New Transcription for Cello and Piano of the “Sonata for Violin and Piano” by Uruguayan Composer Hector Tosar, Including a Performance Edition, Analysis, and Biography

Jose Pedro Romero-Ottonello
Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations

Part of the Composition Commons, Musicology Commons, Music Performance Commons, and the Music Theory Commons

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_dissertations/5804

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
NEW TRANSCRIPTION FOR CELLO AND PIANO OF THE
"SONATA FOR VIOLIN AND PIANO" BY URUGUAYAN
COMPOSER HECTOR TOSAR, INCLUDING A PERFORMANCE
EDITION, ANALYSIS AND BIOGRAPHY

A Dissertation
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
José Pedro Romero-Ottonello
May 2022
For: Marta, Daniella, Carla, Sergio, Fabiana, Laura y Mariana.

Tosar: “Para mí va a estar siempre la música antes”
Acknowledgments

This document is for those who helped me through my musical path. Primarily I wish to thank my mother Marta who was always there supporting me with her unconditional love, and my sisters Carla and Daniella and my father Sergio who exists on me in an ethereal form. Special gratitude to my siblings Fabiana, Laura, and Sergio. Nothing of this document would be possible without the support and understanding of my beloved Mariana. To my great professor Dennis Parker and his family who continuously supported me on this experience. Thank you to Dr. John Bishop has placed on me the inspiration, and Dr. Jeffrey Perry for their guidance and encouragement as well to Dr. Pizer to be part of my committee and Dr. Mikel Ledee who guided me and strengthened my convictions. My thankfulness to Professor Fabrice Lengronne to having read this document in a pointillistic helping me to overcome it, and Maestro Jorge Risi for encouraging me to premiere and finish the performance and edition. Thank you to my dear friends who have always been there comforting me.
# Table of Contents

Acknowledgments........................................................................................................ iii

Abstract....................................................................................................................... v

Introduction..................................................................................................................1

Background...................................................................................................................4

Biography.....................................................................................................................7  
  First Period..................................................................................................................7  
  Second Period............................................................................................................18  
  Third Period...............................................................................................................24

Musical Analysis.........................................................................................................30  
  First Episode.............................................................................................................36  
  Second Episode.........................................................................................................53  
  Last Episode..............................................................................................................63

Transcription and Justification.....................................................................................67  
  I.....................................................................................................................................70  
  II...................................................................................................................................72  
  III.................................................................................................................................74

Conclusions.................................................................................................................75

Appendix I. Hector A. Tosar, Nacionalismo-universalismo........................................77

Appendix II. Sonata for Violin and Piano (score example)...........................................82

Appendix III. Copyright...............................................................................................85

Bibliography............................................................................................................... 86

Vita...............................................................................................................................90
Abstract

This paper accompanies my transcription for cello and piano of Héctor Alberto Tosar Herrecart’s Sonata for Violin and Piano. It presents a brief study of Tosar’s life, documenting his study with various composers in Uruguay and elsewhere, influences on his evolving compositional style, and an analysis of the sonata itself. I examine the manuscripts of other works by Tosar to provide an understanding of his musical language, including his “Serie sinfónica: en cuatro movimientos,” “Sinfonía no. 2 para orquesta de cuerdas,” “Sonatina no. 2. Solitude,” and “Salmo CII: para coro y orquesta.” The purpose of this project is to document Tosar’s style and musical identity as an original and outstanding composer.
Introduction

Héctor Alberto Tosar Herrecart is one of the most important prominent individuals in Latin American musical history. Lauro Ayestarán, a well-known musicologist, claimed in 1956 that “the level of culture is regulated by three orders of production that, hierarchically, that follow as: creation, interpretation, and criticism.”¹ Sixty years ago, Uruguay was in its cultural prime. Relatively speaking the composers and important figures of this generation of Latin America are less recognized. Currently it is a void that unites aspects of musical composition developed in the 20th century by these musicians.

Uruguay was under oppression for several years, with a military government first between the first Dictatorship in 1930-33 with the “Dictadura de Terra,” several situations happened over that period. One of the most shocking was the suicide of the ex-president and advisor of the Republic Baltasar Brum on May 31st, 1933. Several politics were imprisoned by the government between 1935-38 at Isla de Flores prison: Emilio Frugoni, Gustavo Gallinal, Luis Battle Berres, Alfredo Brum, the writer Paco Espínola Gómez, and Miguel Rubino. Among 1938-42 Alfredo Baldomir was the president of Uruguay and helped to the transition by the “Golpe bueno,” to the “Dictablanda”² after the new constitution in 1942.

Next, supported by Méndez-Manfredini and Bordaberry a second dictatorship happened between 1972 until 1973. However, this dictatorship started much earlier around the students revolutions in 1968 and continue until the end of the military government in 1985. Simultaneously there were dictatorships surrounding Uruguay led

¹ Ayestarán, “El pulso musical del Uruguay,”112.
by Videla in Argentina, Pinochet in Chile, Stroessner in Paraguay, Banzer in Bolivia, and later Brazil, Peru, and Ecuador. Those governments not only repressed, but also severely limited social rights. However, it is not fully demonstrated that “Operation Condor” 3 was directly responsible for this problem as this is still highly disputed. Because of the clandestine nature of the events, there is still “desaparecidos” (missing people). Indeed, there are families in Uruguay, Argentina, etc., that still do not know where the bodies of their relatives are until today. 4 This document intends to rediscover the fundamentals of the Uruguayan school of composition for strings, and this sonata as a reminder of that musical heritage.

Tosar was one of the most important musicians of his generation, as Coriún Aharonián claims, 5 partly born during or after the Second World War in Latin America like Ginastera, Montsalvatge, Cordero, etc. Aharonián says that Tosar belongs to the “generation of the silence,” 6 in opposition to the “saloon musicians,” who were playing for the oligarchies criollas those who copied the European models. 7

These changes occurred after 1920 when authors of the 20th century created a new folk style called Nacionalismo Latinoamericano, including the composers Eduardo Fabini in Uruguay, Carlos Isamitt in Chile, the Brazilian Luciano Gallet, Silvestre Revueltas in Mexico, and Amadeo Roldán and Alejandro García Caturla in Cuba. A

---

3 “Operation Condor” is a cooperative effort by the intelligence/security services of several South American countries to combat terrorism and subversion. 2. https://nsarchive2.gwu.edu/NSAEBB/NSAEBB416/docs/0000A02E.pdf.
4 https://madres.org/
5 Aharonián. Tosar: Compositor Uruguayo, 9.
6 It refers to a demographic cohort who was born between 1920-1945. Because of the WWII and the Great Depression the amount of people Born in that period it was less than the previous “Lost Generation” or next “Baby Boomers.” https://en.wikipedia.org/wiki/Silent_Generation
7 The Oligarchy in Uruguay in the decade of 30-50. This refers to a particular sector of the society related to the latest descendants who born in Uruguay from Spanish, Italian, French settlers. This people usually enjoyed high class status.
diverging group of other composers were more closely related to the sound of the metropolis e.g. Heitor Villa-Lobos in Brazil and the Mexican Carlos Chavez (also related to Nationalism). American composers, who embrace nationalism of one kind or another, Tosar and a few others advocate a “universalist” aesthetic which doesn’t reject nationalism outright, but does reject its limitations, for some of the reasons that Aharonian outlines. Therefore, I translated an essay by Tosar which lays out his aesthetic program. The ideas he expresses in it influence my entire project.9,10

All of them were banned in the decade of 40’s.11 Because of this, composers like Eduardo Fabini or Luis Cluzeau Mortet in Uruguay wrote in a purely Nationalist style, while Tosar adopted a more authentic voice. This hinge generation had the responsibility to create new music divergent from the established nationalism, to develop a new current in composition. This document attempts to embrace this period in a holistic view, to explain the composer’s background, show a phraseological and idiomatic analysis of the piece, and finally a justification for a new transcription of Tosar’s Violin Sonata.12

---

8 Aharonián. Tosar: Compositor Uruguayo, 9-10.
9 Romero-Ottonello, José. “Universalism; Expressiveness & Constructivism Juxtaposition between works of Héctor Alberto Tosar Errecart (July 18, 1923 - January 17, 2002) and Joaquin Torres Garcia (July 28, 1874 – August 8, 1949),” 3-4.
10 For more information see appendice I, Tosar, Nacionalismo – universalismo, own translation of the document to Spanish, 83.
11 Aharonián. Tosar: Compositor Uruguayo, 10.
Background

The goal of this section is to describe Tosar’s three compositional periods and how they differ in style, idiom, and influences. It will draw on verbatim interviews with his students, and interviews with other Uruguayan composers. Their testimony expresses his personality, character, and figure as an outstanding musician. Personal statements or opinions are based on knowledge of the general culture, reflections, deductive reasoning processes, or serendipia.\textsuperscript{13}

Hector Alberto Tosar-Herrecart was born in Montevideo on July 18\textsuperscript{th}, 1923 and died in the same city on the January 17\textsuperscript{th}, 2002. To more fully understand the background of this composer is important to explain certain aspects of the history of his country. Uruguay was a crucial part for the Spanish viceroyalty\textsuperscript{14} as strategic city and fort to fight against the Portuguese government. The criollos\textsuperscript{15} revolted in 1811 and Uruguay gained independence by 1825, recognized in 1928 and the first constitution created in 1930, however the ideal of the general José G. Artigas was the Unification of the nations (Argentina, Paraguay, South of Brazil, and Uruguay) “La Liga Federal,”\textsuperscript{16} which never happened.

Today Uruguay has three main parties: The Partido Colorado or Red Party (which despite its name must not be confused with communism), the Partido Blanco or White Party, and the Frente Amplio (the “Broad Front,” created in 1971 and more aligned with the left wing). The Colorado Party governed for 93 consecutive years, which also included a short dictatorship in the 30’s until the Blanco Party won the elections in 1943. During

\textsuperscript{13} Serendipity
\textsuperscript{14} https://commons.princeton.edu/mg/viceroyalties-in-latin-america-in-1780/
\textsuperscript{16} https://en.wikipedia.org/wiki/Federal_League_(1815%E2%80%931820)
this period the capital city of Montevideo was known for its cosmopolitanism, immigrants from France, Italy, and Spain were its settlers. Uruguay became an authentic and autonomous country both culturally and economically in the first half of the 20th century. In addition, Uruguay did not interact culturally with Brazil at the end of the 18th and beginning of the 19th century, in fact the government in Montevideo was at war with the Portuguese. Nevertheless, Buenos Aires was always closer to Montevideo in several aspects, sharing the same government in the 19th century (The Viceroyalty between 1776-1811), and demonstrations of the same heritage are still evident in Uruguayans' *rioplatense* accent, the food, and musical styles. Indeed, Buenos Aires had a terrible period in the 1930 known as the “infamous decade.” As explained before, Uruguay in 1933 was under a dictatorship, and received a huge influx of people from Europe due to the waves of Nazism and Fascism during the World War II. Many Jewish, Italians, Spanish, arrived with no money and worked to cultivate a new society.\(^{17}\)

Uruguay’s state broadcasting service (*Servicio Oficial de Difusión, Representaciones y Espectáculos*, or SODRE) was created in 1931. It still sponsors the National Symphony Orchestra (OSSODRE) and broadcast radio. SODRE was responsible for cultural content for many years; the OSSODRE is the flagship orchestra of the nation and first institutionalized on the continent. OSSODRE is modeled on the European orchestra, so the audience had an education in this artistic realm. The SODRE also embraces the National Ballet, the National Chorus, and a school of Folkloric-Dance. Until this day audiences are awaiting performances of music by National and other Latin American composers.

\(^{17}\) Aharonián. Tosar: Compositor Uruguayo, 12.
Biography

First Period

Accordingly, to Aharonián, the last work of Fabini in 1937 “Mañana de reyes” marked the end of Nationalism in Uruguay. He expresses that “archaic concept showed the lack of creativity and the acceptance of aberrant colonialism.”\(^\text{18}\) Despite this assertion, some composers started a new wave in Latin American music.

