agawu, 49.

branch of analytical musical study in the 18th and 19th centuries' discussion of style,⁶⁸ notions of expression, and by implication, topic, were central to theoretical and aesthetic discussions in the eighteenth century. In recent times, topics have been discussed and categorized. Leonard Ratner (1980)⁶⁹, a pioneer in topic theory, divided musical topics into two main categories. The first one deals with musical types. The inherited dances from the earlier part of the eighteenth century, such as minuet, sarabande, sicilienne, etc, became individual types of music, also used in other music types. The second one refers to styles of music, such as horn-calls, military march, Turkish. Although Revueltas was “an enemy of the conceptualization of art as refined and cultured”⁷⁰ and sought to create a style that would be opposite to the European traditions, paradoxically, Revueltas's music, like that of his Classical and Romantic European ancestors, is full of references to distinguishable musical types and styles of music. Adapted, Revueltas deals instead with Mexican dances, and allusions to popular and folkloric idioms. In the music of Revueltas, the sequence in which topics appear is the base for the above mentioned alternation between indian and mestizo elements.

Theme A is an “indian dance” topic. In the case of indian elements, it is important to remark that the indian music as we know it today was created by “indigenist” movement of the early twentieth century in México.⁷¹ This effort of the post-revolutionary governments and intellectuals looks back to the past and creates Mexican culture. Original aboriginal music in México only

⁶⁸ Agawu, 28.

⁶⁹ Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980).

⁷⁰ Moreno Rivas, 23.

⁷¹ Alonso Bolaños, *La Invención de la Música en México* (Buenos Aires: Editorial Sb, 2008).

survived intact in a few remote geographical areas. Most of the indian music was transformed when the Spaniards arrived in México in the sixteenth century. Leaving aside the question of the authenticity of this indian feature, it is significant that to people from México, this music can be recognized as indian-like. This is another characteristic that musical allusions need to meet to be considered as topics: the need to be significant “within a cultural context that recognizes the conventional associations of certain kinds of musical material.”⁷² In the case of Theme A, these conventional associations to indian music are found in the rhythm. The main indian rhythmic cell of indian music is a motive that consists in a triple and a duplet (Figure 2-60). Both figures are repeated, permuted, and varied in the course of indian dances, yielding many combinations. The most common variations of triplets and duplets are shown in Figure 2-60. The rhythms used in theme A are displayed in Figure 2-61. In addition, Theme A’s melody is typically indian, in that it starts from a high point, which then descends.⁷³

Figure 2-62 aligns three phrases of the theme to show their parallel construction. They follow the same harmonic structure. If adhering to the harmonic structure of the phrase as shown in Figure 2-62, the last note of countermelody (b) in bars 17-20 (Figure 2-63) seems out of place. While the melodic material suggests measure 20 falls on a dominant D harmony, the trombone ends in a F. In this context, F natural appears to be a “wrong note.” This example is another form of “topic,” in which the wrong note is altered according to the chromatic neighboring technique introduced by the piano harmony at *Baile*’s outset. This apparent “wrong note” imitates the way that some bands from Mexican villages make mistakes, playing wrong notes. Continuing with Theme A,

⁷² Agawu, 16.

⁷³ Agawu, 245.

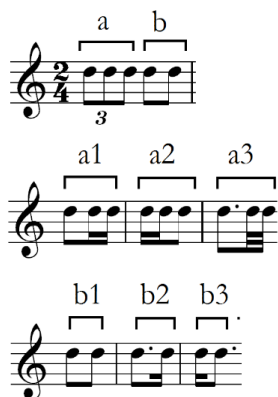


Figure 2-60: Shows the main indian rhythmic cells (a and b) and its variations. Variations of (a): (a1, a2, a3), and variations of (b): (b1, b2).



Figure 2-61: Shows the rhythmic configuration of theme A.



Figure 2-62: Shows the three different sets of melodies introduced by the piccolo that conform Theme A: (a) measures 8-11, (b) measures 16-19, (c) m. 24-27.



Figure 2-63: Piccolo and trombone lines in measures 16-20.

the countermelody played by trumpets, secondary melody (b) in parallel thirds. This resembles mariachi band playing.⁷⁴ This is the “mariachi” topic, which is a mestizo element, frequently alternated with indian motives in this movement. The last element introduced in Theme A in bar 22 (Figure 2-6) is a chromatic tuba line that serves as a walking bass, defined by Whittall as a bass line “which moves continuously and with purposeful regularity, setting off the more sustained melodic writing above.”⁷⁵ This walking bass contrasts with the repetitive bass lines found in ostinatos.

Section A and Theme A present the governing harmonic and formal elements of the piece. For example, the exposition of theme B (Figure 2-10) keeps exploring chromatic alteration possibilities. Underneath theme B, in G major, in ostinato 2 (Figure 2-10), bass, piano, and trumpet have notes that are not part of the G major harmony (G#, F#, and C#) and which will be repeated for the sixteen-bars that the second theme lasts. G# and F# first appeared in the introduction, and they can be understood the same way as the non-harmonic tones in ostinato 1, as a chromatic upper and lower neighbors to G, and the chromatic lower neighbor to D, which is the fifth of G major. This may also be understood as a “wrong note” topic. Adding to this layer, the violin has eighth-note glissandi, which include an Eb, which is a chromatic upper neighbor to D. The last element of this ostinato is the second violin, which plays a repeated D dominant seventh arpeggio. Although the root of this chord is not present in the second violin part, it appears in other voices. This way, Revueltas not only decorates G major with chromatic upper and lower neighbors to both G and D, to form the G major triad. He also simultaneously includes its dominant chord, D major, all

⁷⁴ Mendoza, 67.

⁷⁵ Whittall, Arnold. "Walking bass." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed October 14, 2015, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7248>.

performed at once. Although a polytonal situation like this was only implied in ostinato 1, this time it is fully stated in the texture.

Repetitions of themes A and B in measure 64 (Figure 2-11) and measure 120 (Figure 2-19) respectively, are doubled a half step lower. I consider this technique as an offspring of the piano chord in section A, used by Revueltas to emulate bands that play so out of tune that seem to be a half step apart. The last topic introduced in this movement is the “out of tune,” characteristic. The harmonization of ‘Theme A’ in measures 72-78 presents pitches that might belong to the harmonic functions already described for these melodies. Some of these pitches are products of counterpoint. Others are “out of tune” pitches, a half step away from what would be the “correct” pitches. Figure 2-64a shows the original passage. Passing notes are labeled P, neighbor notes are labeled N, and “out

Figure 2-64 consists of two musical staves, (a) and (b), each showing three parts: Trumpet I, Trumpet II, and Trombone. The notation is in 4/4 time. In (a), the original version, there are several 'out of tune' (OT) notes: Trumpet I has OT notes in measures 2 and 4; Trumpet II has OT notes in measures 1, 2, and 4; Trombone has an OT note in measure 4. Passing notes (P) are labeled in measures 2 and 4 for all three parts. In (b), the 'corrected' version, the OT notes have been corrected to the proper pitches, and the passing notes (P) remain. The Trombone part in (b) has an arrow pointing to a note in measure 4, indicating a correction.

Figure 2-64: Shows bars 72-78 in its Original version (a) and the “corrected” version (b).

of tune” notes are labeled OT. Although this could be explained in another way, one argument in favor of this view is the chromatic passing tone (A#) in trumpet 2 in measure 6 of the excerpt.

Figure 2-64b is a re-composition of the passage without the OT topic. Another example of chromatic alteration is applied in the Coda of the movement in measure 224 (Figure 2-21). It is composed of the first two notes of Theme B, and the four-note motif D-C-B-A that suggests a dominant harmony. This four-note motif is expanded and becomes the last six-bar phrase of the allegro. During this last run, the scale motif is duplicated a perfect fifth higher, major third higher, half step higher, and half step lower. The crescendo phrase abruptly ends, unresolved. Resuming after the fermata pause, the Lento (quasi recitativo) from the beginning returns. In perspective, although harmonically the Lento section suggests many other harmonies, at the core functions as a Tonic, it closes the movement.

The second movement, *Duelo*, originally *Duelo por García Lorca* (Mourning García Lorca) is a lament on the death of the poet. This movement does not exhibit any recognizable Mexican “topics.” However, although it contrasts with the joyful sonorities of the first movement, and it shares some harmonic features and has similar formal construction. *Duelo* is also in three parts, and the ostinato functions as a unifying element here as well. Ostinato 1 spans the whole section 1. The piano plays E-B over a G \flat -D \flat . The first violin plays G \sharp and its neighbor A, which is doubled by the xylophone, unheard until now, playing A and G. Regardless of the harmonic ambiguity between E major and E minor in this passage, piano left hand notes (G \flat D \flat) are brought back directly from the introduction, where it spelled as F \sharp and C \sharp . So far, the pitches of *Duelo* (E, G, G \sharp , B \flat , B) -with exception of G \flat and A- are part of OCT_{1,2}, finding an incomplete octatonic collection might be a coincidence, however, the trumpet melody that follows also exhibits octatonicism.