Tosar first studied piano with Wilhelm Kolisher in 1935 at the age of 12, and then composition with Lamberto Baldi\(^\text{19}\) (OSSODRE conductor 1932-42, and 1951-53). In 1990 Aharonián interviewed Tosar who mentioned early studies with Tomás Mujica and then with María Angélica Piola even before Baldi. Tosar also studied Law at the Universidad de la República but abandoned this after two years.\(^\text{20}\)

Both Baldi and Kolischer supported Tosar’s activities 1938-44. 1939 saw the premiere of “Preludio” and “Providencia.” Tosar also premiered his first “Sonatina” and “Danza criolla” in 1940. Surprisingly, on his birthday, the same day as

\(^{18}\) Aharonián. Tosar: Compositor Uruguayo, 12

\(^{19}\) Orchestra director. He was born in Orvieto, Italy, where he studied music, later perfecting himself in Florence with the composer Ildebrando Pizzetti. He began his career as a conductor in Europe (Italy, France, Spain and Portugal), emigrating in 1926 to South America, where he developed most of his intense activity. He was conductor of the Säo Paulo Symphonic Concert Society (Brazil) between 1926 and 1931, main conductor of the SODRE Symphony Orchestra between 1932 and 1942, and again in 1951-1953. He had an outstanding performance in Buenos Aires at the Colón Theater and the Wagnerian Association and was a permanent conductor of the Municipal Symphony Orchestra of that city between 1947 and 1949. Between 1962 and 1963, he organized the Foundation's chamber orchestra Caloustre Gulbenkian in Lisbon. His concerns were always focused on achieving a homogeneous symphonic body of the highest technical and musical level, and on the dissemination of contemporary musical creation; he oversaw important premieres of Debussy, Hindemith, Honegger, Stravinsky, Fabini and Tosar. He was the orchestrator of Jacopo Peri's Euridice, whose world premiere took place in Montevideo in 1949. His production as a composer is small: two operas and some symphonic and choral works. He taught composition, counting among his disciples Héctor Tosar, Mozart Camargo-Guarnieri, Guido Santorsola, and Dinora de Carvalho. His last performance at the head of OSSODRE took place on August 7, 1965. He died in Montevideo. “Ayuda Deberes” grumete.com.uy. | http://composers-classical-

\(^{20}\) Aharonián. Tosar: Compositor Uruguayo, 94
the Independence Day of Uruguay (July 18th) the OSSODRE premiered his “Toccata,” written when Tosar was only 16 years old. He explains the “Toccata” is the most representative piece of the first period and this piece was where he learned orchestration under Baldi’s influence. The piece is harmonically neoclassical and utilizes simple polytonal procedures.  

Accordingly to Aharonián, Tosar showed an outstanding use of the counterpoint as well as mastery in the structure of the piece, exemplifying impressive construction of the climax which Tosar himself describes as expressive, aggressive, and penetrating. Aharonián shows in his book “Hector Tosar - Compositor Uruguayo” that Tosar was uncomfortable with the borrowing from the idiom of folk music and folk-farmer which was part of the criollos or gauchos heritage in the countryside.

Because Tosar was born and grew up in the capital city his relationship to folk music was weak. Tosar was indeed more attracted to other aspects of composition, more in tune to his sensitivity. He showed some of his first period works to Fabini (they were neighbors) however, he never saw Fabini as his equal probably because of the difference in age, style, and background. In an interview with Aharonián, Tosar said:

T: “That was a work which doesn't even count [to me] (Suite), I had written it as a child as a dance suite.

A: At what age did you compose it?

T: And... I would have ... twelve years. Thirteen. I do not know.

A: Do you have it somewhere?

T: Not! I broke all that.”

---

21 Tosar on Aharonián. Tosar: Compositor Uruguayo, 19.
22 Aharonián. Tosar: Compositor Uruguayo, 17.
Possibly this piece was Tosar’s last attempt to write something in a folk style. Aharonián says that Tosar never had the chance to have close contact with Fabini, because Baldi (his former teacher) did not much like Fabini. Therefore, Tosar lost the opportunity to have a fruitful relationship with him as also occurred with Cluzeau-Mortet or Alfonso Broqua, which perhaps explains why Tosar constructed his own musical voice.\textsuperscript{23}

In a document written in the journal “Revista clave” dated 1957, Tosar talks about Nationalism & Universalism and explains the dichotomy between these two terms and how difficult it was for him to follow either of these artistic movements. Instead he felt the antithesis between and expressed that a composer should strip away from folklorism if he could not add any substantial artistic improvements to the style. Composers should ask themselves whether they prefer to elevate the style to a new musical level or convert the piece to a universal idiom (i.e.: Villa-Lobos o Manuel de Falla).\textsuperscript{24} For Tosar a musical language must be authentic, and the composer must have a clear and consistent storyline. The widespread of music with the creation of the radio and phonographic recordings made composers more able to listen to different cultures around the world, Tosar explains that the use of these resources added greater degree and wider variety of

\textsuperscript{23} Aharonián. Tosar: Compositor Uruguayo, 95.
\textsuperscript{24} “Falla creía firmemente en la conciliación entre el nacionalismo y el universalismo; a su juicio, no debía de haber contradicción entre ambas ideas.5 Como resultado, su labor creativa fue más allá de componer obras en “estilo español”, o de insertar fragmentos de música popular dentro de una compleja textura armónica, como lo haría por ejemplo Charles Ives en los Estados Unidos.6 En sus composiciones, Falla logró una eficiente combinación –y no una mera superposición– de elementos nativos españoles con las corrientes estéticas modernas como el impresionismo y el neoclasicismo. Las obras compuestas entre 1907 y 1919, por ejemplo, están muy influenciadas por el impresionismo francés y el post-romanticismo alemán. De esta época son las Siete Canciones Españolas (1915), Noches en los Jardines de España (para piano y orquesta, 1916) y los ballets El Amor Brujo (1915) y El Sombrero de Tres Picos (1917-19), obras que dieron al compositor un enorme prestigio internacional.” Matarrita Venegas, Manuel. 2005. La “fantasia baética”; de Manuel de Falla: Nacionalismo musical español y universalismo en el siglo XX. Káñina 29 (2).
ideas to the composers. Those pieces became valuable and not artificial, he reinforces that idea will result in “enrichment of our mode of musical expression.” Tosar finally concludes that Universalism or Nationalism should never dominate the true meaning of the composers personality.25

In another interview with Aharonián in 1972, Tosar explains that his first influences were from the music by Debussy and Ravel (quoted in violin sonata). He also explains that Baldi supported him not only premiering his “Toccata” (1940) but also his “Concertino” (1941). This period is also influenced by the music of Stravinsky (also quoted in the violin sonata), and by Prokofiev in his “Concertino.” 1941.26 27

“Danza Criolla” which is a piece as youthful as “Toccata.” With the use of the rhythmic influences of the criollos, dance or similar melodic material as pericón from Uruguay is transformed to a totally new style like Falla. The clave28 is the rhythmical pattern underlying several different musical styles of Latin and Central-America music. Its origins are in Africa in the early 18th century. Usually it is represented in musical notation as in the next example:

---
26 Aharonián. Tosar: Compositor Uruguayo, 18.
27 In the interview by Arhonián to Tosar in 1983b quoted in “Tosar: Compositor Uruguayo,” 99, He discusses that correlation between the how “Toccata” sounds and the picture of Stravinsky, Aharonián refers to the sound of the Horn with a repeated note is the martial characteristic of military music, Tosar relate that type of melodic form to “Petrushka.” Then they talk about the meeting with A. Copland (Tanglewood, 1946), but in that period Tosar already wrote two movements of the “Concertino,” but he did not know about his music after they meet. Copland said that piece was impressive to him,19. Tosar: Compositor Uruguayo, 21.
28 https://en.wikipedia.org/wiki/Clave_(rhythm)
The black community brought the *clave* to Central and South America in the form known in Uruguay as the *clave de candombe*. The “*Danza criolla*” was influenced by the Latin-American heritage and Tosar uses the polyrhythm three against two (like Ginastera style).

**Example 2**

During the 30’s and 40’s the Uruguayan pianist Hugo Balzo premiered Ginastera pieces “*Danzas argentinas,*” (1939) “*Tres piezas*” Op.6, and “*Malambo*” Op.7 (1940) in Paris. In the following years all of them were played as well at the “*Arte y cultura popular*” music festival organized by Maria V. de Muller in the “*Paraninfo de la Universidad*” in Montevideo. After 1932 Tosar continued to premiere some of his piano pieces at this same musical festival. This festival might be responsible for Tosar and Ginastera’s exposure of each other works.

---

Between 1942-1944 Tosar was experiencing a musical conflict, which was solved when he finally decided to implement a freer, less regulated, and more expansive tonal language, not unlike Paul Hindemith.\textsuperscript{31} In 1944 while undergoing this transition, he started to compose his first string quartet. Then, he composed two movements of “Salmo CII” (Psalm 102) which is different from his early first period bitonal supported by a pedal point in G. Gradually, he shifted towards the full chromaticism and abandoned his formerly neoclassicism style. Tosar was labeled as an expressionist in the United States when his first string quartet was performed in 1948.\textsuperscript{32}

From 1942-45 Tosar was working on his songs and OSSODRE premiered his “First Symphony” in 1945. Around 1942 he composed the six songs cycle (seven?), also, “Solitude” in 1943 using the text of Rainer Maria Rilke and “El barrio de Santa Cruz” all premiered by Maria Luisa Fabini de West with Tosar, who was niece of Eduardo Fabini.\textsuperscript{33}

Tosar first studied piano with Kolisher until 1942 and until 1944 composition with Baldi. In 1946 he had the opportunity for a Berkshire Music Center Scholarship to study with Aaron Copland in Tanglewood. Some other important figures were there as Eleazar de Carvalho, Roque Cordero, Antonio Estévez, Alberto Ginastera, Julián Orbón, Juan Orrego Salas, Claudio Spies, Leonard Heyer, Eadmund Haines. Tosar was invited to attend the Composers’ Forum in Middlebury, Vermont on the same visit. In 1947 he attended Tanglewood for second time with a Guggenheim Foundation scholarship, and studied composition with Arthur Honegger, and orchestral conducting with Sergei Koussevitzky. After with the French-SODRE scholarship, he moved to Paris and

\textsuperscript{31} Aharonián, Coriún. \textit{Héctor Tosar: Compositor Uruguayo}, 97.
\textsuperscript{32} Aharonián, Coriún. \textit{Héctor Tosar: Compositor Uruguayo}, 20, notas del programa en BSO performance history, https://archive.org/stream/tanglewoodmusicc1946bost#page/n226/mode/1up
\textsuperscript{33} Tosar, Héctor, Fabrice Lengronne. \textit{Los Grupos de Sonidos}, 33.
continued studies with conducting with Honegger and composition with Darius Milhaud for three more years. He attended Tanglewood for the third time in 1948 where he studied with Milhaud. In 1950 Juan José Castro premiered “Momento sinfónico” with the OSSODRE. At the same time, Tosar received the prize of “Accesit de composición,” by the Conservatoire National de Musique in Paris (today: Conservatoire National Supérieur de Musique et de Danse de Paris).³⁴

In 1947 Tosar composed “Sonata para violin y piano,” and expressed:

When I was writing the sonata for violin and piano, at a time when I was walking down an avenue near the White House, ... I had come out of an impasse of a violin melody that I did not know where I was going to stop, and suddenly I realized that I had to stay in a note, and stay in a note, and I said to myself this is the solution! (Aharonián, unpublished interview with Tosar, 1983b), I remember that moment, that I was enthusiastic about ‘melodicism,’ and with the phrase that continued and that was a kind of reaction against ... Well, against neoclassicism, perhaps. I thought that was a path for me, that it was for my path ... A necessity for singing, and that is [also] felt in the "Symphony for Strings." That means this aspect was a necessity from before, right?³⁵

Tosar also explained that his intention in writing this sonata was to display an “exacerbated lyricism,” differing from his Neo-Romantic works written between 1940-47. The “First Symphony for Strings” employs these techniques in the second movement which is largely lyrical and profound. Tosar sought criticism of Kleiber who suggested some changes in the “Serie sinfónica” between 1952-53.³⁶

---

³⁴ Buxedas. 209.
³⁵ “Cuando estaba escribiendo la sonata para violin y piano, en un momento en que yo estaba caminando por una avenida cerca de la Casa Blanca, ... Había salido de un impasse de una melodía de violín que no sabía adonde iba a parar, y de repente me di cuenta de que tenía que quedarse en una nota, y quedarse en una nota, en una nota, y me dije ¡ésta es la solución! Me acuerdo de ese momento, de que me entusiasmaba con el melodismo, y con la frase que continuaba y eso era una especie de reacción contra ... Bueno, contra el neoclasicismo, quizás. Pensaba que eso era un camino para mí, que era para mi camino ... Una necesidad de cantar. y eso se siente en la “Sinfonía para cuerdas.” Eso quiere decir que esa necesidad estaba ya antes. ¿no? Entrevista Inédita a Tosar, 1983b in Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 24.
The symphony for strings was entirely composed in Paris. It was shown to Kleiber himself in Paris, and that conductor had planned to premiere it (in Montevideo) in 1950, when I was still in Paris (Aharonián, unpublished interview with Tosar, 1990) ... Back in Uruguay, I just did some tweaks, several of them at the suggestion of Kleiber (Aharonián, unpublished interview with Tosar, 1983c).

In 1952 “Oda a Artigas” was premiered by OSSODRE, Tosar as conductor and Roberto Pérez Soto as singer. The same year he obtained a position as a professor of Analysis and History of Music in Montevideo which he maintained until 1961. Also, “Tres canciones nocturnas” (1954) was premiered and he got the position as Professor of Harmony at Artigas institute until 1961.Nevertheless, Tosar’s career was static over this decade, his possibilities to move around the world were restricted, because of the lack of scholarships and support from organizations. Although Juan José Castro and Kleiber were playing his music, Tosar was only able to earn a very meager income through performances and positions as professor.

There was some interaction between Southern American composers from 1953-57, i.e. the “Festival Latinoamericano de música” in Caracas. Tosar won the Latin-American composition competition at SODRE in 1957 with the “Divertimento para quinteto de vientos.” Accordingly to Buxedas, “The jury was made up of some of the most renowned Latin American composers of the time: Carlos Chávez, Camargo Guarnieri,

37 La sinfonía para cuerdas fue enteramente compuesta en París. Fue mostrada al propio Kleiber en París, y ese director había planificado estrenarla (en Montevideo) en 1950, cunado yo aún estaba en París (entrevista inédita a Tosar, 1990) ... De regreso a Uruguay, sólo le hice algunos retoques, varios de ellos por sugerencia de Kleiber (entrevista inédita a Tosar, 1983c). Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 98.
40 There were others national composers like: Jarurés Lamarque Pons (1917-1982), León Biriotti (1929-2020), Diego Legrand (1928-2014), Mauricio Maidanik (1919-1999), Luis Campodónico (1931-1973). Some of them had more prominent and extensive careers like Lamarque-Pons who came to the national composer’s scene later, and the oboist León Biriotti who had a long life in which he composed hundreds of pieces.
Domingo Santa Cruz, Alberto Ginastera and the Uruguayan musicologist Lauro Ayestarán.” It is very interesting to note that the music in the divertimento has “Stravinskian” character, Lauro Ayestarán explains in a journal publication that:

“The shadow of the early Strawinsky from the first number of ‘The Rite of Spring’ was projected tutelary, but it did not bother with flagrant identities, barely remembered by the insistent trills and the somber call of the horn; it was merely a reminiscence or, better still, an exciting motif for a personal and non-transferable formulation. The Tango of “L’histoire du soldat” for clarinet on A, violin, and percussion, was only a memorable historical antecedent of this other Tango that Tosar included as the third number of his Divertimento. What in Strawinsky was a simple delight on a flatly schematic rhythm, in Tosar it was transformed into a rich exploration of the instrumental combinations and the rhythmic possibilities of the ‘Rio de la Plata’ dance.”

The end of this period saw changes in his marital status. He married Edda Sylvia Piaggio in 1953 and had his first son Héctor José on November 13th of 1954 and Sylvia Isabel on April 12th of 1956. In 1953 came his second Sonatina para piano nº2 (1956) “Cinco madrigales,” and “Magnificat anima mea” in 1957. Then, the fluctuating economic situation and the insistent invitations from foreign countries eventually led him to emigrate in 1961.

---

41 Buxedas, 33.
42 La sombra del Strawinsky temprano del primer número de “La consagración de la primavera” se proyectaba tutelar, pero no molestaba con identidades flagrantes, apenas recordado por los insistentes trinos y la sombría llamada de la trompa; era una simple reminiscencia o, mejor aún, un motivo excitador para una formulación personal e intransferible. El Tango de “La historia del soldado” para clarinete en la, violín y percusión, era sólo un antecedente histórico memorable de este otro Tango que Tosar incluyó como tercer número de su Divertimento. Lo que en Strawinsky era simple delección sobre un ritmo lisamente esquemático, en Tosar se transformó en una rica explotación de las combinaciones instrumentales y las posibilidades rítmicas de la danza rioplatense. Buxedas, Jimena, Tosar por la crítica..., 35.
The “Sinfonía concertante” was premiered by Juan Jose Castro and the Orquesta Sinfónica Nacional de Argentina in 1957 with Tosar at the piano, and was repeated in Montevideo in 1959, and at Carnegie Hall with Orquesta de América conducted by Richard Korn with Tosar. Buxedas states that the piece is “extremely rich in several aspects, diaphanous, and outstanding pianistic language.”\textsuperscript{43} The piece introduces a Latin-American feature, Tosar said:

That moment was fleeting (concerning the introduction of South American rhythmic and melodic elements). I do not want to open a discussion over this work, which I consider very uneven. I hate the theme of variations, but instead, variations are what I appreciate most of the whole work. I never thought of anything to do with ‘nationalism’ or ‘Latin Americanism’ again.\textsuperscript{44}

\textsuperscript{43} Buxedas, 197-199.
\textsuperscript{44} “Ese momento fue fugaz (en relación con la introducción de elementos ritmicos y melódicos sudamericanos), Ese momento fue fugaz. No quiero abrir juicio sobre esa obra, que considero muy despareja. Odio el tema de las variaciones, pero en cambio las variaciones son lo que mas aprecio de
The piece is analogous to paintings i.e., its construction is like the squares in the modern painting by Paul Klee or The Universal Constructivism by Torres-García.\textsuperscript{45, 46}

Throughout 1957-59, Tosar composed the “Salmo CII” related to Bartók’s use of the 5/8 time signature (a signature of Tosar’s used in the sonata for violin as well). He explains that Psalm had a relation with the dance characteristic of the Latin-American music, but it is less obvious because an eighth note is subtracted from the bar. This feature is also part of his “Sonata para clarinete y piano,” and “Divertimento para quinteto de vientos” both from 1957 and “Sonata para violin y piano.” The piece, in his words is “monolithic in one movement, without changes of tempo when in that period that concept does not exist yet.”\textsuperscript{47} The premiere was made by Juan Jose Castro and OSSODRE in 1958, the soloist was Raquel Adonaylo.\textsuperscript{48, 49}

Categorically, Tosar was the only great symphonist in Uruguay, previous composers did not reach that level of expertise. Novoa stated that Tosar had created in
toda la obra. Nunca mas pensé en nada que tenga que ver con “nacionalismo” o “latino americanismo.”
Buxedas, 182.
\textsuperscript{48} Buxedas, 39-40.
\textsuperscript{46} “The second movement is perhaps the richest in the entire composition. It begins with an original theme, then followed by six variations, loosely based on them, which are generally in opposition to each other. This theme, in A minor, recalls three styles of the composer’s native folk music: the tristes (sad), criollo (creole), and gaucho (country folk). The movement ends somberly with a bitonal chord, featuring A major and its dominant, E major. The third variation is much freer. It features an echo of the theme from the second movement, first sounded in the solo (instrument) then followed by various motifs orchestrated in small, independent ensemble sections that recall Webern. These varied motifs are integrated into the whole of the musical structure in a series of thick delineated brush strokes as if it were a Klee painting Klee. This movement is the most elaborately orchestrated excerpt of the entire work and yet, it is tonally ambiguous. In this movement, the piano soloist assumes a secondary, accompanying role. The fourth variation features a series of eight notes taken from the original theme (B, C, Bb, Eb, F, E, F#, G). Tosar treats them with Schoenbergian compositional techniques, however without preconceiving a rigid structural plan.” Buxedas, 41. Cited before in José Romero-Ottonello. “Universalism; Expressiveness & Constructivism:” Juxtaposition between works of Héctor Alberto Tosar Errecart (July 18, 1923 - January 17, 2002) and Joaquin Torres Garcia (July 28, 1874 – August 8, 1949).
\textsuperscript{47} Aharonián, Coriú. Héctor Tosar: Compositor Uruguyano, 32.
\textsuperscript{48} Adonaylo recorded “Cantanta para America Mágica,” A. Ginastera, Ibid, 33.
\textsuperscript{49} Novoa, Julio. “great intensity, without concession, in which it translates the sense of anguish of the Salmo CII in terms symphonic-choral (...) it is a representation of his deep religious sense,” 29.
his two symphonies more than any other Uruguayan composers of the period and reinforced the idea that Tosar’s music did not exemplifies Nationalism or Folklorism, and that he had developed a universalism into music.\(^{50}\)

Music in Uruguay was barely supported by the institutions. Novoa commented that composition aptitude was weak, even after the creation of the National Conservatoire of Music in 1952. Uruguayan composers were solitary figures, most of them working in teaching positions, or as performers or conductors to survive.\(^{51}\)

**Second Period**

In 1960 Tosar obtained another scholarship from the Guggenheim Foundation and was able to focus on his “*Te Deum.*” The Koussevitzky Foundation commissioned the work and the premiere occurred at the “Festival de Música de América y España” on October 24\(^{th}\).\(^{52}\) In 1964 it was premiered in Uruguay, the soloist was Eduardo García de Zúñiga and it was conducted by Tosar.\(^{53}\) This piece is frequently in 5/8 and features a pedal note in G, similarly found in “*Salmo CII.*” Tosar does not use G as the main tonality of the piece (the piece is not in G). However, he uses that in the beginning, the middle, and final section to set a series of landmarks in which the listener imagines a tonal structure. All other harmonies are tonal but do not necessarily relate with the pedal G of have any kind of correlation to this drone (polytonality). Additionally, Tosar expresses the pedal “is not a mode, there are no modal features in this music, everything is tonal.”\(^{54}\)

---

\(^{50}\) Novoa, Julio. “This author projects his sense in a dramatic oriented way to the universal perspective,” 26.


\(^{52}\) Madrid Symphony Orchestra with the baritone, Raimundo Torres, and conductor Vicente Spiteri; plus, the National Radio Choral of Spain with the conductor, Alberto Blancafort as a conductor.

\(^{53}\) Buxedas, 42-47.

\(^{54}\) Aharonián, Coriún. *Héctor Tosar: Compositor Uruguayo*, 100.
Aharonián explains that Tosar uses recurring motifs with constant changes of instrumentation, unifying the overall concept of the piece with that characteristic. Tosar acknowledges that “Te deum,” “Toccata,” “Sinfonía para cuerdas,” “Salmo CII,” and “Aves errantes,” are the best pieces he ever composed. He based “Te deum” on the music of Guillaume de Machaut among others, using the principles of melisma and vocalizations. He also affirms that “Te deum” is his last tonal piece, however, the tonality in Tosar’s “Te deum” period was weak. The uses of recurring motifs are a juxtaposition between the chorus and the orchestra. He explains that the chorus had a dense orchestration, then the mass of sound becomes unintelligible, and the results are confusing. Likewise, Tosar said the unification of roles between orchestra and chorus with a different rhythmical aspect between both sections (vocal and instrumental) which make the music more active and attractive. The orchestra’s role is independent contributing to the harmonic tone (color) of the piece and larging giving the chorus the important role. Then the incisive sounds of sfz and fp, made the orchestra sound like bells when the real bell finally appear they denotes a certain connection with the leitmotif.

Tosar style was changing, idiomatically speaking moving towards more chromatic period. Atonality without strict serialism was his language at this time. The first piece of this period is “Cuatro piezas para piano,” called “Intima,” “Dramática,” “Humoresca,” and “Ritmo de tango” (1964) which he also orchestrated later. Tosar in an interview by Luis Battistoni expressed:

---

55 Ibid, 36.
56 Ibid, 36
58 Buxedas, 178.
The language of these pieces is not exactly twelve-tone, but it is quite close to it; the total chromatic scale is used in them, that twelve sounds make up the tempered chromatic scale and are constantly grouped into complete series, which vary freely each time, without the need to reverse or retrograde, as required by the twelve-tone technique.”

In each of the pieces this lack of tonality is portrayed through particular styles, the characters are described with the following descriptive titles as “Capriccio,” “Pastoral Duet,” “Tango,” and “Brillante.” In 1965 Tosar orchestrated the pieces and premiered them at the Third Festival in Caracas in 1966. Tosar made this change to total chromaticism with conviction, he expressed it as a second wave of the Second Viennese School in the 60’s.

In 1966, Tosar was invited to become professor at the new Conservatory of Puerto Rico, Pau Casals was one of its founders and the conductor Juan Jose Castro started as Dean. Tosar taught composition, analysis, harmony, and musical forms, and he held the Chairperson position in the theory department and Interim Dean between 1961 and 1966. During this period, the Fromm Foundation in the U.S. commissioned the composition “Aves errantes” (Stray Birds, 1962-rev.1963).

“Aves errantes” started as an idea to put music to the poetry of Rabindranath Tagore. During this time Tosar was interested in eastern culture, which is reflected in this piece. He applied the same technique as A. Schoenberg’s “Sprechstimme” like in

---

59 “El lenguaje de estas piezas no es exactamente dodecafónico, pero se aproxima bastante a éste; se emplea en ellas el cromático total, es decir que los doce sonidos de que consta la escala cromática temperada se agrupan constantemente en series completas, que varía libremente cada vez, sin necesidad de invertir por retrogradación, como lo exige la técnica dodecafónica”. Jimena Buxedas, Tosar por la crítica..., 147.
60 Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 40.
61 Ibid, 38
62 Buxedas, 214.
63 Buxedas, 47.
“Pierrot Lunaire,” Tosar gave the voice a leading role against the orchestration. He was interested in incorporating the eastern sound (color), specifically the Hindu and Japanese texture. The instrumentation is soft, like Anton Webern, consisting of a string quartet, flute, oboe, clarinet, horn, harp, clavicembalo, and a percussion: crotales, cymbals, gongs, temple blocks, and a triangle. Because he did not want to suggest any melodies in the orchestration, the treatment was based on shaping the colors and textures using serial composition procedures (Klangfarbenmelodie). However, Tosar gave up on the idea of using eastern sounds in this music when he realized that they are impossible to reproduce with western instruments. The piece is composed experimenting the beginnings of the “Grupos de sonidos” Theory, he combines inverts, and retrogrades the original material, all in an effort to enhance the lyrics. The piece is divided in three parts, the first is half-sung and half-spoken, the second part is all spoken, and then the third is all sung. It helps making the last movement more prominent and the second part poetic. Tosar explained his intention to keep the music as simple as possible and dynamically soft. The premiere took place in 1965 at the III International Music Festival, John Langstaff as a baritone and Buffalo Symphony Orchestra with Lukas Foss as conductor. The national premiere happened with the OSSODRE with Camargo Guarnieri at “Estudio Auditorio SODRE,” in Montevideo in 1966.