At first glance the trumpet melody in bar 3 of *Duelo* (Figure 2-65) suggests E harmonic minor. The alternation between G and G \sharp in this passage is product of modal mixture. the pitches until measure 12 (B \sharp , C \sharp , D \sharp , E, F \sharp , G, A) belong to OCT_{0,1} as well, with the exception of A in

measure 12, and the D in measure 13, which are just passing notes. Although the G# of measure 12 does not belong to OCT_{0,1}, it is a passing note that connects the G in measure 10 with the A in measure 13, both pitches from OCT_{0,1}.⁷⁶



Figure 2-65: Shows the pitches of OCT_{0,1} and passing notes in *Duelo*'s initial trumpet solo.

Section 2 of *duelo* in measures 20-39 is the most chromatic and harmonically active passage in *Homenaje*. Ostinato 2 (Figure 2-26) incorporates to the E-B/Gb-Db from ostinato 1 (Figure 2-23) a Dominant B chord.⁹ The melodic components of this section do not seem to follow any functional harmonies in the way all the melodies in *Baile* did. Instead, all the pitches of the lines of the winds in measures 20-31 gravitate half step around the G major triad. For instance, Theme B starts in a tuba Ab, followed by the alternation of dyads Bb and Eb. Theme B ends with a combined trombone and tuba melody, with pitches D, D#, C, B C#, C, Ab. And G. All the mentioned pitches are half step away from some note of the G major triad. In fact, Theme C also gravitates around G major,

⁷⁶ Joseph N. Straus, "The Octatonic Collections," in *Introduction to Post-Tonal Theory* (New York: Pearson Education, Inc., 2005), 144-147. The Octatonic Collection (0134679T) in an eight-note scale built upon the alternation of whole and half steps. There are three octatonic collections: OCT_{0,1} (C, C#, D#, E, F#, G, A, Bb), OCT_{1,2} (C#, D, E, F, G, Ab, Bb, B), and OCT_{2,3} (D, Eb, F, F#, G#, A, B, C).

emphasizing F#. This passage leads towards the end of Theme E, where there is a repetition of the chord (Ab D, Gb, Bb) over a cluster chord. The pitches from measures 32-37 are all the twelve pitches of the chromatic scale. Elaborating on this idea, Revueltas also makes use of all the notes of the chromatic scale in section 1.

Son deals with chromaticism and Mexican topics. Its form as shown in the précis, however, is more complicated. It is important to first establish the criteria used to categorize the sections of this movement into themes. In *Baile* and *Duelo*, all the themes that are introduced have prominent melodic lines. In the case of *Son*, the opening Theme does not have any prominent melodic materials. Instead, as shown in the précis, it is composed of a series of motivic elements that work as interchangeable parts that later construct all the different reinstatements of A. Another important aspect of A is that its meter changes several times during its course. Theme A (and its later statements) is the only section of the piece where such metric variety is present. Harmonically, after a strong C major beginning, in measure 4 a G harmony is presented with its raised/lowered thirds (B and Bb) major seventh (F#) and minor ninth (Ab). These pitches (B, Bb, F#, Ab) were introduced at initial passage in *Homenaje*.

Ostinatos play a major role in the kaleidoscope of elements in this movement. Following the stylistic characteristics of the ostinatos in the first movement, ostinato 1 in Theme B (Figure 2-35) features “wrong notes.” In the piano part, the right hand repeats the notes of the left hand (G, D, E), with the last two notes a half step higher (D#, E#). This sounds as if the pianist did not hit the right keys on the piano. The melodic material of Theme B, played by the trumpet from measures 21 to 31, sounds as if it is played entirely a half step lower. Although the ostinato (disregarding the wrong notes) strongly reinforces G major – the key of the movement- the melody of the trumpet is in Gb, bringing back the “out of tune” topic from the first movement. Another topic that is brought

back is the “mariachi” of Theme C, featuring the two trumpets (Figure 2-38) and the two violins (Figure 2-58) playing in parallel thirds.

Another returning element, this time from *Duelo*, is found in ostinato 2 in Theme D (Figure 2-42). The notes in the right hand -with the exception to B natural, which is a neighbor note- are part of the OCT_{0,1}, and the notes in the left are part of the OCT_{2,3}. Following this argument, the trumpets play a chromatic call that begins with C# and ends with F# with a C and B in between. As well, the initial D played by the trumpet in measure 63 is raised to a D# in measure 66 (Figure 2-43). Likewise, the melody played by the tuba raises its initial F in measure 65 to an F# in the last note of this line in measure 66. D, F, B, and C are part of OCT_{2,3} and C#, F#, D#, and A# are part of OCT_{0,1}.

All these elements that are part of the harmonic language of this movement can be explained in the terms discussed so far. However, underlying this movement there are a series of harmonic relationships that are new to the piece. Theme F (Figure 2-7), excluding the trumpet 1 line, starts in F major 7. The pitches in this harmony that relate this harmony to G major are C and Eb, G major's raised third and fifth. So far, this follows the plan of Section A of *Baile*, by creating this harmony by applying chromaticism to components of the tonic chord. The line the trumpet 1 announces the ending of this theme a half step higher, in an F# major 7 decorated with E and A natural, which derives from the previous F major 7. The second time this theme appears from measures 88-91, precedes the first key change in this movement, going to B major. In the repetition of theme F, thus, the F# major in which theme F ends in the dominant to this key change. So far none of the harmonies in *Homenaje* follow traditional harmonic functions, this being the first time this occurs. In measure 109, Theme G (Figure 2-50) in G# minor leads to the repetition of A in measures 119-122, which is in G major and leads to the final return to C major. Skipping to the end of the piece, the chord in measure 189 that precedes the ending of the piece (*Son* is in G major) is an Eb major.

Then, the harmonic plan of the movement is as show in Table 4. There are specific relationships to consider. First of all, F# major is the dominant of B major. Its counterpart, the Ab that follows, is also in a fifth relationship with Eb major. Furthermore, this Eb major is a major third apart from G. Likewise, the B major in the middle of the movement is a major third above G major. Figure 2-66 illustrates these harmonic relationships.

Table 4: Harmonic plan of *Son.*

measure	1	18	91	109	119	140	189	191
theme	A	B	E	C	G	A	Coda	
key	C major	G major	F # major	B major	A ♭ minor	G major	E ♭ major	G major.

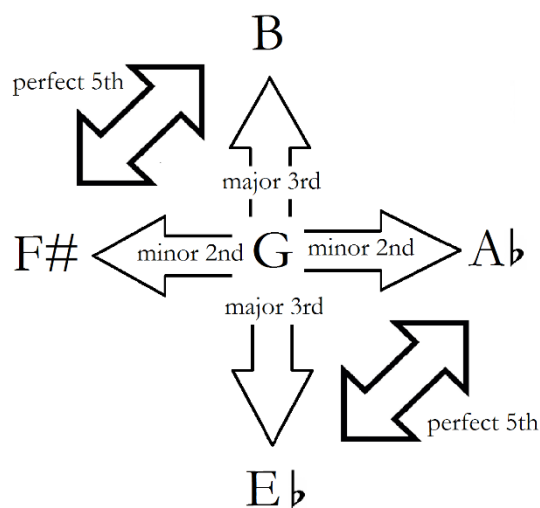


Figure 2-66: Harmonic relationships in *Son.*

Chapter Three - Conductor's Considerations

This chapter contains a musical and technical narrative of *Homenaje a García Lorca* from the conductor's point of view. Using as a basis the version published by Southern Music Company, (P1) (because of its accessibility to the US), this analysis will also take into account two surviving autograph manuscript versions. In addition, this chapter facilitates the conductor's analysis. It will focus on the phrasing and style of the piece providing solutions for musical and technical problems as well. Finally, to get a better understanding of the emotive content of the piece, this section will provide insight in the life events that influenced the composition itself.

Comparing manuscripts

The first consideration a conductor must investigate concerns the different versions of *Homenaje*. In addition to the score published by Southern Music and Co. (P1), I had access to two autograph manuscripts of *Homenaje*: a first draft (M1) and a finished version (M2). Roberto Kolb Neuhaus compares in his article differences between the two manuscript versions of *Homenaje*:

Comparing *Homenaje*'s draft and final version immediately brings to attention some amazing disparities. For example, in the first document (M1), there is a dedicatory to LEAR, which is inexplicably missing in the final version (M2). What could possibly be the motivation behind these (and other) modifications? We do not know...⁷⁷

The reference made by Kolb Neuhaus in his article is the dedication on the first page of the third movement, *Son*. In fact, P1 is different from M1 and M2 in this section, making the beginning of the third movement a problematic passage in the score. A closer look to those pages, as Neuhaus mentions, identifies many differences between the two manuscripts. Besides differences in calligraphy, the musical content in the two manuscripts is different in many instances. In the first

⁷⁷ Kolb Neuhaus, "Leyendo," 79.

page of *Son* (Figure 3-1) both versions are different from one another. The first three bars of M1 (b) have different time signatures (1/4, 2/4, 3/8). The indication on top (2/4=6/8) tells us that all beats in this section have the same duration. M2 presents a different notation for the same passage.