Around 1966, Tosar spent time revising his style and music, meanwhile he attended the first “Festival of Music of America and Spain” in Madrid. He debates the idea

---

64 Buxedas, 49.
65 Aharonián, Coriú. Héctor Tosar: Compositor Uruguayo, 43.
66 Suggested by professor Fabrice Lengronne, March 25th 2022.
67 Aharonián, Coriú. Héctor Tosar: Compositor Uruguayo, 45.
68 Buxedas, 251.
of why the countries in Latin America were more drawn to nationalist trend in music. Although Uruguay once had an indigenous population Rivera (commander and its first president of Uruguay) and other red party leaders in the early 19th century killed most of the “Charrúas” in the horrendous episode called “La matanza de Salsipuedes.”

When Tosar returned to Uruguay in 1966, he held a position as Counterpoint Professor at Kolisher Conservatoire. Tosar had previously held positions in composition, orchestration at the National Conservatoire, later he taught organ in Faculty of Humanities and Sciences. He also taught private lessons to Ariel Martínez, Conrado Silva, Daniel Viglietti, and Coriún Aharonián. That same year these individuals founded the “Núcleo Musica Nueva,” (NMN) established as association. Also, the “Sociedad Uruguaya de Música Contemporánea” (SUMC) was created in 1974 and Tosar was and remained President until 1987. He also traveled to India, China, and Japan, supported by the UNESCO (1966).

---

69 Cuando todos los charrúas estuvieron reunidos, fueron recibidos amablemente, estando entre amigos, dejaron sus armas a un costado y bebieron chicha. Esta bebida era una fermentación típica de la época que provocó que los indígenas reunidos entraran en estado de embriaguez. En ese momento, un ejército con una tropa de más de mil hombres, dirigidos por Bernabé Rivera, el sobrino de Fructuoso Rivera, atacaron a los charrúas, matando hombres, mujeres, niños y ancianos. “El Fin De Los Charrúas: La Matanza De Salsipuedes,” Todo Uruguay, April 12, 2018, https://www.todouruguay.net/el-fin-de-los-charruas-la-matanza-de-salsipuedes/

In the case of Argentina happened in the big cities areas where indigenous communities were settled (Querandíes, Diaguita, Calchaquies, Toba) and Chile (Mapuches) and next displaced to the mountains, most of them moved close to the “Cordillera de Los Andes” (Andes mountains). So, instead of the original population in each country, the urban cities were filled with immigrants from Italy, Spain, and France (people supported by the invaders and its oligarchy). That influence in the style and music of the south country triad were closely related with the Eurocentric new tendencies in music than the other countries as Brazil, Ecuador, Peru, Colombia, Venezuela, etc.

70 Principal: Luis Batlle Ibáñez.
71 Principal: the organist Angelo Turrizziani.
72 Rodolfo Tálice was Dean at Faculty of Humanities, Alberto Soriano oversaw the Musicology department.
73 Without structure outside of the meetings they held, so there was no hierarchy on it.
74 Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 54.
The “Fantasía para violoncello y orquesta” unfortunately never was composed as planned because a second dictatorship in Uruguay was occurring which led him into an unstable period leaving him unable to focus on composition. In 1968 he finished the “Recitativo y variaciones para orquesta” (a piece which he preferred to forget). Between 1968-1970, Tosar founded the “Asociación Filarmónica de Montevideo,” as well as “Centro Cultural de Música,” supporting him get more involved with conducting. Estrada died in 1970, thus enabling Tosar to conduct the “Orquesta Sinfónica Municipal” between 1968-1975. He was professor at “Centro Latinoamericano de Altos Estudios Musicales” in Buenos Aires, the festivals in “Guanabara” in Rio de Janeiro 1969-71, and the “Nacional” in República Dominicana 1975.

Tosar joined the “Frente Amplio” party (left-wing) in Uruguay in 1971. In 1969 he composed “A cuatro”. The music was composed for flute, oboe, bassoon, and piano, and was premiered at NMN. He also composed “A trece” the same year and it premiered at Guanabara in 1970. This work is scored for flute, oboe, clarinet, horn, trumpet, trombone, piano, two percussionists, violin, viola, cello, and double bass.75

Tosar also composed the series “Reflejos,” and explains it was an exercise rather than concert pieces, but it helped lead him into this new period of composition. He said only “Reflejos III” (for chamber orchestra) deserves to be called a composition; it was premiered in 1973. “Reflejos IV and V” for string quartet. “Reflejos VI” for wind quintet (never performed and lost), and “Reflejos VII” for violin, viola, clarinet, bassoon, horn, cello, double bass.76

75 Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 57.
76 Ibid, 62.
Tosar met Luigi Nono in 1971 when he was president at the SUMC which held the first contemporary music course in Cerro del Toro, Uruguay. This meeting ultimately became a turning point his musical career. Because of the political situation in Uruguay, Tosar was fired in 1974 from his position as Principal of the National Conservatory in Uruguay. He then emigrated one more time to Puerto Rico to become Principal of the Puerto Rico Conservatoire where he remained until 1976.\footnote{Buxedas, 219.}

**Third period**

Tosar returned to Uruguay in 1976 demonstrating a renewed interest in the piano, and while work opened up to him Aharonián states. In an interview, he said that:

I believe that in 1976 I am beginning a period. There is a very big difference between that work and the previous ones, "Reflejos" ... the structure is much freer ... there is the desire to break with the palindromes ... and the influence of the instrument. I think it is a work made from the instrument ... a symptom of a time that led to being carried away by the piano... I wanted to do something different with the piano. Not necessarily with the inside of the piano, but with the piano. I felt that the sound through the piano could express me better than in other ways.\footnote{Yo creo que en 1976 estoy comenzando un período. Hay una diferencia muy grande entre esa obra y las anteriores, los "Reflejos"... es mucho mas libre la estructura... esta el deseo de romper con los palindromos... y la influencia del instrumento. Creo que es una obra hecha desde el instrumento... síntoma de una época que hizo dejar llevar por el piano... Quería hacer algo diferente con el piano. No necesariamente con el interior del piano, pero con el piano. Sentía que el sonido a través del piano podría expresarme mejor que en otras formas. (Interview 1983b) Aharonián, Tosar: Compositor Uruguayo, 67.}
During these next years, he composed “Tres piezas para piano” (1976), “Nomoi” and “Ecos” (1977), “Leraclimaón” for oboe and guitar and “Soliloquio” for oboe solo, commissioned by León Biriotti. Between 1978-1979 Tosar was giving recitals around Europe, he attended a congress in Stockholm, and made recordings in Spain and Holland. Tosar also performed in Austria, Brazil, France, Switzerland, and in Bolivia attended the “Aleatorio” Festival. In 1979, Tosar left the country for the second time under similar circumstances while his country remained a dictatorship.

Between 1979-1981 Tosar was the professor and chairperson in the Composition department in “Instituto Venezolano de Música Simón Bolívar”. In 1981 he was hired to be a professor of composition and orchestration in 1981-1983 at Indiana University in the United States. This last opportunity was at the invitation of the Chilean composer, Juan Orrego Salas. In 1979 he wrote “Cadencias” dedicated and premiered by the “Orquesta Sinfónica de Venezuela,” conducted by Simon Blech. This piece is neo-barroque style, like a concerto grosso but make uses of an extended orchestra, and the solos are played by different instruments.\(^79\) Tosar states that it was the first time he felt creative after a long period of stasis.

The “Concierto para piano y orquesta,” composed in 1979, was premiered in 1982 in Mexico City with the “Orquesta Filarmónica de la Universidad Autonoma de México,” with Joel Thome as a conductor and the composer as soloist. These two pieces led him to compose “Sul Re” for piano in 1981. Aharonián states that “Tosar was doing a synthesis of himself; the lyricism, the violence, maybe the angry (indignation) and then the rigor, the musicianship, the calm, and the wisdom.”\(^80\) To completely understand the

\(^{79}\) Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 70.

\(^{80}\) ibid, 69.
temperament of the music of this period, it is important to regard the economic and political reasons he had left the country. If you were Uruguayan and were not aligned with the party the possibilities to perform and teach were nil. Tosar said that the audience will be relieved at the recurrence of the note “Re” throughout the piece, is indeed a structural part of the piece. That use of “Re”, or D, embodies the different pitch-class sets. He explains once that D is settled, it gives the piece continuity, permanency and a desire for that sound to return. Tosar also describes the D as the main theme or a leitmotif of the Sonata. It is only one note, but the listener will hear that note over and over in the piece. This note embodies D’s across multiple tessituras. In consequence, Tosar used pitch-class sets, so, all D’s became hierarchically the same weight. Regardless of the octave, he affirms that a note is just a “different face of the same personality.” Tosar gives a wide range of experimental sound qualities in the “Sinfonía para cuerdas,” or the “Sonata para violin y piano,” explaining that in this piece, the “Sul Re” the pitch D signifies drama and violence. Naturally he is alluding to the violence inflicted on the people of Uruguay. He lived through both dictatorships in Uruguay, the first in 1930-33 (38?) led by Terra and then the second from 1967-85 by Bordaberry and the Military (Army) after 1976 when Bordaberry was dismissed.

Between 1982-1988 Tosar was the president of “Juventudes Musicales” (in association with Jeunesses Musicales, Belgium) in Uruguay. Tosar started to experiment with synthesizer in 1982, first with a Korg on which he composed music for a movie about the painter Manuel Espinola Gómez called “Una Caligrafía Existencial.”

---

81 Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo 74.
82 On June 24th of 1983 Ginastera died, and this unexpected situation shocked the whole community of composers.
83 Buxedas, 221-223.
also composed to works for synthesizer alone, “Moto Perpetuo,” and “Tres Versiones en sintetizador.” During his last years in Uruguay from 1982-02 he remained prohibited by the government from teaching formally. He did however provide private lessons to Jorge Camiruaga, Alvaro Carlevaro, Fernando Condon, Eduardo Fernández, Ulises Ferretti, Luis Jure, Jorge Lazaroff, Daniel Maggiolo, Miguel Marozzi, Alvaro Méndez, Elbio Rodríguez, Carlos da Silveira, Felipe Silveira, and Fernando Ulivi.84

In 1984 Tosar composed “Gandhara” commissioned by Eduardo Fernández which uses the pitch classes Bb and E. In 1985 Tosar decided to join the White Party (Wilson Ferreira Aldunate) also banned by the dictatorship. When the fascism was overthrown in 1985, Tosar was named Artistic Director of SODRE until 1986. Then became the first Composer in Residence of SODRE. Between 1985-88 Tosar was reinstated as a Director of the National Conservatoire of Uruguay, under his guidance the Conservatory was merged with the Musicology department at Humanities Faculty to become a University-School of Music (EUM, 1985).85

In 1986-1987, Tosar worked on the “Cinco piezas concertantes para violin y orquesta,” and dedicated them to Jorge Risi. Aharonián states that “the piece is structured to be different blocks of information.” Tosar explains that he had the idea of three and then five movements, but some of them were difficult to compose. In a discussion between both, Risi encouraged him saying “It will appear, must be five.”86 The pieces are short in length but dense in material and attractiveness. Among all pieces for violin, the concerto and the sonata are the most complex and require the highest degree of

84 Aharonián, Coriún. Héctor Tosar: Compositor Uruguayo, 79.
85 Escuela Universitaria de Música.
86 Va a aparecer, tienen que ser cinco. Aharonián, 84.
expertise, technique, sophistication, education. Tosar said that these five pieces are the apex of his career and encompass his whole work in a retrospective vision. Like a self-synthesis, this music provides a retrospective of his style, portraying the maximum expression of his lyricism in his literature.

The last part of his life was immersed in writing: “La Gran Flauta,” “Homenaje a Debussy,” “Flauta y clavicémbalo,” “Música festiva,” and “Tres pequeñas bromas musicales.” In 1989 he composed the “Septeto” for piano, violin, viola, cello, flute, oboe, and clarinet, and “Voces y viento” for synthesizer. This last piece, according to Tosar, is very closely related to the violin sonata. He entered the era of the synthesizer and was able to work with very complex rhythmical components. This enabled him to satisfy the full lyricism characterized in his music like the sonata or the string symphony. At the end of the Aharonián book, Tosar reflects on his teenage years as part of the Church of Tapes in Montevideo and how important was for him to experiment and improvise. At this mature stage however he felt the need to revisit his sensations of improvisation, and experimental anew. Perhaps in a type of time warp, he was searching for sources of inspiration, believing subconsciously this would lead him to yet a new musical path. Tosar spent his final years in Montevideo as the Principal at the School of Music of Uruguay. Some of the last important landmarks were the premiere of his “Septet” by the Chamber Music Players conducted by J.L. Le Roux in San Francisco in 1990, yet to be performed in Uruguay. Additional awards included are the receipt of the “National Prize of Music” from the National Ministry of Culture in 1992. He was paid homage by NMN to his 70

87 https://en.wikipedia.org/wiki/Nuestra_Se%C3%B1ora_del_Perpetuo_Socorro_y_San_Alfonso._Montevideo
years in 1993, and later tribute was paid for his 75 years organized by Fernando Condon as a conductor, Elida Gencarelli as piano soloist, and Jorge Risi as violin soloist, performing his concertos for piano and violin respectively. Lastly, he was conferred with title of “Doctor Honoris Causa” by the University of the Republic in 1988 (the first time ever for a musician and the second time in the history of our country).

Tosar died on January 17th of 2002 in Montevideo.
Musical Analysis

There are several ways to approach the analysis of a musical piece. Classical harmonic analysis generally shows the important aspects relating to music theory, composition. This however is not the goal of this section of the document. Instead, the idea is to display compositional rudiments, aspects, and correlations between different sections or ideas of the work to create in the performer a formal understanding of the piece. Some of the Analysis techniques used are based on the concepts of Fortspinnung, interlocking motives, etc., by theorist Ernst Kurth\(^8\) which were based in the solo music for violin and cello by Bach. It was helpful to my personal understanding to examine this sonata through Schenkerian analysis. This document is not expected to be a linear representation of the piece, but some linear concepts may be used to clarify certain aspects of the analysis. “*Teoría de los grupos de sonidos*” could be applied, Tosar developed this theory during the creation of “*Stray Birds*” in 1963 and continued until his death in 2002. Indeed, Professor Fabrice Lengronne released with the support of the University of the Republic in Uruguay the book which contains a comprehensive study over the theory (in Spanish).\(^9\)

Nevertheless, the Sonata predates this theory, even if subconsciously anticipated some of these ideas. It would not be adequate to force any analysis on this work that was not specified by the composer. In fact, Tosar never said that “*Grupos de sonidos*” was part of the compositional process in this sonata. It is applicable in the discussion of the Sonata to discuss this theory at times. The main goal is to describe the relationship

\(^{88}\) Rothfarb, Lee A. *Ernst Kurth as Theorist and Analyst*, 32-51.
\(^{89}\) Tosar, Héctor, Fabrice Lengronne. *Los Grupos de Sonidos*. Definition in Chapter III, 77-78.
between the melodic and energetic aspects of the music and to facilitate performance of this piece for cellists.

Tosar’s music is characterized by its difficulty, because of his obsessive metrical irregularity. The analysis will include examples of related to the composer uses of meter changes, transformations of material, interlocking, and compositional rudiments such as inversion, retrograde, etc., all which create a new perception and extraordinary demands on the levels of concentration in performers and listeners. Indeed, applying a “metrical alteration” of his melodic arching, first appears in a 4/4 bar and then in a 3/4 subtracting a beat from the length of the phrase. He then occasionally removes one more eighth notes from the original, creating a unexpected 7/8 bars. This is a technique he used for the remainder of his obra, i.e. in his “Sinfonía para cuerdas n.2,” “Stray Birds,” and “Cinco piezas concertantes para violín y orquesta.”

A musical analysis is defined as a set of rudiments to explain to others what one person’s point of view feels or understand about a certain aspect of a musical piece. That means understanding the underlying structure of phrasing, rhythmically, melodically, and harmonically. This information enables the performer an understanding of a composer’s intentions and realization, related to tension and relaxation, musical direction, stasis, create phrase shape, continuity, gaps, or sudden stops, and rapid dynamic changes among other important features. A normal structural analysis would start formalizing voice leading, musical phrase structures, functional chord progressions, and cadences. In summary, this analysis provide the performer with this tools and obvious cadences will be ignored since the trained ear already perceives these cadences. When necessary,
some harmonic support will be displayed, moreover the document will focus on the the melodic, lyric, and rhythmic elements.

The Sonata for Violin (now cello) and Piano by Hector Tosar is composed in a cyclic form and three episodes are presented continuously, which means the whole piece must be conceptualized as one entity with no stops. The piece must create a sensation of continuity and forward direction when played. This concept will be discussed and demonstrated in the proposed musical analysis. This piece includes three landmarks which are the main sections of the piece. The beginning measures are a recitativo which serves as an introduction to the main theme not unlike a cadenza until m. 6 when the allegro starts. The second episode begins at the Tempo I in m. 219, where Tosar change of tempo, character, and style of composition completely. Finally, a transition from mm. 315 to 322 leads to the third section, starting on m. 323 with a new tempo and more active rhythmic atmosphere. This last episode is in a very fast tempo and pointillistic style writing style from m. 364 until to the coda. He returns to the beginning of the piece with material from the opening of the sonata completing his cycle in m. 477.

The sonata starts with a recitative, which is one long cadenza-like Verbunksos, or gypsy-inspired dance style without bar lines. The initial piano sonority is built on a dissonance created by octaves on A-B♭. None of this leads to appear from the opening “tonality” to what feels some sort of E center. The whole cadenza will remain connected in certain respects to the rest of the sonata. The cadenza presents the main rhythmical structure of the whole piece divided into four different cells

---

<table>
<thead>
<tr>
<th>mm.</th>
<th>First Layer</th>
<th>Section</th>
<th>Name</th>
<th>mm.</th>
<th>Second Layer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 219</td>
<td>First Episode</td>
<td>Exposition</td>
<td>Recitativo</td>
<td>0-5</td>
<td>Cello Cadenza in D, presenting the material of the Sonata</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A</td>
<td>6, 44</td>
<td>Exposition A use of material from cells A, B and &quot;a&quot; and &quot;d&quot; theme.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A variation I</td>
<td>45, 92</td>
<td>Exposition B use material from C, D, and b theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A Variation II</td>
<td>93, 119</td>
<td>Cadential ascendent melodic material and augmentation process as well a disintegration in both instruments</td>
</tr>
<tr>
<td></td>
<td>Development</td>
<td></td>
<td>Theme B</td>
<td>120, 163</td>
<td>Theme B, and variations using material from blocks C and theme b</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td></td>
<td></td>
<td>164, 184</td>
<td>Interlocking and interchanging, ambiguity between exposition and development</td>
</tr>
<tr>
<td></td>
<td>Re-exposition</td>
<td></td>
<td>Theme B re-elaborated</td>
<td>185, 200</td>
<td>Uses of &quot;Sound Groups&quot; in the piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme B augmented</td>
<td>201, 218</td>
<td>2 poly-meter of 4 bars in the piano and cadenza in 209 to 218 and new motif presented in the piano.</td>
</tr>
</tbody>
</table>

Figure 2. Structure of the Sonata, a) First Episode; b) Second Episode; c) Third Episode and Coda.

(Fig, cont’d.)
<table>
<thead>
<tr>
<th>mm.</th>
<th>First Layer</th>
<th>Section</th>
<th>Name</th>
<th>mm.</th>
<th>Second Layer</th>
</tr>
</thead>
<tbody>
<tr>
<td>219, 322</td>
<td>Second Episode</td>
<td>Exposition</td>
<td>Theme A</td>
<td>219, 226</td>
<td>Themes &quot;a&quot; and &quot;b&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A</td>
<td>227, 241</td>
<td>interlocking, transformations, inverted motifs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>cello and piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A in octaves</td>
<td>242, 262</td>
<td>Piano, augmentation of density and iteration as well as polyrhythms and combination of metrical attacks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Transition</td>
<td>263, 267</td>
<td>New material created by interlocking of B and C cells.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cadenzialike zone</td>
<td>268, 277</td>
<td>creation of ostinato and using counterpoint and complex polyrhythms</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Relaxation</td>
<td>278, 284</td>
<td>Preparation of ostinato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Development</td>
<td>Theme A</td>
<td>285, 310</td>
<td>Re-elaborated in 7/8 with ostinato</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme A</td>
<td>311, 314</td>
<td>Re-elaborated in 5/8 with ostinato</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Transition</td>
<td>315, 322</td>
<td>Ostinato shared between instruments</td>
</tr>
</tbody>
</table>

b)

(Fig, cont’d.)
<table>
<thead>
<tr>
<th>mm.</th>
<th>First Layer</th>
<th>Section</th>
<th>Name</th>
<th>mm.</th>
<th>Second Layer</th>
</tr>
</thead>
<tbody>
<tr>
<td>323, 465</td>
<td>Third Episode</td>
<td>Exposition</td>
<td>Theme A on piano and cello</td>
<td>323, 334</td>
<td>Cello augmented 12 bar phrase, piano diminution 3 bars phrase.</td>
</tr>
<tr>
<td></td>
<td>Development</td>
<td>Variation I</td>
<td>335, 341</td>
<td></td>
<td>Mixture between two groups of Cell B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation II</td>
<td>342, 363</td>
<td></td>
<td>Cell B + Stravinsky motif, last bars uses augmentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation III</td>
<td>364, 374</td>
<td></td>
<td>Theme A in the Piano part</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation IV</td>
<td>375, 395</td>
<td></td>
<td>Theme A from first movement transformed, cello and piano displaced, 1 bar canonic form</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation V</td>
<td>396, 407</td>
<td></td>
<td>Interlocking using material from several sections, Transition first episode, theme A, etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation VI</td>
<td>406, 449</td>
<td></td>
<td>Uses material from Variation I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cadenzialike zone</td>
<td>450, 463</td>
<td></td>
<td>chromatic moving in opposing direction with quartal harmony structure</td>
</tr>
<tr>
<td>465, end</td>
<td>Coda</td>
<td>Coda</td>
<td>Sectioned in two sections</td>
<td>464, end</td>
<td>Disintegration and Augmentation of the original material</td>
</tr>
</tbody>
</table>
First Episode

Tosar begins the Sonata with different rhythmic transformations of the main ideas, using specific rhythms in cells A, B, C, D, (Example 3) to construct the melodic rhythm in the piece (Fortspinnung). The first “basic idea” presents a melodic prolongation\(^91\) on A visits the lower neighboring tone before returning to A and then leaping downwards by a fourth, an ascending line called “a” motive (“reaching out” on Example 4).\(^92\) The “b” motive is also presented at the cadenza by the descending triplets follow by a leap of a third that reverses direction eventually rising, falling to A completing the cycle (Example 4).

Example 3

---


One more example from the same section is when the “A” cell is displayed as a combination or interlocking\(^{93}\) of “A+B” cells resulting in the “a” basic idea. Also, the “d,” basic idea is developed from the “B+D” cells (Example 5).\(^{94}\) The idea “b” is ambiguous and uses one and sometimes two groups of triplets (Example 4). The last part after the basic idea “d” is an interlocking of C+A cells with A augmented. So, the sentence is created in the cadenza by three basic ideas plus an augmentation.

Example 4 (Three basic ideas “a,” “b,” and “d”).

In example 5, the composer reuses the previous material to create new information in the first bars of the piece. Tosar applies the rhythms intermingled (B+D=d) in m. 17 in the cello line, but the second part is augmented and consequently syncopated over m. 18. This material appears in the piano part in m. 28 and in the cello part in mm. 32, 34, 35, 36, and so on (Example 8). This melodic shape is the same as used by Stravinsky in *L’Oiseau De Feu*” (Firebird) at rehearsal 9 (cello).\(^{95}\) Its rhythmic complexity is created by the interchange of rhythmical ideas extracted from the cello’s initial statement. Mixing the material A+B he creates a new idea which results in a dotted quarter + quarter + eighth

---

\(^{93}\) Rothfarb, 47-51, 72-75.

\(^{94}\) Rothfarb, 41.

rhythm (a new rhythm) also uses augmented and diminished sonorities according to the composer needs (Example 8). Similarly, the rhythmical structure displayed in the piano’s left hand creates a hypermeter, which last for four 2/2 bars. In consequence, this is a big 8/2 bar implying a rhythmical polymetric, meanwhile the units of the melody are each only two bars 4/2 (8/2 against 4/2).

Example 5, basic ideas “a” and “d”

The same material used at the beginning of the b.i. “a” resembles the Sonata for Violin 2 by Maurice Ravel in bars 47-51, with the neighbor tone and the diminished 5\textsuperscript{th} (when Tosar uses a perfect 4\textsuperscript{th}) and including a piano accompaniment part, in 6/8 (sometimes in 3/4).

Measures 37-44 are transitional and leads us from section first exposition to the next. This transition also uses augmented or diminished intervals to create ambiguity, and lack of tonal center.

Example 7, main rhythmical structure

Example 8 a and b, Rhythmical structure interchanged

There are several examples of rhythmic transformations in Tosar’s writing. His exploration of cyclic form can be likened to that of Liszt or Franck.
Measure 45 creates the mixture between the main ideas from “d+b” by extracting fragments of those themes cello basic ideas. Then, in conjunction with this “d+b” Tosar adds the “a” basic idea, now augmented to whole notes in the piano part (Example 9). Furthermore, the composer creates a more linear perspective of the phrase, expanding the lyricism to increase the linear sensation (horizontality). By Interchanging the motifs between cello and piano, Tosar creates novelty, variety, and continuity. This model is explored in mm. 45-48 and then voices the instruments in mm. 49-51 and so on and so forth. Tosar uses of the rhythmic ostinato in the left hand creates stability from mm. 6-36. The rhythmical persistence is felt by the agogic movement from low register to high. The beginning of the rhythmic pattern appears in its prime form every four measures. Later, this ostinato is transformed across the piece to create other accompaniments within the sonata.

Tosar uses sequences transposed to different tonal centers to move harmonically (E-D-B-A-F#-D#-G#-B) from the tonic E to the ersatz dominant B between bars 6-12. Then, the unit changes to two bars until m. 26, and from m. 34 by the bar, creating harmonic acceleration in the piano part, in the descending line in both hands by fourths. Then, in bar 45 a new theme emerges.
Structurally, the first exposition ends in mm. 40-44 on an ambiguous cadential point, leading to the second exposition with the theme hinting a tonal center B. To be unpredictable Tosar uses the “d+b” b.i. from m. 45, not used since the cadenza at the beginning (Example 9). Descending triplets and their variations (inverted, retrograded, etc.) are some techniques applied to both instruments in this section. The piano’s left hand creates more tension using the up-beat rhythmical strain, and the reiteration of the rhythmical pattern in m. 47.