Figure 3-1: First page of the third movement of *Homenaje, Duelo*. (a) first draft (M1) (b) final version (M2).

Instead of different time signatures, all three first bars are merged into a $\frac{3}{4}$ bar. In this case, the motivation behind these changes seems to be purely practical. There are other instances, however, where sections vary in terms of dynamics, phrasing, or even the overall length of the movements. The discussion of the piece in this chapter will be based on P1 showing the discrepancies between P1 and the manuscripts, presenting alternatives and making suggestions, all based on musical considerations.

Considerations for the first movement, *Baile*

The trumpet/piano solo at the beginning of *Baile* should not be conducted. The conductor should instead discuss the phrasing and character of the solo with the trumpet player outside of rehearsals. The indication in parenthesis on top of all the versions, *Cuasi recitativo*, indicates the need

of certain freedom by the trumpet player. In M1 and P1 this solo is not divided by bar lines. In M2 (Figure 3-2), the solo is divided by dotted bar lines every four beats, indicating a 4/4 time signature.



Figure 3-2: Trumpet part of section 1, as found in M2.

The bar lines appear dotted to suggest certain rhythmic freedom in the trumpet solo; solid lines probably would have suggested a more restrictive playing of the passage. Another comparison between M2 and M1 and P1 shows differences in breathing marks, articulation, dynamics, and character indications. These differences found in M2 inform the performance of the trumpet solo. At the bottom of the passage, the indication *lejano* (which does not appear in M1 and P1), below the *mf* muted trumpet solo translates to distant. It is important to note the *ff* dynamic in the piano part. The difference in dynamics between the *mf* trumpet and the *ff* should be heard in order to give the trumpet a more distant quality. Another consideration that can help convey this idea of space is regarding the placing of the trumpet note with respect of the piano chord. If both instruments start their lines at the same time, the dynamic contrast should be adjusted so the trumpet seems to emerge from underneath the chord when the piano sound dies away. An alternative would be to let the piano chord resonate, before the entrance of the trumpet. The breathing marks delineate the phrases of this passage. The first phrase of this section is four measures long; this phrase should lead to the whole note in measure 4. The first note, F#, has a total duration of nine and a half beats. It is important that this note is held, to evoke distance. The dashes on top of the notes give the trumpet solo more declamatory quality. The hairpins give direction to the phrase. The B in bar 8 is the climax of the phrase. Finally, it is important to impress upon the players the emotive content behind this music. Garland states that “the opening muted trumpet solo announces the serious and dolorous

character of the music.”⁷⁸ In addition, McKeown refers to “Pain, loneliness”⁷⁹ as the emotions behind this music. In my opinion, Revueltas intentions are so strong in the musical message that it seems fair to expect a sensitive player to intuitively understand its meaning. However, if the playing is not convincing, the conductor’s job is to impress upon the player the meaning behind the music.

Revueltas writing creates a rapid pace for section 2 to be played. The *Allegro* is combined with a tempo marking of eight-note=200 bpm (beats per minute) and an uncommon time signature of 4/16. This time signature reflects the relentlessness of the ostinatos present during most of the movement, which are always propelled by four sixteenth notes. Or perhaps this time signature is the result of Revueltas breaking up schemes.⁸⁰ In any case, this music can be structured in hypermeasures, which is the “idea that individual measures could behave as a single beat.”⁸¹ Most of the music in this movement is structured in four-bar hypermeasures, with the exception of a few passages, which will be described in this discussion. For practical purposes, the term hyper-measure, unless noted, will refer to a four measure phrase when describing the structure of the *Allegro*. In addition, the conductor can decide to beat in hypermeasures instead of individual bars. This means that if the hypermeasure is four bars long, the conductor beats a four-pattern. This option could potentially make the structure of the phrases easier to interpret by the ensemble. Regardless of the pattern, the conducting should always convey the character and the direction of phrases.

⁷⁸ Peter Garland, *In Search of Silvestre Revueltas* (Santa Fe: Sounding Press, 1991), 173.

⁷⁹ Theory McKeown, interviewed by Alejandro Larumbe, November 5, 2015.

⁸⁰ McKeown.

⁸¹ Justin London. “Rhythm.” *Grove Music Online.Oxford Music Online*. Oxford University Press, accessed September 23, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45963pg1>.

Revueltas' melodic language is influenced by traditional Mexican music, which is mostly vocal. Therefore, melodies should be approached in a singing-like manner.⁸² Another aspect to consider in the *Allegro* is the instrumentation. It is vital that the conductor is fully aware of who is playing the main ideas at all times in order to give adequate cues. Also, it is important to assist the instruments that play the ostinato lines. Long ostinato textures can be difficult to count. Cuing the changes of ostinato sections can save time, especially during the first rehearsals. Another aspect regarding the *Allegro* is that the conductor should focus on maintaining the tempo as well as the energy of the music. A dry staccato beat should be used when energy wanes or the tempo slows down. The gesture should come from the conductor's relaxed wrist.

The eight note that initiates the allegro, a D spanning six octaves (Figure 3-3), interrupts the sadness and pain of the piano/trumpet solo to give way to the *Allegro*, *Baile* (dance). Described by Timothy McKeown as a *balazo* (gunshot), this note must be precise and dry. In order to achieve

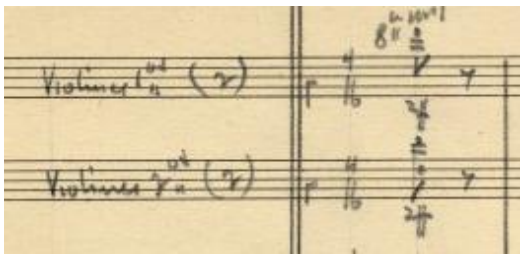


Figure 3-3: M2 version of the first note of the *Allegro* in *Baile*, violin 1 and 3 parts.

precision the conductor needs a clear preparatory gesture. It is vital to breath with the ensemble before placing a dry downbeat. In addition, this preparatory gesture must be in tempo, otherwise the ensemble will have difficulties in predicting the pacing of the music and playing together. If the

⁸² McKeown.

conductor decides to conduct hypermeasures, this beginning can be conducted in a two-pattern, since a bar of rest follows the initial eight note. Another challenge in this passage is the intonation. In M1 and P1, violins and piccolo play in unison a D₇, which can be difficult to tune due to the high register. If intonation were to be an issue, Revueltas provides a solution in M2. Figure 3-3 shows the passage in which the second violin now plays in octaves under the register of violin 1 and piccolo. The recommendation would be to have violin 2 playing louder than violin 1. This way, in case violin 1 is slightly out of tune, it can still be masked by violin 2.

It is essential that the ostinatos in this movement have a clear phrase structure. For example, the ostinato that follows the first chord lasts four bars, equivalent to one four-bar hypermeasure. Because the movement is in one and the violins have accents every two notes it is important to phrase to the next hypermeasure. Otherwise the ostinatos become static. If the phrasing is considered, the movement of the repetitive notes will have direction. The music will then flow as intended. It is important for the conductor to maintain the intensity and lead each phrase into the next. Inconsistency occurs between manuscripts in regard to this ostinato in measure 4. In M1 the repeated eight note ostinato in the bass is marked *pizzicato* in M2 the same passage appears as *col legno*. The difficulty in M1 is playing fast repeated notes pizzicato and forte. Pizzicato with one finger is considered nearly impossible. A recommendation would be to execute the bass pizzicato alternating the index and middle fingers. If M2 is considered, *col legno* refers to the *battuto* type, in which the wood of the bow is bounced directly against the strings of the instrument. It is perhaps due to the difficulty of playing this passage pizzicato that Revueltas changed the indication to *col legno* in M2. Either way, it is clear that Revueltas wanted a percussive quality in these repeated eight notes. It is also essential for ensemble playing that this repeated figure is played at a steady pace.

The first statement of A in measures 8-47, the “indian theme,” is 10 hypermeasures long. The statement of the theme for two hypermeasures and its variation for two hypermeasures are

played by the piccolo. The second part of the phrase changes the length of the phrase and the instruments that perform. Theme A' is first stated by piccolo joined by the trombone. Then, the variation is repeated twice, first by piccolo and E ♭ clarinet. These instruments are then joined by the two trumpets. As illustrated in Figure 3-4, Revueltas brilliantly uses instrumentation as a means to create form. If the conductor attempts to memorize this piece, the patterns in which the

4 hyperbars (4+4+4+4 bars)

6 hyperbars (4+4+4+4+4+4 bars)

Figure 3-4: Showing the structure of the phrases in theme A (measures 8-47).

instrumentation changes occur should be memorized. Another observation regarding Figure 3-4 is the instrumentation of these melodic themes, which changes only with new hypermeasures, never in the middle of one hypermeasure. This is true for all the melodic themes in *Baile*.