Smoothly, the climax is reached in mm. 68-83 through a crescendo where the piece gets to the most dramatic point thus far on the high A on the cello. Afterwards, the piano part has an imperfect cadence V-I between mm. 82-83, keeping the drone E for 6 more bars.
Measure 90 functions as a transition or third variation of the exposition (?), borrowing the same musical phrase from the cello material from mm. 59-61. Cello uses the second half of “a” basic idea augmented from the cadenza in m. 94. This closing idea reaches out to the highest notes in mm. 96-98 and 100 where the climax is achieved. These displaced dynamic and information blocks creates waves between the instruments. After the climax and a disintegration of the rhythmical and harmonical tension, the second theme appears in the tonic, as if in classical form.

The first episode is canonic and shows no dominance between instruments, and the combination of intertwined sounds creates complex rhythms but also different sonic colors. This form is explored until the end of the exposition of the sonata in m. 114. Next, the sonata second theme in m. 120 is more diaphanous, the piano accompaniment is lighter, and the counterpoint and rhythmical displacement are reduced. In this section, the cello part has more predominancy and the piano makes comments on the main theme.

Example 10

This second theme in m. 120 (Example 10) is more intimate, Tosar uses the softer dynamic range for 30 measures to explore the lyricism in each instrument creating a dialog between them. A canonic idea develops, expanding the main theme while zigzagging from one staff to the other from mm. 120-128. Next, the shortened canon
at 1 bar continues in a more contrapuntal conversation from mm. 132-139. Indeed, the end of the phrases in 127, 129, and 133, and 135 in the cello part are the same melodic contour as the cadenza in bar 1.

Example 11

The next examples shows the piano and cello simultaneously presenting the same patterns, rhythms, and contour, creating new material, quoting from the original, further exemplifying cyclic structure.

Example 12
Example 13, several examples of transformations

In blue, the two examples show the transformation, and how the melody is modified.

Example 13 displays the equivalence of rhythmic patterns by diminution.
Example 14, same idea by diminution of mm. 136-137

The yellow color references m. 1 in example 15 which is equivalent in diminution to m. 140 (Example 13). The orange and green rectangles in example 13 show two types of the same construction, one with the triplets (green) and the other with a descending line with the neighbor tone recalling that _da capo_ phrase. In addition, the combination of blue and orange colors in example 13 show an overlapping of different motifs as a clear example of interlocking.⁹⁶ Lastly, the violet color displays a new variation created with the original material, whose idea is identically presented in the piano’s right hand in bar 132. This example 14 also displays the similarity between the violet and blue rectangle, mm.

---

⁹⁶ Rothfarb, Lee A. _Ernst Kurth as Theorist and Analyst_, 48.
144, 145, 148, 149, 152, and 154. A new motivic group of 16th notes shows at first in cello’s part in m. 141 (example 14), recalled often in the piano until m.155.

Measures 140-163 recall the 3+3+2 accompaniment grouping. Tosar creates ambiguity in the tango rhythm from m. 120 subtracting the first beat of an augmented form of 3+3+2 (two dotted half notes + half, example 13), he then keeps the pulse the same until m. 140. This grouping fulfills two 2/2 bars, causing a macro-compass sensation of “tango” rhythm.

Continuing with the next section from bars 164-171, Tosar uses a pedal on G-Ab (similar to “Salmo Cif”). The last notes in m. 176 function as a cluster with the bass creating F#-G-Ab (grupo 1.1 in Tosar classification, (012) in Forte)97 which resolves on an F# in the cello. Then, mm. 172, 177, 182 are transpositions of the second theme (m. 120, example 10). The main theme is displayed against the second theme by the piano from mm. 175-176, 180-181 and solo *pizzicatos* in mm. 183-184.

---

Between mm. 185-200 the piano becomes more virtuosic and expands the register from two to three octave through arpeggios. The rhythmic complexity increases by the addition of triplets and sextuplets within upbeats exchanged between the voices.

In the recording at Teatro Colón Tosar adds an augmented octave between voices from m. 180-181, so the right-hand plays the written notes and the left-hand plays a semitone lower, as written in the part. The reason he makes this change in that performance is unknown (but it certainly creates more intensity and drama in that passage). The resultant *grupo de sonido* is F#-G#-A which is the *grupo* 2.3 or 023 in
Forte’s classification. In bar 183, the *grupo* is G-Ab-Bb as defined as 1.2, and 025 in Forte’s classification and lead to a *grupo* 2.2 in bar 184 (024 in Forte). 

Example 17

Measure 185 uses the same material as the cello in mm. 179-180 (example 17). Tosar also reuses the music in m. 132-133 (example 19) however varied from mm. 126-127 (example 18).

Example 18

Example 19

---

A new section, Stravinskian in quality, begins in m.185 and extends until 220, where the piano is soloist (example 20) and the accompaniment is reduced to short attacks and accents on m. 191. The melody uses the equilibrium of a descending line with a leap and then an ascending arch, showing balance and helping to the transition from one center to the next.

This sequence is repeated four times, in the last two repetitions (8 bars) the rhythmic activity is increased, and the range is expanded over three octaves. That mixture produces a polyrhythmic texture, which creates repetition, and has a written accelerando leading to the final cadenza section mm. 200-218.

Example 20

![Example 20](image1)

Example 21

![Example 21](image2)
Example 22 displays the use of two octaves in m. 193, where Tosar increases tension by expanding to an augmented octave. Example 23 presents m. 196 which uses a diminished octave, as well as the augmented octave in the ascending melody. The subdivision of the beat gradually increases the *tempi* in these two excerpts through *accelerando*.

Between mm. 195-201 the *Teoría de grupos de sonidos* could be applied to analyze those chords. The first chord in m. 195, $A^b$-C-D as 2.2 *triphone VI Td1*,\(^{100}\) and VIII used in bar 199. Now in m. 204 Tosar uses the *triphone VIII*, 2.5. The sonority C-D-F

---

\(^{100}\) Tosar, Héctor, Fabrice Lengronne. *Los Grupos de Sonidos*, 207.
is used in right hand on the last beat in m. 205 corresponding to 2.5 or triphone VII.\textsuperscript{101}

Finally triphone VIII and IX is shown in the left hand in m. 206.

Example 24

Example 25

From bar 201, the cadenza is now quite fast, with the cello now using the material as the piano had in the previous section. In this last section the piano controls the downbeats in each measure, and the cello uses a syncopated upbeat motif created from diminution of the piano material in m. 120 (example 26). This motif is also represented by the material in the piano’s left hand in mm. 196-200 (first beat), those cells are called

\textsuperscript{101} Ibid.
Dactylic rhythms in literature, poetry, and music. Retrograding this motive we obtain the opposite, which is the anapest which as stated earlier is used in various forms of arts and it contains a short-short-long syllables (example 26).

Example 26

Example 26 displays the use of the polyrhythmic material increased in this section (golden color), with syncopations in duplets against triplets. The last part of the first episode of the sonata ends with a polyrhythmic section which leads again to a B center on bar 215, which acts as kind of dominant of measure 6th (E center).
Second Episode

As a continuation and reformulation of some material as a cyclic form, Tosar reuses the melody from the cadenza. The top G is neighbored by F. The note G creates an 11th over the low D diminished chord, continuing with the second part of the solo the D in the melody as the 7th in m. 220. Tosar uses open chords, and the piano creates colorful harmonic support preparing the cello’s entrance in m. 227.

The uses of rolled grace notes in the piano creates a new texture (in blue color on example 28) not unlike a Romani cimbalom. This feature in the piano intensifies the experience of the listener, simulating a bigger instrument, and supporting the melody with an increased number of harmonics. Since the rolling of the chord is prepared and extended over the pulse, this requires the piano to play each arpeggio with pedal (example 28). This syncretism of cultural mixtures is created by Tosar in the will to search for Universalism, as he explains.102

---

102 Revista Clave, No 25, Montevideo, setiembre-octubre 1957, 8-10. “Perhaps - and this is no more than a simple conjecture - the fact that both composers have resorted, at least in their most personal and transcendental works, to the purest and most ancient sources of their respective cultures. The Falla of the Concerto for clavicembalo and of the ‘Retablo de Maese Pedro’ is not simply inspired, as in the ‘Amor brujo’ or the ‘Sombrero de tres picos,’ in a recent Andalusian folklore, but in the music of one of the most flourishing periods and splendors of Spain: the time of the epic romances of pure popular roots, and of the vihuelists. In a similar way, Bartók's best and generally most evolved works are a wonderful synthesis of elements from different regions of Hungary and even other Central European countries, related and unified through the clear, intuitive and restless composer personality. The cases of de Falla and Bartók would seem to clearly illustrate us in the sense that, if a composer really wants to belong to a superior artistic level. He should never limit himself to a folklore that is excessively limited in space and time; he should not stick to the geographical limits of his nation, thus disdaining elements that, not because they come from outside his own political circuit, therefore should lose their value for the possible enrichment of his musical language. When a composer limits himself excessively within a folkloric position, he runs the inevitable risk of progressively canceling, instead of widening it, his own personality. Then enclosing himself in melodic or rhythmic formulas that are too obvious and repeated, and he ends in a slow death by suffocation. From the moment he cuts himself off, a priori, from any possibility of true evolution and inadvertently stifles the free impulses of his creative individuality.”
Up to m. 226, Tosar metrical and harmonic information remains steady, with only one polyrhythm occurring in m. 224. There are some rhythmic sequences in m. 229 where eighth note triplets are juxtaposed with the quarter note triplets.
Focusing on the first half of the measure (example 29), one sees the first problem generated by superposition, where the level of subdivision is increased to a multiple of twelve pulses defined as LCM (Less Common Multiple and represented in example 16). That means the smallest subdivision of the pulse which the performer must understand is a twelfth pulses (or akshara-s) per whole notes, which are the subdivision of the low level in example 31. That means the duple eighth notes is subdivided in three

---

per attack, which equals twelve (4x3=12). Thinking only in the 12 pulses the quarter note triplets sounds in the pulse subdivision 1st-5th and the second half of the 3rd. The quarter note triplets will attack in pulses 1st-3rd-5th each time, aligning with the quarter notes which on the 1st-4th pulse, a polymrhythm.

Example 31

<table>
<thead>
<tr>
<th>12 pulses</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sextuplet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eight</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triplet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quarter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The same concept could be applied for the rest of the movement. However, another example of rhythmical tension is presented at mm. 232-244, with major complexity since there are three different levels of rhythmical information happening at the same time. Using the same procedure m. 244 is resolved changing the subdivision of the third level from 4 pulses to eight pulses. Then the result is 16th pulses as the lowest level of iteration in the polymrhythmic compound.

The second episode shows several transformations from the previous material. The main melody in the cello in mm. 227-228 is the “a” basic idea (example 32), then m.
229 uses information of the C cell (example 3) to create a “c” basic idea, then m. 230 reuses the material of second half of “a,” finally called “e” which is the last section of the cadenza in m. 231 (example 33).

Example 32

Example 33

Measure 226 shows a variant of the “c” using syncopation. Applying diminutions the composer obtains a rhythmical result of measures 226-229. After, it is replied in the cello part in m. 234 (example 34) as original triplets adding the syncopation tied from
second over the third beat. Nevertheless, in m. 232 the accompaniment changes, and it is closely related to the original statement in m. 6. The accompaniment is displaced a sixteenth note creating a new ostinato.

Example 34

Tosar convoluted the three voices with the new ostinato (example 34) while also adding the duple rhythm plus interchanging the triplets and duple rhythms in the octaves. Like expressed before on m. 244, the three staffs works independent. 104 The music transforms the previous grace notes to a more formal, structured rhythm. This transition happens in m. 253 (example 35), but it will continue in m. 254. It will finally appear as an ostinato in bar 268 (example 36) and will increase intensity over mm. 276-283 when the time signature will change to 7/8.

104 To help the pianist one of the best ways to rehearse this section is working with separate bows, then the piano and cello align in more parts instead of only those important beats previously expressed
On the last two section of this second episode, Tosar worked over the main theme in the cello now displaced by a quarter note in a 7/8 bar, creating a musically harsh relationship to the ostinato in example 36.
This ostinato is varied in its iteration between mm. 275-277 (example 37), each bar explores the differences between the groupings in five, six, and eight. Indeed, the result is a rhythmic ostinato with sextuplets in thirty-second notes. That accompaniment
continues until the end of the episode at mm. 315-322. The 2/2 time signature is based on the extreme polyrhythmic situation in m. 274 using three against five (fifteen akshara-s). The syncopated melody starting in m. 293 is recalled from m. 275 and continues until the time signature change in m. 311.

The second episode shows complexity in its rhythmical structure, achieved through the extreme contrast of the themes, motifs, and groupings. Also, the composer deepens in this technique through the inclusion of different accents, grace notes, syncopations, displacements, etc. Tosar creates new challenges in the repertoire of the violin (cello) and the uses of these concepts, his mastermind reinvents the possibilities of one melody over more than 12 minutes of music. Tosar gives his listeners and performers a constantly changing language.

Example 39

Tosar subtracted one beat from the 7/8 to create the 6/8 equal 3/4 between mm. 306-310. The main theme appears in m. 311 in 5/8, using an upbeat and subtracting one more beat from the previous bar (6/8-1/8=5/8, example 40). That means this time signature is grouped in 3+2 (like a “lame tango” section, from the original “3+3+2”). The main theme is accompanied by the piano’s right hand in counterpoint with a three beat
displacement. In m. 315 Tosar uses a rhythmic continuation of the ostinato (variation 2) to create a 2/2 time signature increasing the iteration on each measure (5/4-1/4=4/4, or 2/2) and connecting the last episode of the piece. In a series of chordal transpositions the instruments reach out a new melodic area and character. Therefore, in stepwise movement the piano bass line goes from Bb-E during mm. 315-322, recalling m. 6 where the piece started on the same pitch center. Then, the cyclic form is implied by this recurrence of harmonical and melodic material.

Example 40
Last Episode

The last part of the sonata starts with a transformed melodic material from the beginning with a sort of deceptive cadence in F. This movement could be defined as a Theme and Variations expanded form, since the theme is recalled in several different transformations. One of the first transformations starts with “a” basic idea in the piano in m. 329; the cello’s top notes function as a harmonical support. Tosar creates the same
neighbor idea as the first three notes in the “A” cell, but with the above-mentioned rhythmical structure. So, essentially the “a” theme is the same with a displacement of one eighth note and subtraction of the last eighth note (example 42). Next, Tosar uses a 7/8 meter in m. 335 and the cello is playing the interlocking cells D+B which expand the melodic range (the B cell is diminished, divided by two). Afterwards, the 3/8 in mm. 342, 343 uses the B cell as before.

Example 42

Tosar works in the last movement over the rhythmic-melodic interlapping, that means when one voice is playing the other accompanies. The piano’s left hand works as one entity, the right hand and cello function as another keeping the integrity in the metrical structure until m. 364. The piano plays the main theme iterated in hocket, with rests, which give the music more drama, dynamics, and help move the music forward. Indeed, all this episode is about direction, targets, frenetic and musical virtuosity from the combination of both instruments as one unit. Tosar presents the theme in canon at the bar, first in the
piano in measures 374-375 and then the cello in mm. 375-377. Mutations in the melody increase in this section from m. 378 when left, right hands and cello part would be totally independent in each bar. That recalls the idea of displacement, re-elaboration of melodic material as a transformation, and the climax is reached on bar 450.

Finally, the melody in the coda will appear in the last section in m. 464 with the main theme in a mixture of the centers D and Eb (major 7th), with the harmonic support of the IV grade in the piano as G\(^7\) and Ab in mm. 464 and 470, respectively (example 43). The previous phrase mm. 461 and 463 could be analyzed both as poly-harmonic structures or *Grupos de sonidos*, the result for the listener is simply a cluster, despite of its polyharmony and the ambiguous treatment of the center. Indeed, the first chord uses the A chord with E natural and Eb (#4?) m. 461. The coda in m. 447 is supported by Bb\(^9\) in 4th inversion and then resolved as Phrygian cadence to A\(^{11}\) in first inversion in bar 484 as a cadence (example 44).

**Example 43**
The last melody in the cello, is accompanied by the ambiguous harmonic support of G11 or G + F# on m. 464. Then, same situation occurs in m. 470 when G11 or C6+ Db6 are used. This ambiguity creates lack of tonal center in the last melody and is equal to the beginning, the only additions are the transition between mm. 474-476 which lead to the second theme for two measures from m. 477-449, which are interlocked until the end of the cadenza. The double line marked in example 44 displays the grouping of 5 attacks by the cello, a number frequently used in melodic structural and metric, etc.
Transcription and Justification

Uruguay was an important center for classical music at the beginning of the century. Since this time, the country has one of the principal orchestras on the continent and the first-ever supported by the government (manifested by an article in the constitution). WWI and WWII brought fine musicians to the south during this time, and most of them remained. Consequently, the national musical level rose and created an environment producing a high level of performers. Moreover, Tosar received fine training during the era in which composers and musicians like Cluzeau Mortet\textsuperscript{105} or Eduardo Fabini were active.\textsuperscript{106}

After all aspects explained in this document at this point, it is possible to affirm that unfortunately Tosar never realized solo music for the cello. The political instability in Tosar’s early and middle years and the emigration of musicians in the 60’s, limited the number of skilled and willing cellist available to Tosar; he thus was forced to focus more on writing for other instruments. These are the main reasons that inspired this transcription of a major work by the most important composer from Uruguay.

The year 2022 is the 20\textsuperscript{th} anniversary of his death, and 2023 will be his centennial, yet another reason to vindicate his career, life, and legacy. Nevertheless, the lack of compositions for string instruments from Uruguay make this research a welcome contribution to the literature. Indeed, this transcription is created to honor this great composer and at the same time exhibit the cello as a lyrical instrument through his voice.

\textsuperscript{105} https://en.wikipedia.org/wiki/Luis_Cluzeau_Mortet
\textsuperscript{106} https://en.wikipedia.org/wiki/Eduardo_Fabini
Tosar was applying neo-impressionism to his Sonata, and the transcription is based on that idea. The cello is the most similar in register to the human voice, and the growth in its technical capabilities over the last century have made it a suitable instrument for the transcription of Tosar’s “Violin Sonata.” This investigation does not discredit the original version for violin in any way; instead it looks to add this masterpiece to the canon of literature written for cello in Latin America (and the lack of compositions by Tosar for cello).

Tosar’s Universalism is the main representative trend of the Uruguayan school of composition and must be a topic for any study of the Uruguayan academic-musical language. Subsequently, this contribution to our field becomes a landmark for cellists anywhere. Hopefully, this new transcription will suggest new paths, ideas, and projects to future performers, and will result in increased performances of Tosar’s music as well as other Uruguayan composers.\(^{107}\)

---

The Violin and Piano Sonata was mostly transcribed by transposing the violin part an octave lower. Very few changes were necessary to accommodate the new register. The cello is complicated in its dimensions since the evolution of the cello was basically a mixture of the baroque violin and the \textit{viola da gamba} by Amati.\(^{108}\) The cello construction and tuning generates more prominence to the wolf-tone than the violin, and the upper positions of the instrument tend to create anxiety among cellists.

\(^{107}\) The Sonata was transcribed with MuseScore 3 (opensource software), which I highly recommend since it is a very powerful editing program and easy to use with keyboard commands on a Macintosh computer.

The approach to this transcription is to help the performer feel comfortable and confident when playing this piece, and for this reason most of the passages have suggested fingerings in the edition. Bowings remain the same besides of changes which helps a more cellist approach. The lyrical parts are in the tenor clef (C3-5) and some of them keep the first to the third octave of the soprano clef (C4-6). I chose to keep some phrases in high tessituras, but only when the cello tone quality was not sacrificed. The use of the first string in the violin kept the same top strings in the cello, so the transcription is an equivalence between the instruments only avoided when the register or positions are too uncomfortable for the performer. Thus, when a melody is written on the E string in the violin, I transposed it to the cello’s A string, keeping the equivalence between the two instruments’ top strings. In pizzicato passages, I noticed better results in lowering to the first five positions in the cello. When a melody is played on the second string, we play intonation higher to counter the lack of brightness in the instrument and approach the playing similarly to the violin.

The orchestration between the cello and piano does not create voice overlapping or doubling, the distances between violin and piano voicing is sufficient for the piano part to remain in its original octaves throughout the transcription. The lack of a printed edition of this original work for violin and piano creates the crucial need for a published piano part, useful either with violin or cello. At present only the manuscript edition of the sonata exists.

Most of the voicings in the piano must be played softly since some of them are higher register than the cello, i.e. the section between from mm. 120-129. The right hand of the piano now act as an overtone of the cello as it has occasionally been moved over
the melody. The same situation occurs from mm. 132-159, the thematic importance is in the cello. Because of the reason explained before, the two hands of the piano generate a gap between the two scopes, and the cello fits in the middle, helping acoustically to create audibility of the cello voice.

On occasion the movement downward of the cello octaves creates new relationships between the cello and the piano. However, the interval classes remain the same as diminished 8\textsuperscript{th} becomes 2\textsuperscript{nd}. There are some examples i.e. m. 177 where piano's F\# is tied over the bar and a diminished octave is written in the violin version with an F\#. This now becomes a minor second in the cello. It does not make sense to keep the \textit{pizzicatos} in a very high register, when necessary, they were lowered one or two octaves.

The next variation of the second theme on m. 193 as well as the \textit{animato} in m. 201, create sharp dissonances. The resulting sonority of this transcription sometimes becomes stronger dissonances than the violin, created intentionally (i.e.: four-beat bar 201, B\# against C\# bar 209).

\textbf{II}

In the second movement, the melody in m. 229 has some \textit{tessitura} changes and omitted notes to preserve the melodic integrity and facilitate the cello performance. In the violin part there is an open A with a B\flat in the melody in the third beat, that A is omitted in the cello transcription since it is already present in the piano part.

The passage in octaves remains the same in the transcription. My approach to this part is to make the cello sound as authentic as possible and the tension between the
instruments is more compressed because of the *tessitura*. Because of the octaves, there is no problem of balance within the cello, the bowings suggested helps the performer to create more openness in the sound helping the overtones to project.

The last section of the second episode does not create a problem with the voice superposition, however some of the last 7/8 section needed clarification. In m. 295 the F# and F♮ are juxtaposed, so same solution applied. In this case, the F sharp is tied over in the cello part and the piano attacks the F♮. The voices continue working in contrary motion until overlap in m. 298 and the piano then exchanges register with the cello. The transcription then keeps the same range as the original until m. 315 in where the cello part is lowered an octave again.
The third episode was lowered one and occasionally two octaves by necessity. Because of the dense harmonization using strong dissonances between voices (clusters), it was necessary to create a range in which intonation and sound quality worked best for the cello.

From mm. 323-374 the cello and the piano right hand share the same rhythmical structure; strong dissonances were created by moving the lower voice in the cello and piano in mm. 324-327 and continued in this fashion when the motive was transposed to the next center.

The Allegro in m. 334 works in contrary motion as it had been previously used in previous faster tempi. Voices interchange and overlap very closely creating clusters of sound and rhythmic compression in this section. Transposition of the motif increases the tension until the climax is reached on m. 353. Most of the accents and octaves in the violin part i.e. mm. 342-43 remain the same despite those in which the octave was changed. The very high part in the violin in 353 was lowered two octaves since the cello does not fit well in that register, however, it would be possible to play one octave higher if wanted. In the next phrase the character changes, the combined cello and piano texture becomes denser where in this new variation in m. 375 has the piano and cello play three separate ideas. However, the idea of oblique and direct motion is used in this section between instruments, and inner polymetric structures occur through mm. 378, 380, 383, 385, etc. This structure creates accents in the piano part on each downbeat of the 3/8 measures and is aligned with the cello. The decision to lower the cello two octaves (m. 278) seems to create more homogeneous sound. Like the rhythmic section of
a *comparsa*, some of the motifs previously explained at the beginning of the document are closely related. The “clave” as a musical term is known as *tresillo* in Cuban music and is used in Tosar’s music (example 45). Measures 378 and 379 are clear examples of this, which also is related to the Afro-Cuban use of the pattern in 6/8 or 12/8 meter; that rhythmic cell comes from the rumba (example 46). Some rumba players use 4/4 time to create this style, however, the use of the triplets transforms it into 12/8 time is a very common stylistic feature. The translation of that rhythmic feature in this music is used in the previously mentioned example.

![Example 45](image1)

![Example 46](image2)

Example 47

---

109 Afro-Uruguayan ensemble of drums in *candombe* music of Montevideo.

After the climax in bar 409 the transcription remains an octave lower until bar 429 when two octaves are necessary to have room for the crescendo, *precipitato tempi*, and the use of the E with the thumb position in bar 442.
Conclusions

This document functions as a comprehensive study for Tosar’s “Sonata for Violin and Piano,” which includes the new transcription, an analysis, and the discussion of the musical periods in his biography. Additionally this paper, can help cellists explore the importance, transcendence, and legacy of Hector Tosar. Several aspects of the composer’s life were presented in the biographical section including his compositional periods and style. Divergent from any previous Uruguayan composer, and far removed from any contemporaries and predecessors, Tosar is the main source of Uruguayan Neo-Impressionism. Beyond this, the paper explores his language, as his similarity to the theory of Grupos de sonidos, even though this music was written before the theory existed.

In addition, this paper also shows several ways to analyze a musical piece from a motivic, interlocking, rhythmical analysis perspective. Comparing different sections of this masterpiece, Tosar clearly shows his mastermind in crafting a piece of music from basic ideas, transforming, reconstructing, and applying compositional formulas such as canon, expansion, diminution, granulation; processes promoted by the atonal school of Schoenberg, to vary his ideas, and expands his musical forms.