Indian theme, first played by the piccolo in measure 8 (Figure 3-4) returns multiple times throughout the *Allegro*. Every time indian theme occurs it has the same phrasing, and always appearing in four-bar phrases. This theme should be phrased melodically, as if it was a person singing. The staccato notes and the accents should be kept short and light. As in many instances of the piece, the accents indicate the arrival point in the phrases. Thus, the phrase should aim and have a direction towards the third bar of this theme. The first measure of this theme requires space between the first eighth note and the two sixteenths that follow. These sixteenths are upbeats to the

following bar. They can be played slightly faster and a slightly late in order to have a sense of movement. The last note of bar two of this excerpt needs to be thought of as an upbeat as well. The conductor can convey the direction of this phrase with gesture as well. The first bar should be conducted with a sharp and dry gesture. The two eight notes in the second bar need a sharp attack, as it is still staccato. However, after the initial rebound, the speed of the movement needs to be even in order to portrait the two eight notes. The conductor needs to show clear direction to the third bar. The size of the rebound of the second gesture needs to be bigger, landing assertively in the third beat. The last two measures of this phrase have two accented quarter notes. Nevertheless, these notes are not equal. The last note should decrease in energy, closing the phrase, so the conductor's last gesture should be smaller.

Furthermore, the indication for the indian theme, *allegamente*, conveys the character for the *Allegro* section. It is remarkable the contrast between sections A and B of *Baile* as a piece that was written as a cry to the tragic murder of the poet. The initial desolated sadness is juxtaposed with joy and dance. These are complete opposite emotions. México is a land of extremes and contrasts.⁸³ The flavors in the food are intense. People cry, laugh, dance, and live intensely. For example, Mexicans' response towards death is celebrated every year from October 31st to November 2nd. Called *Día de Muertos* (day of the dead,) during these days Mexicans remember people who passed away. People chat, drink, dance, and remember their beloved ones in the cemetery. People recite to one another poems, *Calaveras*, where the death experience the person is narrated. The good and the bad, the joyful and the miserable, rich and the poor, all these archetypes come to life in Revueltas' music. Revueltas juxtaposes the culture of Mexican people into this movement paying homage to the poet

⁸³ McKeown.

in a Mexican fashion. As the title says, this homage is a celebration of life. Also, is an attempt to provide a sonorous landscape of the México that Revueltas lived in.

Up to this point in the allegro, all musical material has been festive and light. Theme A is however contracted by countermelody a (played by trombone in measure 17). The Spanish term *burlonamente* (mockingly, gloatingly) found in M2, indicates the intention of this statement. This gloat is a laugh that is malicious and evil, perhaps making fun of indians dancing. This passage represents the different characters that Revueltas wants to portray, from México's everyday life. Another view for *burlonamente* is sarcastic, like Revueltas's sense of humor.

Countermelody b (played by the trumpets in measure 20) returns to the light character. Regarding the virtuosic tuba passage starting in measure 22, it is necessary for the tuba bass line to play short, especially in piano dynamics. This part requires great control, and technical proficiency from the tubist's part.

There are inconsistencies between the different versions when it comes to ostinato 2 (Figure 3-5), which accompanies Theme B in measure 48. In M2, the double bass part marked as pizzicato,



Figure 3-5: M2 version, violin 1 and 2 and double bass, measure 48.

cancels the *col legno* indication for last passage. The second violin part in M2, has the same notes. However, in M2 those notes are played in double stops. The technique used by the second violin to give the illusion of staccato playing fast and forte is playing on the lower part of the bow. If played this way, due to the speed the bow will bounce lightly without effort, giving the desired staccato

articulation. A conductor must observe these small changes in technique to get the desired effect. If P1 version is preferred, the second violin part will be more difficult to coordinate with multiple string crossings. M2 is slightly easier to play. If this version is chosen, the second violins should not play *divisi*, especially if there is more than one violin per part.

Theme B is a longer eight-measure phrase (two hypermetric four-measures). This theme is first stated by the lower brass in measures 48-63, in which the phrasing should lead to the seventh bar. The term *sostenuto pesante* is written under the muted trombone and unmuted tuba, which produces a distinct color. This color indicates a different character than in Theme A. In Theme B, the accented notes need to be heavy, still leaving separation between notes. The eight notes in measures 5 and 6 of this excerpt need to be heavy and short. The phrase should clearly arrive on the seventh bar, with the eight notes having forward direction.

Theme A in measures 64-79 is four hypermeasures long. In the first two hypermeasures, Revueltas duplicates the melody a half step lower for the first time. This is played by piccolo and Eb clarinet. These instruments should have the same volume, for the effect to be strident. The variation in triplets is chromatically harmonized, as explained in chapter 2. It is important that the tuba remark of the third hypermeasure is highlighted because it is an addition to the theme. Regarding the different versions, it seems Revueltas was careless in M2. This is the first time the melody is doubled in minor seconds. Perhaps it is because of this, that Revueltas bracketed naturals in the piccolo part. However, in M2, he accidentally wrote a flat besides the B instead of a natural. M1 and P1 are correct in this aspect. The phrasing in this section is the same as the first time. The melodies a half step apart need to be balanced equally so the dissonance is strident and effective. The second time this phrase occurs (measure 72), the trumpets and trombone have it in quintuplets. These staccato quintuplets should be played extremely short. The direction of this phrase is yet again to the third

beat, and the last note of the quintuplets should sound as an upbeat to the following accented quarter notes. The tuba replies in the third bar of this phrase, playing two pairs of slurred sixteenth notes (noting that each pair has an accent). This should sound as a two-phrase bar with space between each group of alternating sixteenth notes. For the conductor there should be a difference between the two bars of quintuplets and the two bars of eight notes with the sixteenths in the tuba. The quintuplets need to be conducted with a rounder gesture and have clear direction to the third beat. The two bars with the sixteenth notes in the tuba should be conducted with weight.

Theme C breaks the four bar phrasing structure. This section follows the phrasing structure of 3+2+2+3 measures (Figure 3-6). If desired, the conductor can beat the patterns from each group of bars. This phrase has different layers. First layer, piccolo and Eb clarinet have a melody, with phrasing similar to Theme A. The first two groups of three bars are identical in structure with all

The musical score for Theme C (measures 80-95) is presented in two systems. The first system (measures 80-85) features five staves: Piccolo, Clarinet, Trumpet I, Trombone, and Tuba. Above the staves, brackets indicate measure groupings: 3 measures for Piccolo and Clarinet, 3 measures for Trumpet I and Trombone, and 2 measures for Tuba. The Piccolo and Clarinet parts are marked *f staccatissimo*. The Trumpet I and Trombone parts are marked *mf molto espressivo*. The Tuba part is marked *p staccatissimo*. The second system (measures 86-95) also features five staves. Brackets above the staves indicate measure groupings: 3 measures for Piccolo and Clarinet, and 3 measures for Trumpet I and Trombone. The Tuba part continues with the same *p staccatissimo* marking.

Figure 3-6: Shows the structure in the phrases of theme C (measures 80-95).

notes short. After the first eighth note, there is a space. One gesture is required for the four remaining sixteenth notes and the last eighth note. These two measures lead to the third, which is an arrival point and also an upbeat for the next group. The next two bars are a combination of the motives in the previous three measure phrases. In second layer, the trumpet and trombone have a duet, marked as *molto espressivo*. There is an inconsistency in this part with M1, where there is an E in the fourth bar of the phrase (Figure 3-7). P1 and M2 have D in the same place. When considering the M1 version, E would be the arrival point and the phrase would be 6 measures long. The third

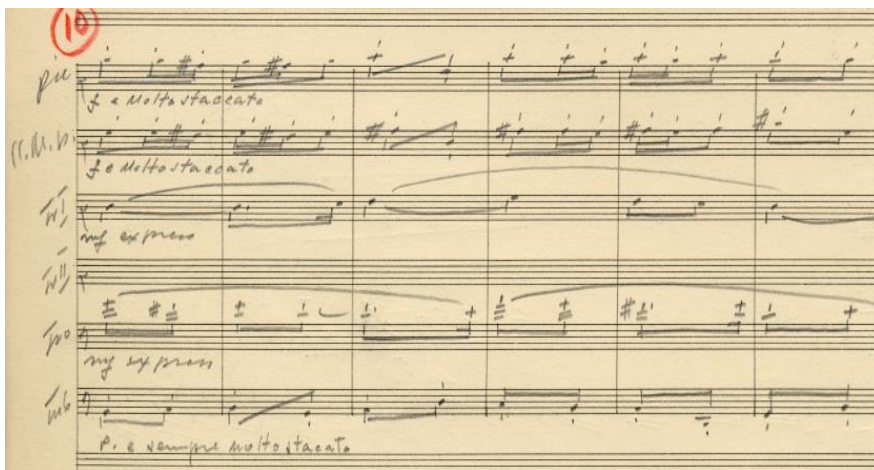


Figure 3-7: M2 version of measures 80-85.

layer, is a tuba bass line which needs to be performed with a short articulation. If the conductor decides to add patterns, this section can be conducted according to the phrasing. Another issue is balance as all the voices need to be heard. In the original version, piccolo, Eb clarinet, trumpet 1 and trombone are all marked forte by Revueltas. These pairs of instruments (piccolo-Eb clarinet / trumpet 1-trombone) must sound as one part. In M1 and P1 trumpet one and trombone are marked mf. Revueltas may have been concerned that the trumpet and trombone would dominate the woodwinds if played forte. However, a consideration for the conductor is that the woodwinds passage is higher in register and the trumpet and trombone are muted. Thus seems unlikely the

woodwinds would not be heard. The marking of all four instruments corrected in M2 seems accurate as it gives all four voices a true opportunity to blend in forte.

Theme A is repeated, verbatim from 64-79. Theme B follows, and features in its first two hypermeasures an unusual combination of instruments: the highest in pitch (piccolo) and the lowest in pitch (the tuba). The last two hypermeasures of theme B feature the doubling in minor seconds of the melody by trumpet one and trombone.

Theme D in measure 128 (Figure 3-8) introduces new material of call and response. Theme D is overall irregular seven hypermeasures. Piccolo and tuba join to play the call, first time a two hypermeasure phrase. Each one of the hypermeasures should be phrased going to the third bar of

a) call: 2 hypermeasures (4+4 bars) response: 1 hypermeasure (4 bars)

b) call: 1 hypermeasure (4 bars) response: 1 hypermeasure (4 bars)

c) call: 1 hypermeasure (4 bars) response: 1 hypermeasure (4 bars)

Figure 3-8: Shows the structure of the phrases in theme D (measures 128-155).

each group with space between groups of two notes. Although bars two, three, and four in this hypermeasure look the same, they need to be conducted with the intent of going to the third bar. After the two hypermeasures, the response is one hypermeasure. The second time, the call is only

one hypermeasure long. The first and second time the trumpets and trombone play the response it is important to note that it is different. The second line of the trombone line is different the second time; it comes a sixteenth note earlier (Figure 3-9). The conductor can show this difference in the second time by a sharper initial gesture in order to convey the immediate dotted eighth note. In the



Figure 3-9: Shows the trumpets and trombone parts in: (a) measures 128-131, (b) measures 136-139).

last statement (Figure 3-8c) the response is substituted for a chromatic passage. There is a discrepancy between the manuscripts in the ostinato underlying theme C. The double bass is different in M2 (Figure 3-10). The second note of the bass, an F natural, clashes with the F# in the



Figure 3-10: *Homenaje* M2, measures 156-157, showing the clash between the bass and piano parts (circled in red).

piano part. There are other places where Revueltas writes minor seconds deliberately, but analyzing the context of this passage I think it is a mistake.

Starting like the version that appears in measures 64-79, A continues this time into A'. A ten-bar hypermeasure phrase, similar to the statement of A from 8-47. Last statements of A and B in the movement are followed by a closing statement. Last statement of B is followed by the coda of the movement. In 232, the last part of the coda (Figure 3-11) is originated on four eighth note descending motive. The main motive that generates this cacophony is the descending D C B A, which strongly

Figure 3-11: Closing of the coda, measures 233-238.

suggests dominant. This motive is simultaneously played with other scales, described in chapter two. This section is the main dominant in this movement. Revueltas' way to emphasize this gesture is by repeating it three times, in crescendo with the gesture abruptly ending in silence. The initial dynamic in this passage is *ff*, which should be played carefully. If the passage starts too loud, the opportunity for crescendo would be limited. If a more moderate forte is chosen as a starting point, the crescendo

would be more effective, with greater dynamic contrast. If desired, this passage can be conducted in a subdivided three pattern, or 6/4 (Two beats down, two beats out, two beats up). Regarding phrasing, it is important that each one of the three repetitions has the same inner structure, always phrasing to the last note. At the end of the passage, it should be a clear cut after which the movement stops.

The last discrepancy between versions in *Baile* occurs at the end. In M1 and P1 the movement ends with the re-statement of the piano/trumpet solo from the beginning. M2 however ends with the repetition of the *balazo* gesture from the beginning of the *Allegro* (Figure 3-12). The intent behind the repetition of this gesture is clear in M2. A performance as in M2 is recommended.



Figure 3-12: *Balazo* (measures 241-242, in M2).

Considerations for the second movement, *Duelo*

The title of the central movement, *Duelo* (mourning), is accompanied in M2 by the legend: *A la memoria de García Lorca* (To the memory of García Lorca). This central movement is where Revueltas expresses deep sorrow, a lament, a protest to the death of the poet and in my opinion, to all the people killed by Franco at the beginning of the war. In addition, at the time of composing this piece, Revueltas was still mourning the death of his two daughters and his brother. Perhaps, this movement was his way of dealing with his own loss as well.

The instrumentation of *Duelo* includes percussion. As a clarification, the percussion instruments are mistakenly not listed in page 2 of P1. They are however written down on the score. *Duelo* starts with a tam-tam stroke in *pp* that accompanies an ostinato. The choice of this percussion instrument should not be understated, as many romantic composers used the tam-tam to represent death.⁸⁴ Not only does the ostinato at the beginning of the movement (Figure 3-13) have the

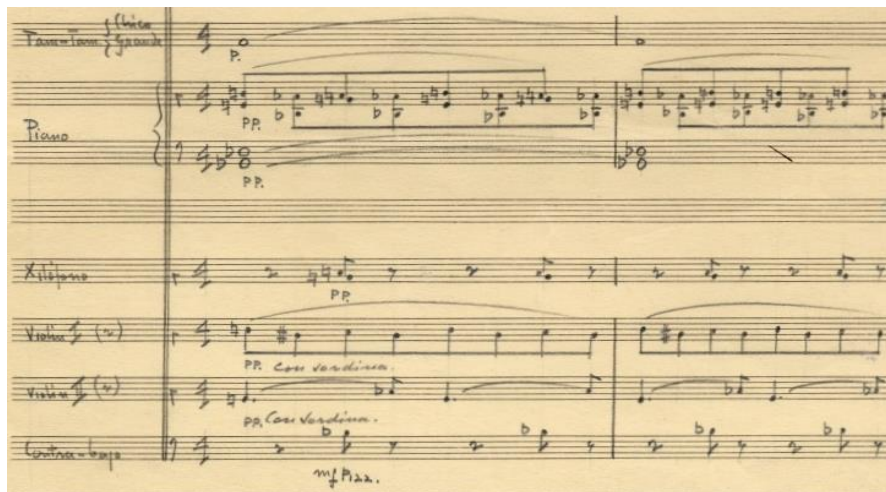


Figure 3-13: Shows the first two measures in M2 of *Duelo*.

⁸⁴ Siglind Bruhn, *Voicing the Ineffable: Musical Representations of Religious Experience*, (Hillsdale, NY: Pendragon Press, 2002), 151.

indication of *pp*, the violins have indications of *con sordina e molto legato, sobre el diapason* (muted, very legato, on the fingerboard, or *sul tasto*). The sound that is created is transparent, even ghostly. The piano part requires attention to both hands. The indication *legatissimo* is given to the right hand. This must be absolutely legato, as a disjointed right hand would disrupt the flow of the passage. In P1 the instruction given to the left hand for playing a pedaled G \flat /D \flat is: “the piano left hand may be re-struck quietly as the sound dies away.” This instruction is not present in M1 or M2 (Figure 3-14). The conductor could leave the decision of the re-striking of those notes to the player. If desired, however, the conductor and the pianist could get to an agreement regarding this situation. A suggestion would be playing the pedal notes regularly every two bars. The regularity of the gesture would re-inforce the hypnotic quality of this ostinato. There is another discrepancy in the ostinato line at the beginning of *Duelo*, the bass line show a difference between scores. In M2, the B \flat played by the double bass is missing the octave higher indication, which is present in M1 and P1. As happened in other instances in the piece, the omission of the octave indication in M2 could be Revueltas’ mistake. There is another difference, however. In M2 dynamic for this note is *mf*, when M1 and P1 present it as *ppp*. If this passage was to be performed as shown in M2, the bass will have more resonance. Perhaps this was Revueltas intention when changing the dynamic and register of this note.

In interpreting the musical intention of the trumpet solo in section 2 of *Duelo*, M2 provides extra information. The extra information is: 1. The dynamics, 2. The Spanish indications (this talks about the intention of the movement). M1 has better phrasing. The indication in M2 reads *con desolada expresión* (with devastated expression) indicating the emotive content of this solo. The slurs indicate the phrasing, divided into three phrases. The first two are 5 bars long, the third is 4 bars long. Figure 3-14 shows M2 from bars 3-16. The red dynamics shown above the staff are the

indications appearing on P1. The conductor and the trumpet player can consult both versions, then decide which indications work best for the intent of the music. Figure 3-14 contains the main structural points of the overall phrase. The initial E (tonic) (Figure 3-14a) descends to B#, and then ascends to G, which is E minor's third. B# will be the lowest point in this melody. In the next

5 bar phrase (2+3)

a)

5 bar phrase (2+3)

b)

4 bar phrase

c)

Figure 3-14: Shows the trumpet solo at the beginning of *Duelo*, the dynamic markings in red are from P1.

phrase (Figure 3-14b) G raises a half step to G#, suggesting modal mixture from E minor to E major. This G# a passing tone to the final destination in E's ascending, A. In the last phrase, A (climatic point) descends to a B# (anti-climactic point), to then ascend chromatically back to E, the starting pitch. In summary, all the tension generated by Revueltas' mastery in the use of counterpoint and harmony must be reflected in the execution of this trumpet solo. The conductor's duty is to provide the information necessary to successfully convey Revueltas' musical ideas. The dynamic markings from P1 in phrase (a) (Figure 3-14a, red markings above the staff), when the pitches of the melody descend the hairpins close, open when the melody rises. The conductor can

choose from M1 and P1. The gesture that is significant is that in both versions there is a crescendo hairpin into the G in bar 7. In phrase (b) of this passage (Figure 3-14b) G ascends in a crescendo that passes through G# in bar 11 and that reaches A, its climatic point. The intent this phrase should be to reach the A in measure 13. The closing gesture in section 1 of *Duelo* is a tuba line, from measures 16-20. The marking for this passage is *molto espressivo e sostenuto*. In this passage, all notes are accented, the last has a *tenuto* marking. The player should aim to execute the accents in a expressive manner. If the accents were too aggressive, they would break the character of the music. In addition, these notes should be held full value with a small space in between notes. The dynamic arch of this melody should also be conveyed by the conductor's gestures.

Section A of *Duelo* is marked quarter note=96. In my opinion, it is difficult for the soli to sing at this fast speed. A recommendation is to take it slower than the tempo marked. Section B is indicated as *Meno mosso*. The tempo change should be abrupt. Starting the new section, the descending minor second motive repeated by the two violins and piano's right hand starting in measure 20, known as *pianto*, is a musical symbol that denotes sorrowful sight. Found as early as the sixteenth century, Revueltas uses this symbol to set the tone for section 2. There are a few differences between versions. First, the dynamic of the accented note in *pianto* is marked as *f* in M2 (Figure 3-15), as opposed to the *mf* found in M1 and P1. Revueltas intent was to give more dynamic contrast to this gesture. Regardless of the initial dynamic, the accent in the first note should be



Figure 3-15: *Pianto* motive (measure 29, M2).

expressive, achieved by means of vibrato and bow speed, not pressure. In addition, the diminuendo should spread evenly through the two beats. Lastly, there should be a breath between each repeated gesture. The conductor can convey the phrasing considerations in the gesture. The first accented note should be prepared. The downbeat should be conducted with use weight instead of force and the rebound should regulate the diminuendo. The gesture should breathe in between each group, to convey the separation in between motives. The second discrepancy in this section is the tuba and double bass note in measure 21. In M1 (Figure 3-16) the note has a diminuendo, however, in M2 (Figure 3-17) and P1, the diminuendo is missing. The difference is actually quite noticeable. If played without diminuendo as in M2 and P1, the *ff* note lasting three beats would be in a louder dynamic

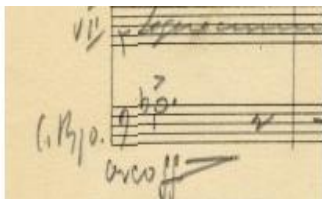


Figure 3-16: Double bass note in measure 30, from M1.



Figure 3-17: measures 21-28 from M2.

than the motive played by upper winds in measure 21. My suggestion is to add the diminuendo from M1 in order to successfully highlight the motive in the upper winds. This upper woodwinds motive presents the third inconsistency. The second note of this motive in measure 23 is a half note in P1

and M1. In M2, however, this note is a dotted half, which overlaps with the accented half note played by the tuba and double bass in measure 23, doubled with the tam-tam in this version (Figure 3-17). Following the M2 version of this passage, the long note in measure 22 overlaps the entrance of the tuba/bass/tam-tam response in the third beat of the same measure. If following M1 instead, the conductor should make sure that there is not a gap between the last note of the upper winds and the tuba/bass entrance. In addition, the gesture in the upper winds should be phrased towards second note, with space between notes. Comparing P1 (Figure 3-18) and M2 (Figure 3-19) versions of the passage that starts in measure 25 evidences that M2 is one measure short. In Figure 3-18, the tuba note do not overlap. Another difference, is the indication for the trombone note in measure 25.



Figure 3-18: P1, measures 25-28.

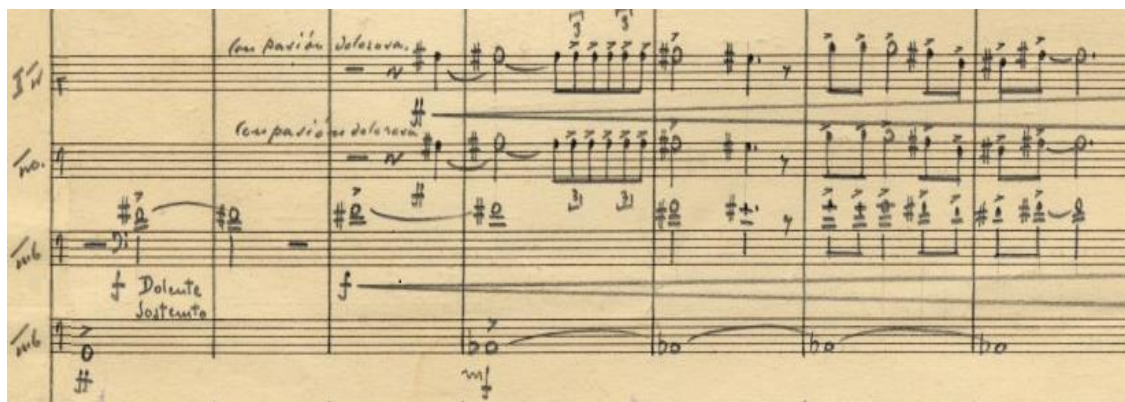


Figure 3-19: M2, measures 25-31.

The *Dolente* (painful, doleful) *sostenuto* which appears in M2 adds more character information. This indication is missing in P1. In the trumpet gesture beginning in measure 27, P1 displays the indication: *Col I a discreción del director* (with the first trumpet, at conductor's discretion). This means the conductor gets to decide if he/she wants to double the trumpets in unison. This indication comes from M1. In M2, however (Figure 3-19), this indication is missing. Instead, the character indication is slightly changed to *con pasión dolorosa* (with painful passion). Furthermore, the dynamic for the trumpets in M2 is *ff*, immediately followed by a long crescendo. Analyzing the different versions of the piece in this case provides useful information in figuring out character and phrasing. In order to make the passage more mournful, the two trumpets should play unison and with great intensity. M2 indicates a linear phrasing, in which all the notes in the passage aim to the last note of the phrase. In addition to the direction, most notes in this passage are accented. There should be a space in between notes, and each note should have a clear, sharp attack. The notes should however be sustained all the way, creating tension. The idea is to create a phrase in which each note is louder, sharper, with more intention, always relentlessly leading towards the end. The inexorability of this gesture is similar to death.

The crash that follows in measure 32 is a giant cluster, composed of the dodecaphonic series. The *ff* tam-tam note should be loud and resonant, death has arrived. The attack of the piano *ff* needs to be broken. Each note in the third beat of 32 in the brass should be sharp. The climax of the phrase is followed by the repetition of the chord by the brass in measure 36. Each repetition, each note must be softer and softer until the fermata. The chord in measure 39 is marked *pianissimo*. The conductor must help the ensemble play together by breathing in the preparatory gesture to this chord. In addition and despite the *pp*, the conductor's gesture must not be so small that the player feels uncomfortable attacking this note.

Considerations for the third movement, *Son*

Theme A, the opening of *son*, is a one problematic place. It is important a lengthy discussion on this theme, since it returns many times throughout the movement. Figure 3-20 shows measures

Figure 3-20: P1, measures 1-6.

1-6 of *Son* in version M1. The Metronome marking on this shows a quarter=104-112 which is not too fast. One argument for choosing a controlled tempo is that the septuplets would be impossible to play at a fast pace. Following P1 version of the first three measures of the movement (Figure 3-20) the 3/8 measure (measure 3) is an eight longer than the 1/4 measure (measure 1). If conducted according to these parameters, the third bar gesture should be larger than the first, proportional to the length of the beat. This version is however wrong considering M1 and M2. In, M1 (Figure 3-21) the figure appears exactly as found in P1 however with one striking difference. On top of the page,

Figure 3-21: M1, measures 1-5.

the legend $2/4=6/8$ (quarter equals dotted quarter) indicates that the pulse for all the beats of this passage is always the same. Furthermore, the first five bars of M1 (Figure 3-22) are re-grouped into two $3/4$ bars. M2, on the other hand, re-groups the first 5 measure of M1 into $2\ 3/4$ measures.

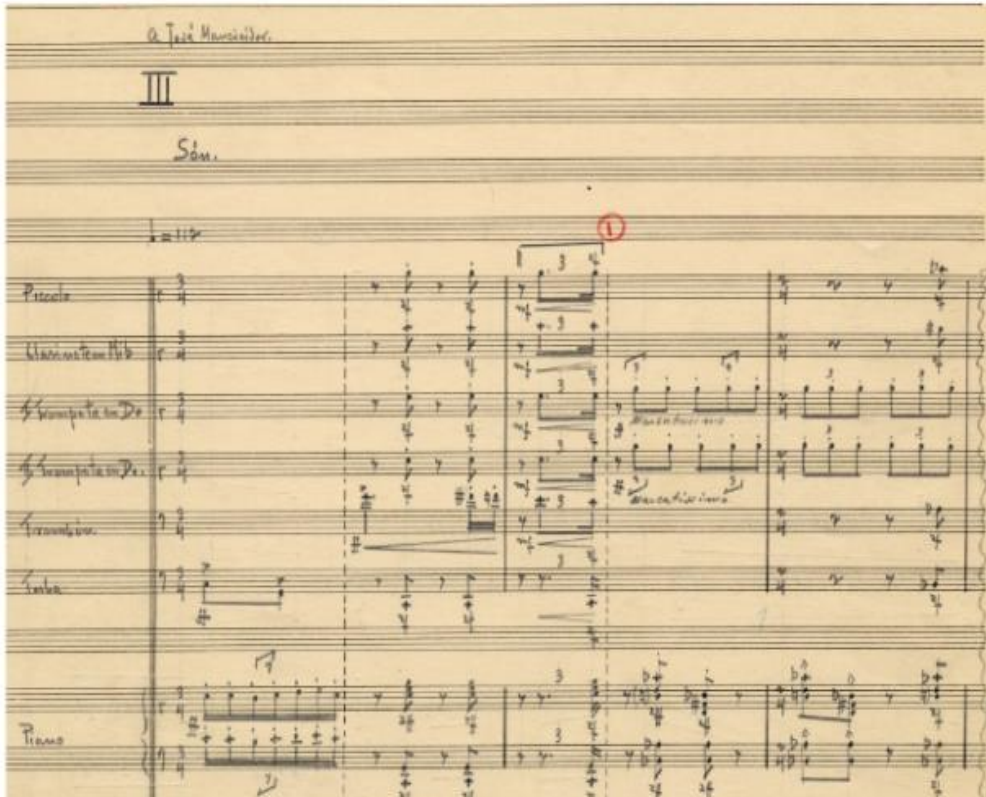


Figure 3-22: M2, measures 1 and 2.

Regardless of the difference in the writing between M1 and M2, both versions sound identical. The conclusion is that the omission of the $2/4=6/8$ indication in P1 is a mistake, and must be added if conducting from this version. Following P1, it is vital that the preparatory gesture to the beginning of the movement is clear. The first note of septuplets needs to be exactly placed, so the rest of the figure can rebound from it. The conductor should breathe with the ensemble, and give the preparation in tempo. The downbeat to measure two should be clear and fast, in order for the ensemble to play the offbeat together. The trombone line is the only instrument playing on the downbeat of measure 2. As shown in chapter two, this weeping trombone motive returns

throughout *Son* in different versions and played by different instruments. Its introduction in the third bar of *Son* must be the focus of the passage. The balance should be adjusted so the trombone cuts through the texture, and crescendo must be carried to the last two sixteenths. In measure 3, the syncopated gesture in the winds and violins ends in a sixteenth-note. The double bass, piano, and tuba emphasize this sixteenth, this is the only note they play in this bar. It is important that the last sixteenth matches between the instruments that had music before and the ones the just play the last note. Measures 4 and 5 (Figure 3-23) feature the trumpets playing the triplet motive *allegramente*

The image shows a musical score for measures 4-6 of P1. The instruments listed on the left are Piccolo, Clarinet in Eb, Trumpet I in C, Trumpet II in C, Trombone, Tuba, Piano, Violin I, Violin II, and Contrabass. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *sf*, *ff*, and *marcatissimo (allegramente)*. A bracket labeled '3' is placed over the first measure. The Piano part has a section marked *ff m.d.* and *gluc. ebre biancae*. The Violin I and II parts have a section marked *fff*. The Contrabass part has a section marked *sf*.

Figure 3-23: P1, measures 4-6.

marcatissimo. These notes should be very short, aiming to the last note in the group in order to give it the right flow. Measure 6 poses a balance problem; there are two groups of motives that alternate between instruments. These are the septuplets, first played by piccolo and Eb clarinet and then by the violins, and the syncopated motive, first played by the trombone and then by the first trumpet. The

problem, is that these motives should be balanced. Starting with the septuplet, the piccolo and Eb produce more sound than the violins, especially if there is only one per part. The conductor needs to adjust the woodwinds to play less fortissimo, and the violins louder. If the ensemble is larger (more strings per part) this will be easier to balance. In the brass, the trombone tends to sound softer since the register appears one octave lower compared to the trumpet. The conductor should be aware of this balance issue and adjust if the trumpet player is not sensitive in matching the initial trombone dynamic. Motive f marked *mf* with crescendo is played by the whole ensemble in measure 9. The first note of this motive should be played short and not too loud in order to have room to crescendo. This crescendo aims towards the *fff* piano part in measure 10, which should be the loudest point in the phrase. If the *tutti* crescendo is too loud at the end, the piano will not be able to play loud enough to show the arrival point of the *crescendo*. The gesture starting on the accented note in measure 9 should regulate the crescendo, and the pianist should be encouraged to play the part in measure 10 louder by giving a *fortississimo* preparation. Each group of notes in motive (g) in measure 10 should phrase to the last note. The *ff* downbeats played by the tuba, piano left hand, and bass in measure eleven should be conducted fast and with weight, so the notes can rebound from the down beat. Rhythm in this motive is challenging for the ensemble; placing the sixteenths before beat two in measures 13, 16 and 17 might be difficult because the line is broken between two instruments. As a rehearsal technique, the conductor can start by asking the brass instruments (tuba, trombone and trumpet) to play, then building the other instruments on top of this. Once the rest of the ensemble knows where these notes go exactly, having them to play the sixteenth as an upbeat to the second beat might be easier.

Ostinato 1 starting in measure 18 poses a challenge similar to motive (h) in measure 13. This ostinato also comes back during the movement. The violins play a sixteenth note before each double bass note. Similar to motive h, this ostinato could be played a few times with the double bass and

piano parts only. The violins can then place their notes into the rhythmic frame. The piano part, as explained in chapter two, melodically suggests a 3/4. The pianist, however, should not aim to emphasize this rhythm. The figure should be phrased as a 6/8.

In theme C (trumpet-trombone duet starting in measure 21) the main melody in the trumpet part needs to be phrased to the tension points of the line. Figure 3-24 shows C divided in two parts. In the first part (3-24a) the figure should lead to the two Fs in measure 24 and 25. F in measure 24 should be expressive, in order to achieve this the trumpet player can lean on this F. Next F in measure 25 is shorter. This accented sixteenth should be short, yet expressive. Likewise, the next part of the phrase (Figure 3-24b) leads to the E# in measures 28 and 30. The trombone part in measure 21 presents discrepancies between M2 (Figure 3-24) with M1 and P2. First, in M2 (Figure 3-24) the trombone is muted as well (in M1 and P1 only the trumpet is muted). Muting both



Figure 3-24: M2 version of the trumpet/trombone lines in measures 21-31.

instruments will create a more homogeneous sound. Second, the dynamic in M2 is *p*, a level higher than the *pp* found in M1 to *p*. The increased dynamic in M2 indicates that Revueltas wanted this trombone line to be more prominent. The final measure of both phrases in this trombone line

(measures 26 and 31) feature the weeping motive. This motives gives this trombone line a different *espressivo* connotation. In a mostly lighthearted context found in dance, this line is complaining, crying. The long notes in the trombone should be expressive, by means of vibrato or the intensification of the line. The triplets in both endings should be declamated, whiny.

Theme A returns in measure 47 in its most unique form. The indication that appears in M1 and P1 (Figure 3-25) dotted quarter=quarter is confusing. Usually, when expressing beat equivalences this way the first note should indicate the previous tempo, the second note should



Figure 3-25: measures 47-50 in M1 (right) and P1 (left).

following (the equivalence in the indication is backwards in measure 47.) It seems that Revueltas had to clarify the rhythm himself of this section in M1. On top of the passage in M1 (Figure 3-25 left) the red lines organized this passage into two 3/4 measures. In M2 Revueltas writes down the passage in 3/4 (Figure 3-26.) Despite the different notation, the initial measures of *Son* sound identical in M1 and M2.



Figure 3-26: Re-grouping in M2 of measures 47-50 in P1 and M1.

After this brief interruption, theme C resumes now played by the violins and woodwinds.

(Figure 3-27) It is important to make the third bar in this phrase the arrival point. In addition, the



Figure 3-27: Violins/woodwinds part in measures 51-56).

descending scale in triplets should move forward and the players should think of an imaginary crescendo as melodic line descends in order for this line not to lose energy. Following, in the trumpets/trombone line in measures 56-58 there should be a clear distinction between the duple meter on the first beat and the triplet meter in the second beat of bars 56 and 57.

Theme D enters in measure 59. The motive played by the trumpets in measures 61-64 (figure 3-28) is based upon the alternation of the motive in the figures. The volume should be balanced between the two trumpets, and the entrances should be precise, in order for the two

trumpets to appear as one line. The melodic material of this section is carried by the trumpet in upbeat to measure 62, and by the tuba in measure 63. Both instruments are marked *ff*, their entrances should be above the level of the ostinato. If these two lines are not heard correctly, the dynamic in the rest of the ensemble should be lowered. There is a discrepancy in M2 where the tuba line in measure 63 is doubled by the counter bass line (Figure 3-28). Making this adjustment will certainly improve the balance of the section, and this might be the reason behind Revueltas's correction.

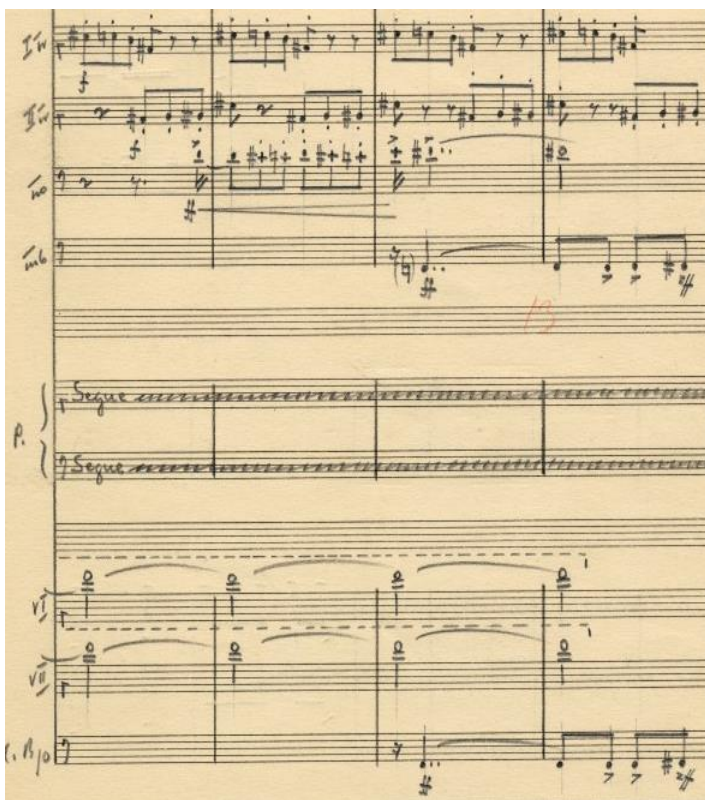


Figure 3-28: M2, measures 61-64.

In theme F (measures 76-80 and 88-92) the conductor needs to pay close attention to the both violin lines. The passage starting in measure 76 displays many offbeat entrances. Measure 77 is particularly confusing, the first note is played after an eighth note rest, and the second after a sixteenth note rest. This line should be rehearsed until secured. The trombone lines, as usual, should

be played expressively. The trumpet should be sharp, with a crescendo that continues until the end of the line. The second time F appears in measure 88 the trumpet solo is now marked as *espressivo molto*. This phrase should be different, more deliberate than the first time, since here it functions as a dominant to the next section. This piece does not have many functional harmonies, and thus should be brought out.

The repetition of theme C in measure 92 presents discrepancy between M2 and the other versions in the trombone/tuba lines. M1 and P1 (Figure 3-29 left) show an accented syncopated figure. The dynamic is forte, the crescendo ends in a *sforzando*. On the other hand, M2 shows a *mf*



Figure 3-29: Measure 92 in M1 (left) and M2 (right).

staccato figure, omitting the accents and the *sforzando* from M1. Both figures are quite different from each other, yet they both work. However, the slurred version from M1 provides more contrast, since all the rest of the instruments in this passage play staccato.

Measure 109 is the only time theme G is included in this movement. The dynamic for the ostinato of this section, *f*, should be taken carefully. If the accompaniment is too loud, the solo piccolo will not be heard. It is advised that the tuba and trombone note in measure 109 (Figure 3-30), should be a long accentuated note, with an attack in forte, which then backs off. The accompaniment in the violins should be played in the lower half, in order to have presence and the desired articulation without forcing the sound of the instrument. The piccolo *ff* has an advantage



Figure 3-30: M2 version, measures 109-118.

here over the other instruments because of its high register. This line must be short, the conductor can help by conducting with a *staccatissimo* gesture. The long trombone/tuba notes, are brought up only when they attack their notes in measures 112 and 115.

From here on there are no new elements until measure 170, when a fanfare announces the coda. M2 adds a trumpet part for this section (Figure 3-31). My suggestion is to add this part. The

Figure 3-31: M2 version of measures 169-173.

piano in this section needs to be clear. The repeated notes played by alternating fingers should be short and articulated. Although the two trumpets never coincide (they never play at the same time), they should play within the piano rhythm, hence the need for the piano to be clear. The last two notes the piano plays in measure 172 should connect to the pick up to the coda in measure in the last eight of the same measure. The indication in M2 clarifies the technique used to play these piano clusters: *con los antebrazos* (with the forearms.)

The coda features a melody played with different articulations. This is not a mistake; Revueltas is looking for a particular texture. The clarinet features staccatos and slurs every two measures. In P1 and M2, this is marked *ad libitum*. This articulation seems impossible to play, perhaps this is why the articulation is at will in M1 and P1. In M2, Revueltas however, finds a solution that works successfully, eliminating the staccato markings (Figure 3-31). It is an important remark that the violin parts do not have staccato marking. They should be played in the string using full bow. In measure 181 the texture is full of repeated sixteenth notes. The trumpets/trombone line should fit in the repeated sixteenth. The problem is due to the syncopated entrances; the entrances for this passage are in danger of being late. The conductor should give a clear sharp downbeat to help the entrances be on time. If necessary, the conductor can anticipate the gesture, to make the players react faster.

Analyzing *Homenaje a García Lorca* is a complete exercise because it covers many important aspects regarding Revueltas work. *Homenaje* is an important milestone for different reasons. It is the product of Revueltas's continuous search for a distinctive voice, which reflects his predilection for the music of peasants and rural areas of México, as well as his own personality. These elements manifest themselves in the music and connect Revueltas with his audience. His music is full of musical symbols that can be understood by his people.

In *Homenaje*, Revueltas skillfully manipulates elements from different backgrounds into a coherent discourse. As a conductor, understanding the context in which the music was created gives the conductor and insight to *Homenaje*'s performance and aids in communicating this to the ensemble. It is the job of the conductor to achieve the full potential of this work and bring to life Revueltas's ideas. In achieving this objective, the study of the manuscripts is a vital aspect since both sources complement each other in the finding of clues to the performance of this piece.

Finally, I strongly encourage fellow conductors to perform Revueltas's works. It is the objective of this exercise to make Revueltas's music well-known and to make more accessible the information to perform it. This dissertation covers many aspects that are true for most of Revueltas's mature works.

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First Movement

First 5 bars (full score)

8-20 (piccolo)

17-20 (trombone)

20-23 (trumpets)

22-28 (tuba)

24-39 (piccolo)

29-30 (piano, violins, bass)

29-31 (trumpet)

48-55 (full score)

64-71 (Piccolo, clarinet, tuba)

72-75 (trumpets, trombone, tuba)

80-95 (piccolo, clarinet, trumpet 1, trombone, and tuba)

112-119 (trumpet 1 and tuba)

128-139 (full score)

139-152 (piccolo, trumpet)

152-155 (full score)

188-207 (full score)

224-230 (full score)

Second Movement

First two bars (full score)

3-7 (trumpet 1)

16-19 (tuba)

20-24 (full score)

25-31 (trumpets 1 and 2, trombone, tuba)

32-39 (full score)



Third Movement

First 17 bars

18-19 (piano, violins 1 and 2, bass)

21-24 (trumpet 1, trombone)

40-43 (Trumpets 1 and 2)

45-46 (trombone)

47-50 (tutti)

51-56 (Violins 1, Violin 2)

56-58 (trumpet 1, 2, tuba)

59-64 (full score)

66-67 (piano, bass)

66-69 (trombone, tuba)

71-72 (piano, violins, bass)

76-80 (piccolo, clarinet, trumpets, trombone)

81 (piano, bass)

92 (trombone, tuba, piano)

109-114 (piccolo, piano, violins, bass))

129-130 (piano, violin 1)

151-152 (trumpets, piano, bass))

170-176 (full score)

181-184 (full score)

189-191 (full score)



Vita

Alejandro Larumbe, originally from México, is a candidate to receive a Doctor of Musical Arts degree in Orchestral Conducting with a minor in Violin Performance from Louisiana State University in May, 2016. Previous degrees include a Master of Music degree in Orchestral Conducting from LSU (2012) and a Bachelor of Music degree in Violin Performance from Florida International University (2010).