Some interlocking procedures were applied over rhythms, whether consciously or subconsciously and he also applied the clave among other Latin American or Universal rhythms. The use of polyrhythms and polymeter was explained in the document and demonstrated throughout the piece. Perhaps, Tosar used underlying rhythmic variation, as impressionist had in the past.
Finally, this document and the score add to the *academia* some fundamental information about Tosar’s life and work, which hopefully enable more performances as well of his *obra*.
One of the most important problems facing the current composer is, without a doubt, that which is defined by the nationalism-universalism antithesis. Should the composer reflect in his music the folklore of the country or region in which he lives? or on the contrary, should he try to express himself in a universal language, devoid of typical and colorful features, of melodic or rhythmic turns extracted from certain folk music? If the composer decides on the first attitude, he must immediately seek an answer to the following question: What path must he follow in order to stylize the folklore or popular material on which he is going to base himself? How to elevate that substance—which at least apparently does not have a clear relationship with what is understood as an aesthetic manifestation—to the category of a universal work of art? Here is an extremely complex problem, from whose solution came the success of the composer who needs to express himself through a nationalist language, to a greater or lesser degree.

The approach to this question is by no means exclusive to the present day (1957), although it is evident that the separation between art music and popular music has been growing ever greater, to the point of being able to affirm that today they constitute two very different and almost opposite categories. Hence, it has never been more difficult to incorporate elements of one into the other, and perhaps it could even seem justifiable not to try any kind of rapprochement between the two categories so far apart from each other, thus maintaining a universalist attitude.

---

112 Translated by José Romero-Otonello March 2022.
The great nationalist schools—and not the isolated cases of national expression that are extremely numerous and have existed for centuries—emerged at the height of romanticism, in the second half of the 19th century. The “Five Russians”, and above all the nationalist schools of Eastern, Central, and Nordic Europe (Czechoslovakia, Hungary, the Balkans, Norway, Poland, Finland, etc.) have produced [such] figures. Many of them in the forefront have stood out above all based on their typical and strongly national projected language: Smetana, Dvořák, Grieg, Chopin himself, Sibelius, Kodály, Bartók, de Falla, etc. Among modern composers with a markedly nationalist tendency, there is no doubt that the two most outstanding figures, both for their extraordinary technique and for the strength of their personality, are Bartók and de Falla. I believe that the example of these two composers illustrates what degree of artistic elevation it is possible to reach and within the path of exploiting the indigenous musical values of a nation, people, or race. This artistic elevation is attained when the composer is endowed with great artistic sensitivity and by a personality with a solid cultural and technical background. Herein lies the secret of the extraordinary contribution that these two great figures of our music have given to contemporary musical language through their works.

Perhaps—and this is no more than a simple conjecture—both composers have resorted to the purest and most ancient sources of their specific cultures, at least in their most personal and transcendental works. De Falla in the “Concerto for Clavicembalo” and of “El Retablo de Maese Pedro” is not simply inspired, as in the “Amor brujo” or “El sombrero de tres picos,” by recent Andalusian folklore, but also by the music of one of the most flourishing periods and splendors of Spain: the time of the epic romances of pure popular roots, and of the vihuelists. In a similar way, Bartók’s best and generally
most evolved works are a wonderful synthesis of elements from different regions of Hungary and even other Central European countries, related and unified through his clear, intuitive, and restless personality. The cases of de Falla and Bartók would seem to clearly illustrate that, if a composer really wishes to belong to a higher artistic level, he should never limit himself to folklore that is excessively limited in space and time. The composer should not stick to the geographical limits of his nation, not because they come from outside his own circuit, but because he could disdain elements that lose their value for the possible enrichment of his musical language. When a composer limits himself excessively within a folkloric position, he runs the inevitable risk of progressively canceling (instead of widening) his own personality, enclosing himself in melodic or rhythmic formulas that are too obvious and repeated. Therefore, he ends in a slow death by suffocation, from the moment he cuts himself off a priori, from any possibility of true evolution, and inadvertently stifles the free impulses of his creative individuality.

In an age of extraordinary cultural exchange like ours, of rapid knowledge - through radio and records - of the most recent and important musical products. It is almost impossible to completely avoid the most diverse and opposing influences. The composer constantly receives new musical impressions; Works of disparate tendencies reach his ears to the extreme, and it is natural that many or some of them find an echo in his artistic sensitivity and may be fully or partially assimilated or perhaps imitated. Therefore, it is understandable that countless composers are more moved by the procedures, styles, and even aesthetics than the timid folk manifestations of their own country. This happens especially when they do not have strong ties with their own country, spiritual world, or
when the composer does not have frequent opportunities to get in touch with his own folklore.

In cases like these, I would even say that it is healthy to follow, at least momentarily, in the footsteps of those who represent for us an expression in accordance with our own sensibility, even if their techniques and aesthetics may seem far from our cultural roots. Ties of culture currently unite us with manifestations from the most diverse sources, and it is no longer artificial or insincere to take advantage of them to enrich our way of musical expression. The only dangerous thing would be if we lock ourselves into certain schools or two systems, thus falling into a similar error. Then, it could be worse than the one already pointed out with respect to the excessive folkloric limitation. Indeed, it is logical to assume that the composer must be as faithful as possible to reflect in his music all the secret nuances of his complex personality.

If he feels strongly attracted by the language of his land, to which he is linked by clear and personal ties of blood and tradition, and if he can easily come to spiritually identify his individuality with his environment, indeed the composer will use that language as his own, reaching its essence. Thence he does not try to distort his spirit, but on the contrary, put the best of his technique at the service of the maximum valuation of his most characteristic elements. He tries to extend the sources of that language as much as possible, taking advantage of all the resources coming from the same principle. The path to follow is not easy, since it must reach the final synthesis: the perfect equation between the expression of the essential characteristics of its people, race, or culture in the broadest sense, and of its own individuality. Then, far from being nullified, it must feel exalted in himself and stimulated until the absolute control of all his faculties.
If, on the other hand, the composer feels disconnected from his own environment and alienated, totally or partially from its spontaneous cultural manifestations, then he does not try to incorporate them into his language or do so only with those that arouse some echo. He does not seek to individualize himself by deceitful or artificial means: his style will become precise and defined only when he overcomes technical obstacles, and consequently can easily find the appropriate sound expression for his inner voice.

Being a nationalist or being a universalist should never influence the composer to sacrifice his personality. Both attitudes are fully justifiable if they lead to the freest and most perfect expression of his own self. Denying the creator the possibility of transmitting an authentic and valuable message by simply expressing himself would be the same as ignoring his creative powers. Therefore, his own individuality must be the only one that dictates the way to continue and look forward.113

---

Appendix II
Sonata for Violin and Piano (1947/1948)

Premiere: Howard Boatwright (violin), Héctor Tosar (piano). Tanglewood, USA, 1948
Premiere in Uruguay: María Vischnia (violin), Héctor Tosar (piano). Verdi Hall, Montevideo, September 14, 1952.

EUM-UdelaR – Microfilm: General score Phonogram:
  • Fernando Hasaj (violin), Héctor Tosar (piano), Fono Música, FM 85.307, Uruguay
  • Cecilia Penadés (violin), Carmen Mariño (piano). University Editions of Music,

238 1 | Minister of Education and Culture of Uruguay between 1985 and 1990; and president of SODRE between 1995 and 2000. 3267-2, 2005

The following pages show an example of the transcription: primarily piano and cello score and secondly cello particella. For performances purposes and full score please contact the author of this thesis at his personal email: josepro.otto@gmail.com

\[^{114}\text{Buxedas, 239.}\]
Sonata for Violin y Piano
Transcription for Cello

Hector A. Tosar (1947)
Edited & transcribed by:
Jose Remora-Ottanello (2021)

Recitativo (Quasi adagio) \( j = 60 \cdot 65 \)

 allegro ma non troppo, con spirito \( j = 112 \cdot 113 \)

dim. poco a poco – e rit –

Pno.

\( \text{cresc.} \)
Sonata for Violin y Piano

Transcription for Cello

Recitativo (Quasi adagio) \( \frac{d}{\text{ff}} = 60 - 65 \)

\[ \text{allegro ma non troppo, con spirito} \]

(dim. poco a poco \( \text{e} \) \( \text{rit} \) \( \text{ \ldots} \))

\[ \text{p} \]

\[ \text{pp} \]

\[ \text{E or G}\text{II} \]

\[ \text{a tempo} \]

\[ \text{p} \]

\[ \text{pp} \]

\[ \text{mf} \]

\[ \text{f} \]

\[ \text{dim.} \]

\[ \text{poco rall.} \]

Hector A. Tosar (1947)

Edited & transcribed by:
José Romero-Otonello (2021)
Montevideo, 7 de abril 2022.

A quien corresponda:

Se deja constancia que el Sr. José Pedro Romero Ottonello, con Cl. 3.603.603-1, es socio de nuestra institución y ha declarado la siguiente obra:

Título: SONATA PARA VIOLIN Y PIANO (TRANSCRIPCION PARA VIOLONCELLO)
Título Alternativo: SONATA FOR CELLO AND PIANO ROMERO OTTONELLO VERSION
Género: Clásico
José Pedro Romero Ottonello – Compositor 50%
Héctor Tosar Errecart – Compositor 50%
Fecha de registro – 23/04/2021
ISWC T – T-J004.426.516-5

Cordialmente,

[Signature]

[Stamp]

[Seal]

[Logo]


Aharonián, Coriún. Introducción a la obra de Héctor Tosar. (1990)


Orbón mss., 1930-2000


Romero-Otonello, José. “‘Universalism; Expressiveness & Constructivism:’ Juxtaposition between works of Héctor Alberto Tosar Errecart (July 18, 1923 - January 17, 2002) and Joaquín Torres García (July 28, 1874 – August 8, 1949).” Spring 2021.


Vita

José Romero Ottonello is from Uruguay and resides in Baton Rouge, Louisiana, United States, working as the Teaching Assistant at LSU Cello department and Assistant Production for LSU Symphony. He is at ABD semester on a Doctorate in Musical Arts, his major studies are with Professor Dennis Parker in cello performance, and minor studies in jazz with Dr. John Bishop and Professor Dough Stone. He won the scholarships GSTA at LSU for his doctorate in the U.S. and the AMEXID in 2019 at UNICACH, in Mexico to complete his master’s degree with professor Vladan Kočí, he graduated with honors. José began studying piano at his eights and cello with Professor Pedro Laniella in Montevideo. Afterward, he has continued his formal studies with Professor Basaldúa at the School of Music of Uruguay obtaining his bachelor’s degree in 2016. José studied with Professor Stanimir Todorov between 2012-16 in Buenos Aires and Roberto Martinez del Puerto in Montevideo from 2016-17. In addition, studied jazz and composition in Uruguay with Andres Bedó, Ricardo Nolé, Hugo Fatorusso and Ángel Varela.

José taught music at the University of the Republic in Uruguay 2013-15. Was the teaching assistant of Professor Kočí at the University of Science and Arts in Mexico 2017-19. He presented an advanced techniques course in 2020 for Latin American Cellist in Uruguay and in Buenos Aires and Montevideo in 2021.

Besides teaching José was principal cellist in the National Symphonic Orchestra of Uruguay 2011-17, at MEC Chamber Orchestra 2010-14, Academic Chamber Orchestra of Montevideo 2015-17, the Latin American Philharmonic Chamber Orchestra 2018-19, and MEC Youth Orchestra 2007-10. Nowadays he plays for most of the community orchestras around the Baton Rouge area like Texarkana Symphony, Acadiana
Symphony, Gulf Port Symphony, and Baton Rouge Symphony. José plays in several venues across the United States as chamber and solo musician.

José performed as soloist with Loja Symphonic Orchestra Ecuador 2019, Academic Chamber Orchestra in Uruguay, 2017, and the MEC Chamber Orchestra also in Uruguay, 2012. He was a finalist in the Jaqueline Avent Competition at Sewanee Summer Music Festival in the US, 2018, and 1st prize winner at the Juvenesses Musicales Competition in 2012 and the Young Musicians Competition in Uruguay, 2013. He won two F.O.N.A.M. scholarships in 2019 and was awarded the SUDEI Scholarship for Advanced Studies in 2012 both in Uruguay.


José recorded with Tango Orchestras: Destaoriya, Gran Orquesta Montevideo, Los Morlacos del Notario and Taconeando Orquesta Típica. He premiered music by composers from: United States, Uruguay, Argentina, Brazil, México, some of them also dedicated its compositions like: Felipe Ortíz, Sergio Fernández Cabrera, Carlos Weiske.

He attended masterclasses with Marko Ylönen (Finland), Willem Stam (Netherlands), Marilyn Olivera (Brazil), Trevor Fitzpatrick (United States of America), Philipp Scheweikhard (Mainz, Germany), Frederik Waage (Netherlands), Ingrid Zur, and Jorg
Heyer (Germany), Eduardo Vasallo (England-Argentina), Claudio Jaffe, Natasha Farny, Jason Calloway, Steven Elisha, Mark Gibson (US).

José is an active researcher; his papers appear in a peer-reviewed journal in the Spanish language for the Technologic Institute of Sonora (Mexico) and ANTEC magazine in the National University of Peru. Today he is working on a major research and transcription work related to the great figure of Hector Tosar for his Doctoral Thesis project. José is also the executive director and art manager of the 2017 and 2018 MVD JAZZ FESTIVAL in Uruguay. He was part of the LSU library research team from 2019 to 2021. He plays a 1927 Cello by Anibal Fulquet.

Publications:
