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Dicotomía: Context, Aesthetic, and Performance of the Symphonic Works of Margarita Luna García

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***DICOTOMÍA: CONTEXT, AESTHETIC, AND PERFORMANCE
OF THE SYMPHONIC WORKS OF MARGARITA LUNA
GARCÍA***

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

Gabriela Sofía Gómez Estévez
B.M., Berklee College of Music, 2017
M.M., Louisiana State University, 2019
May 2023

Dedicated to the memory of Rosa Gómez de Mejía

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ABSTRACT

Dominican women had an active role in the musical life and discourse of the Dominican Republic in the twentieth century and made substantial contributions as composers, performers, pedagogues, and scholars. Margarita Luna García (1921-2016), Dominican composer and pedagogue, was one of the most notable figures of avant-garde music in the Dominican Republic in the twentieth century. Numerous modernist trends converge in her works including serialism, indeterminacy, and graphic notation. Influenced by Paul Hindemith, Béla Bartók, Krzysztof Penderecki, and Dominican composer Manuel Simó, her works synthesize vernacular musical material and modernist techniques. Luna García's orchestral works make use of folk rhythms, native instruments, and are driven by explorations of timbre and time. The lack of availability of reliable and published materials (orchestral parts and scores) restricts the performance of these works. This study aims to: a) provide a historical context and framework to the composer and her works, b) describe her compositional style and aesthetic through in-depth musical analysis, and c) produce newly engraved performance materials of Luna García's last orchestral work *Dicotomía* (1989).

CHAPTER 1. INTRODUCTION

In the summer of 2020, amid the COVID crisis and as the world population navigated lockdown, I attended a virtual workshop offered by the Conductors Retreat at Medomak, an organization that mentors conductors and leaders in the arts. Alondra de la Parra, Mexican conductor and alumna of the Retreat, was invited to give a talk on *Sensemayá*, an orchestral work written by Mexican composer Silvestre Revueltas. She discussed the work in detail, offering practical advice as a frequent performer of the piece. I left the session glad to have connected with music and musicians, if only through a computer screen, but with pressing questions. The session sparked a desire to get to know the music written by my own countryfolk. What is Dominican orchestral music? Who wrote it? What are its defining features? And thus, the quest that produced the following study was launched.

I first encountered the music of Margarita Luna García through Dr. Juan Tony Guzmán, director of the jazz program at Luther College in Iowa, who had been her student at the National Conservatory of Music in Santo Domingo. We chatted a few times about her pedagogical contributions and innovations, her substantial output as a composer, and the plurality of styles and techniques that converged in her works. Despite being recognized as an important figure in her field, as is evident by the several homages recognizing her work,¹ her contributions as an orchestral composer are underrepresented in performance and publicly available scholarship. Her orchestral music exists in manuscript form and is housed in various archives in Santo Domingo. These materials are not published and are not publicly available, which hinders their

¹ Sánchez Navarro, “Música De Margarita Luna.”

performance outside of the Dominican Republic. Her orchestral works have not been recorded, further limiting public access to her music.

Dicotomía (1989) is Luna García's last orchestral work. Many of the defining features of her style are observable in the piece: use of serial technique and of an extended tonal language, aleatoric music, prevalence of contrapuntal textures, rhythmic drive, among others. After examining the performance materials housed in the archives of the National Symphony Orchestra in Santo Domingo, I determined that *Dicotomía* would benefit from the creation of a new engraving as the handwritten manuscript of the score was untidy and was inconsistent with the available parts. The goal of the following study is to bring visibility to this repertoire and to improve access to her works by addressing the need for new performance materials and by contextualizing her work as a composer and pedagogue.

CHAPTER 2. REVIEW OF LITERATURE

Underrepresented populations in the symphonic music canon

The American symphony orchestra and its repertory has traditionally failed to reflect the multiplicity of the population they serve. These cultural institutions are often based in locations with broad spectrums of racial and socio-economic diversity. However, there has often been a stark disconnect with the communities they inhabit because this diversity is not represented by the program or performers on stage.² Research points out that there has been systemic underrepresentation of non-white populations in the orchestral field in the United States. A study commissioned by the League of American Orchestras determined that in 2014 less than 15% of orchestra musicians were of non-white backgrounds, only 2.5% of those were of Hispanic or Latino backgrounds.³ Another survey of 120 professional orchestras in the United States conducted by the Institute of Composer Diversity found that 6% of the musical works programmed during the 2019-2020 season were by composers of underrepresented heritages (African-American, Hispanic/Latino, and Asian/Pacific Islander), well below the 15% recommended by the surveying institution at the time.⁴

Women composers have also been historically marginalized because of the adherence to traditional gender roles.⁵ The contributions of women composers have largely been left out of the overall written history of music. It has been argued that the inclusion of women's contributions in music scholarship would inspire greater pursuit of careers in composition by women.⁶ It has also been suggested that the landscape of music composition and musical life would be more

² Jansen, "American Symphony Orchestra Today," 3.

³ Doeser, "Racial/Ethnic and Gender," 3.

⁴ "Data Analysis."

⁵ Croomes, "Pale as Centuries," 4.

⁶ Baker, "Inclusion of Women Composers," 5.

reflective of contemporary society through more significant representation of women composers.⁷

A need for diversity

The conversation around diversity in the symphony orchestra was started decades ago. The League of American Orchestras' report, *Racial/Ethnic and Gender Diversity in the Orchestra Field*, suggests that “the work of orchestras is shifting and intensifying, as orchestras recognize and respond to sweeping cultural, social, political, economic, technological, and demographic change within the communities they serve”.⁸

A study on cultural engagement conducted in 2020 found that 72% of adults surveyed see one or more ways that arts and culture organizations could become better for them in the future. The desire for change was even more common in BIPOC communities (ranging from 76%–89% across Asian or Pacific Islander, Black/African American, Hispanic/Latinx, multiracial, and Native American respondent-groups).⁹ Their analysis identified several broad categories of change, the most widely desired of which was “Becoming more inclusive and community-centered.” This category included desire for greater diversity of voices and faces, greater focus on localness (local artists, local nonprofits, and the local community), and more engagement with young people, among others.¹⁰

In the 2021-2022 season, orchestras across the United States saw an increase in the performance of works by women, non-white, and living composers. A study commissioned by the Institute for Composer Diversity found that works by women composers and composers of

⁷ Shapiro, “Music and Gender,” 8.

⁸ Doeser, “Racial/Ethnic and Gender Diversity,” 1.

⁹ Benoit-Bryan et al., “Centering the Picture,” 2.

¹⁰ Benoit-Bryan et al., 2.

color increased overall from 4.5% in 2015 to 22.5% in 2022 and that there were significant proportional increases in programmed works by living composers (particularly living women composers), and by composers of color evenly across all orchestra budget groups and geographic regions.¹¹ The increase may be attributed to the concerted effort in the performing arts to promote music by women and people of color, prompted in part by the #MeToo movement, the death of George Floyd in 2020, and the challenges posed by the COVID-19 pandemic.¹²

Simon Woods, president and chief executive of the League of American Orchestras, said in an interview in 2022: “The change that has been talked about for a very long time has suddenly been tremendously accelerated.” He attributed this phenomenon to the disruption to the industry’s long-upheld patterns during the pandemic which have allowed orchestras to be much more responsive to the cultural demands of their patrons.¹³

Women in Dominican music

Dominican musicians have made contributions to the cultural life in the Dominican Republic and the United States.¹⁴ These contributions in popular, folkloric, and classical music have been documented by Dominican scholars and researchers¹⁵ as well as American scholars¹⁶. Even so, based on my research, the contributions of Dominican women in symphonic music have not yet been given exclusive scholarly attention. Additionally, there is no body of scholarly research that focuses exclusively and extensively on Luna García’s life and works. Though an effort was started in the Dominican Republic to rescue and bring visibility to Dominican

¹¹ Deemer and Meals, “2022 Orchestra Repertoire Report,” 3.

¹² Hernández, “U.S. Orchestras Playing More.”

¹³ Hernández.

¹⁴ Incháustegui, *Por Amor Al Arte*, 1-121.

¹⁵ Jorge, *La Música Dominicana Siglos XIX-XX*.

¹⁶ Coopersmith, “Music and Musicians,” 71-88.

symphonic works, women composers remain underrepresented. In 2018, the foundation of the Dominican Oil Refinery (*Fundación Refidomsa*), published a collection of newly engraved orchestral scores and parts of works written by Dominican composers. Of the sixteen works published, one was written by a woman, none by Luna García.¹⁷ The foundation also published in 2020 a substantial collection of audio recordings comprised of 116 CDs, seven of which contained orchestral music by twenty-five Dominican composers. Though the collection represents a great contribution to the documentation of music by Dominican composers, none of the works by Luna García were included.¹⁸

Luna García's complete works for piano were recorded by Dominican pianist María de Fátima Geraldine and released by *Grupo León Jimenes* in 2004.¹⁹ Unfortunately, the recording is not accessible outside the Dominican Republic as it was not released commercially. Her work as a composer and pedagogue has been recognized in the Dominican Republic²⁰ and abroad²¹, but existing records of these homages have not been made available to the public and, in some cases, have been damaged, making them irretrievable.

Statement of purpose

Therefore, the purpose of this study is to address the need for scholarship and access to the symphonic works written by Dominican women composers and will focus on the life and works of Margarita Luna García. Specific research questions are:

- 1) What was Margarita Luna García's compositional language and how is it reflected in

¹⁷ "Fundación Refidomsa Distribuye Partituras."

¹⁸ "Refidomsa Pone a Circular."

¹⁹ Margarita Luna, *Obras para piano*, with María de Fátima Geraldine, Grupo León Jimenes, 2022, compact disc.

²⁰ Sánchez Navarro, "Música De Margarita Luna."

²¹ "Homage to Dominican Composer."

- her symphonic works?
- 2) What is the historical framework in which she lived and worked?
 - 3) How do her works relate to the musical landscape in the Dominican Republic during the years she was active?

Methodological approach

The method used for the study is the historical analysis of the life and works of Margarita Luna García. As explained by Lee (2017), historical research in music deals with establishing historical facts, perspectives, and prospects of music; explaining the influence of significant events on music; and studying the people, cultures, and societal changes and their reflection in music.²²

Bukofzer (1957) writes: “Music history’s first prerequisite is a thorough knowledge of the music itself. No amount of historical minutiae can substitute for it. For the understanding of a composition is at the same time both technical and historical.”²³ Thus, methods of music theory were utilized in the chapter on musical analysis.

Participants

The study is centered on the life and works of Margarita Luna García (1921-2016), a Dominican composer, conductor, pedagogue, pianist, organist, author, and arts advocate. She was born in Santiago, Dominican Republic on July 31, 1921. It focuses on Luna García’s orchestral work *Dicotomía* (1989). Other works referenced in the study are:

1969 *Cambiantes* (for chamber orchestra)

1976 *Cantata al Padre de la Patria* (for orchestra, narrator, and mixed chorus)

²² Lee, *Scholarly Research for Musicians*, 53.

²³ Bukofzer, *Place of Musicology*, 11.

1977 *Lemba* (for percussion, strings, and male choir)

1984 *Miniaturas Quisqueyanas* (for solo piano)

The composer's manuscript of the score and parts for *Dicotomía*, housed in the archives of the National Symphony Orchestra in the Dominican Republic, served as the source to produce the new engraving of the performance materials. *Dicotomía* was performed by members of the Louisiana State University Symphony Orchestra on March 30, 2023, at the Recital Hall of the School of Music.

Data collection and analysis

Data was collected through newspaper articles, audio recordings, musical manuscripts, and books and publications written on Dominican music and musicians. The following institutions were consulted:

1. Library of the National Symphony Orchestra in Santo Domingo, Dominican Republic
2. Library of the National Conservatory of Music in Santo Domingo, Dominican Republic
3. Archives of the Dominican Studies Institute of the City University of New York
4. Media Library of *Centro León* (museum and cultural center) in Santiago, Dominican Republic
5. Library of *Pontificia Universidad Católica Madre y Maestra* (university) in Santiago, Dominican Republic

Limitations

This study was reliant on the primary sources housed at several cultural institutions in the Dominican Republic. Some of their records were incomplete (several of the original manuscript parts were missing). This limitation was addressed by a higher reliance on the signed manuscript of the score in the editing process.

CHAPTER 3. MARGARITA LUNA GARCÍA

Biographical note

Ana Margarita Luna García was born in Santiago de los Caballeros, Dominican Republic, on July 31, 1921. His parents were José Luna Castellanos and Ana Celia García Vila. Margarita was born into a musical family: José Ovidio García (1862-1919), her maternal grandfather, was a prominent clarinetist, conductor, and music educator and advocate in Santiago; her maternal uncles, José Ovidio (Josesito) (1888-1918) and Carlos Manuel García Vila (1893-1918) were accomplished performers and composers known nationally and abroad, a pianist and violinist respectively.²⁴ Margarita started lessons in theory and solfege at ten years old with Dominican composer and multi-instrumentalist Juan Francisco (Pancho) García (who was a former student of her grandfather) and later continued with piano lessons.²⁵ In 1937, she passed the Music Teacher degree exams administered by the *Liceo Musical de Santo Domingo*, in the capital city.²⁶ Her teacher recommended that she be sent abroad to complete her studies in music and pursue a career as a performer, but due to family circumstances she stayed in Santiago where she started to teach piano and solfege privately. Later, she started teaching solfege at Juan Francisco García's school.²⁷

She continued her music studies with Dominican pianist, composer, and author, Manuel Rueda, with whom she studied piano and pedagogy. She also studied organ with Spanish organist and composer Juan Urteaga, and harmony, counterpoint, and composition with Dominican composer Manuel Simó. She was part of the first class of graduates from the National

²⁴ Incháustegui, *Por Amor Al Arte*, 60-62.

²⁵ Incháustegui, 54.

²⁶ Jorge, *La Música Dominicana*, 322.

²⁷ Incháustegui, *Por Amor Al Arte*, 54.

Conservatory of Music in Santo Domingo to earn a degree in Music Composition, which she completed in 1969.²⁸

Luna García was an active performer and conductor. She occasionally served as organist at St. James the Apostle Cathedral (*Catedral Santiago Apóstol*) in Santiago from 1949 to 1963. She also directed the choir of the *Pontificia Universidad Católica Madre y Maestra* in Santiago from 1968 to 1970. From 1964 to 1967, she made four summer trips to New York City to study analysis, composition, and orchestration with American composer Hall Overton, who at the time was in the faculty at The Julliard School of Music. In 1967, she took a course in choral conducting with American conductor and organist Alfred Greenfield at Columbia University. In 1968 and 1971, she participated in two brief courses in orchestral conducting taught by Spanish conductor Enrique García Asensio in Santo Domingo.²⁹

Margarita had a distinguished career as a pedagogue and was an advocate for the expansion and modernization of arts education in the Dominican Republic. In 1949, she became the director of *Liceo Musical Juan Francisco García* in Santiago, which was renamed in 1953 to *Liceo Musical José Ovidio García*, after Luna García's grandfather. She held this position until 1963.³⁰ During her tenure, she arranged for the teachers of the National Conservatory of Music in Santo Domingo, Manuel Simó and Manuel Rueda, to travel weekly to Santiago to teach at the school.³¹ In 1956, she served as the president of the board of *Sociedad Pro-Arte* in Santiago, an organization with a mission to increase access to cultural events in the city.³² She taught music history and analysis at the National Music Conservatory in Santo Domingo from 1965-1975, an

²⁸ Jorge, *La Música Dominicana*, 322.

²⁹ Jorge, 322.

³⁰ Merceder, "La Música En Santiago."

³¹ Incháustegui, *Por Amor Al Arte*, 54.

³² Espinal Estévez, *Sociedad Pro-Arte De Santiago*, 312.

institution for which she also served as director from 1984 to 1986.³³ Luna García was part of a team chosen by the Ministry of Culture to establish the *Centro de la Cultura* in Santiago in 1979, a new institution committed to advancement of the arts in the city and served as its first director until 1983. In 1981, the institution held the 10th Latin-American Course on Contemporary Music with guests from Brazil, Uruguay, Argentina, Venezuela, Mexico, United States, Finland, and France. She also helped establish the schools for theater, and folkloric and classical dance at Altos de Chavón School of Art and Design, an arts institution in La Romana province of the Dominican Republic for which she served as cultural representative from 1982 to 1983.³⁴ Luna García's complete chronology is listed in Figure 1.

In an interview published on *Listín Diario*, she spoke of her work as a pedagogue and the process to establish *Centro de la Cultura*:

Later, during the happy years of adolescence, I learned at home the trios and quartets of Mozart, Beethoven, Schubert, and Schumann, on recordings that my parents listened to frequently, and I ardently dreamed of being a member of a chamber group....However, I got to play the piano a lot and while [I was] still a student of maestro García, he got me started in teaching. At his school I began to teach solfege at the age of sixteen and I took a liking to it. Since then, with few interruptions, I have taught piano, solfege, harmony, history, and analysis.

But the most intense season of work because it was a real challenge, was the creation of the Centro de la Cultura in Santiago. [It was] a passionate challenge because we were part of a team that was commissioned to create the basis for cultural action at the regional level...

Four departments (music, theater, dance, and visual arts) were installed, each of which maintained permanent activity with presentations of quality shows, exhibitions, talks, and courses attended by hundreds of young people from the city, neighboring towns, and even Santo Domingo. Training began in disciplines that, for the first time in Santiago, were taught by professional artists (wind instruments, theater, and dance) and an action network was organized through all the provinces of the [northern region].³⁵

³³ Jorge, *La Música Dominicana*, 322.

³⁴ Pérez de Cuello, *Universo De La Música*, 555.

³⁵ Bonelly de Díaz, "Conózcalo Por Sus Respuestas."

Luna García was also a published author. In *Por el Mundo de la Orquesta*, a pedagogical book published by *Editora Cultural Dominicana* in 1973, she outlined a brief history of the symphony orchestra and its instrumental families and included a section on Dominican music and native instruments.³⁶ The book was used as a textbook for her classes at the National Conservatory of Music. She also translated to Spanish Aaron Copland's *What to Listen for in Music* (1939) and Vincent Persichetti's *Twentieth Century Harmony* (1961).³⁷ She made these translations available to students at the Conservatory, but they were never published. She was a contributing author and director of the Dominican contributions for the *Diccionario de la Música Española e Hispanoamericana*, a ten-volume dictionary on Spanish and Hispanic American music and musicians published in 1999.³⁸ She was also the author of public lectures and articles published by local newspapers.³⁹

Additionally, Margarita advocated for Dominican music and composers in the Dominican Republic and abroad. She was the Dominican representative for the Forum of Caribbean Composers from 1988 to 1992 which were held in Puerto Rico, Costa Rica, and Venezuela. Throughout her career, she exhibited interest in the documentation and research of Dominican folk music⁴⁰ and in 1977, she traveled to Caracas, Venezuela, to complete a course in Ethnomusicology taught by Argentine–Venezuelan researcher, Isabel Aretz, at the *Instituto Interamericano de Etnomusicología y Folklore (INIDEF)*.⁴¹

³⁶ Luna de Esparillat, *Por el Mundo De La Orquesta* (Santo Domingo: Editora Cultural Dominicana, 1973).

³⁷ Pérez de Cuello, *Universo De La Música*, 557.

³⁸ *Diccionario De La Musica Española e Hispanoamericana* (Madrid: Sociedad General de Autores y Editores, 1999).

³⁹ Jorge, *La Música Dominicana*, 322.

⁴⁰ Rueda, “5 Preguntas a Margarita Luna.”

⁴¹ Jorge, *La Música Dominicana*, 323.

1921	Born on July 31 in Santiago de los Caballeros, Dominican Republic
1931	Begins music studies with Juan Francisco García
1937	Obtains degree as Music Teacher from Liceo Musical de Santo Domingo
1949-63	Performs organ and piano at Catedral Santiago Apóstol
1953-63	Serves as director of Liceo Musical José Ovidio García
1956	Serves as president of the board of Sociedad Pro-Arte in Santiago
1957	Continues advanced studies in: - Piano and pedagogy with Manuel Rueda - Organ with Juan Urteaga - Harmony, counterpoint, and composition with Manuel Simó
1964-67	Studies analysis, composition, and orchestration with Hall Overton in New York
1965-75	Teaches music history and musical analysis at the National Conservatory of Music in Santo Domingo
1966-71	Teaches harmony in La Vega (province)
1967	Studies choral conducting with Alfred Greenfield at Columbia University in New York
1968-70	Serves as choir director at Pontificia Universidad Católica Madre y Maestra in Santiago
1968 1971	Studies orchestral conducting with Enrique García Asensio in Santo Domingo
1969	Earns degree in Music Composition from the National Conservatory of Music
1976-80	Teaches harmony and ear training at Academia Dominicana de la Música in Santo Domingo
1977	Completes a course in ethnomusicology and folklore at Insituto Interamericano de Etnomusicología y Folklore in Caracas, Venezuela
1979-82	Serves as director of Centro de la Cultura in Santiago
1982-83	Serves as cultural representative for Altos de Chavón School of Art and Design
1983	Teaches harmony, analysis, and music history at Academia Dominicana de la Música (Santo Domingo, D.R.)
1984-86	Serves as director of the National Conservatory of Music
1990s	Moves to Montreal. Lives intermittently between Canada and the Dominican Republic
2016	Dies on March 9 in Montreal, Canada

Figure 1. Margarita Luna García's chronology

Luna García married Víctor Espaillet Mera, a well-known businessman in Santiago, and had three children: Víctor Manuel, Carmen Margarita, and María del Pilar Espaillet Luna. Starting in 1992, she lived intermittently between Canada, where Pilar resides, and the Dominican Republic. She passed away on March 9, 2016, in Montreal, Canada.⁴²

Compositional language

Luna García wrote extensively for a variety of mediums: orchestra, choir, voice, chamber ensemble, and solo piano. Most of her works are written using an extended tonal language and often utilize serial techniques. Other modernist trends are present in her music: use of tone clusters, aleatoric music, and graphic notation. Her writing is influenced primarily by Bartók, Hindemith, and Penderecki, as well as by folk and popular music of the Dominican Republic.⁴³ She often used vernacular music as source material for her compositions, some of her works are based on melodies and themes from popular song, dance music, and Dominican work songs. She also used text by local authors and poets, and collaborated with groups like *Ballet Folclórico de Santiago*, a local folk-dance company. Her works are characterized by thematic brevity and are usually driven by a strong rhythmic component as well as by timbre explorations (she often wrote using extreme registers). Her approach to serial writing doesn't strictly follow the "rules" of the Schoenbergian system, as she often repeats pitches before the full statements of a row or leaves some of them out. Her orchestral work *Cambiantes*, written in 1969 as her degree project at the National Conservatory, is known as the first twelve-tone piece premiered in the Dominican Republic.⁴⁴

⁴² "Fallece Margarita Luna."

⁴³ Jorge, *La Música Dominicana*, 230.

⁴⁴ Jorge, *La Música Dominicana*, 229.

Her didactic work for piano *Miniaturas Quisqueyanas* synthesize many of the components mentioned above. Written in 1984, *Miniaturas Quisqueyanas* are a set of twenty-one short piano pieces meant to develop hand independence in piano students. In this work, Luna García references popular and folk melodies from different areas of the Dominican Republic. The set is modeled after Béla Bartók's *Mikrokosmos*.

Cantata al Padre de la Patria (1976) was commissioned by the Dominican Ministry of Education and Fine Arts to be performed during the celebration of the 100th anniversary of the death of Juan Pablo Duarte, the nation's forefather. It is written for narrator, mixed choir, and orchestra, and is based on a text by Dominican playwright Iván García. In this work, Luna García utilizes elements of aleatoric music. The notation system she employs is reminiscent of the works of Polish composer, Krzysztof Penderecki. She wrote in the program notes of the piece:

The work is divided into two parts. In the first, the leader speaks, Duarte is energetic, impetuous, passionate, and faithful to his ideal of freedom or death. This part is subdivided in eight sections in which the voice of Duarte, the voice of the narrator and the chorus alternate. The narrator situates Duarte in his own time, while the chorus projects into the future when his ideals must find fulfillment. [The interjections of] the orchestra, which begin with solo instruments that present the thematic elements, grows little by little until arriving, at the end of this section, in a true explosion of force.

The second part consists of four sections, the first being a song to the virtues of the forefather, to the pure Duarte, sower of love and peace. This chorale is followed by words taken from the oath of the Trinitarians [secret society that sought national independence]. Then the apostle speaks, the loving father who yearns for happiness for all Dominicans. The chorus ends by reiterating the idea that Juan Pablo Duarte is still among us, "waiting, waiting..." ⁴⁵

⁴⁵ Margarita Luna, *Cantata al Padre de la Patria*, score, 1976, Orchestra Library, National Symphony Orchestra of the Dominican Republic.

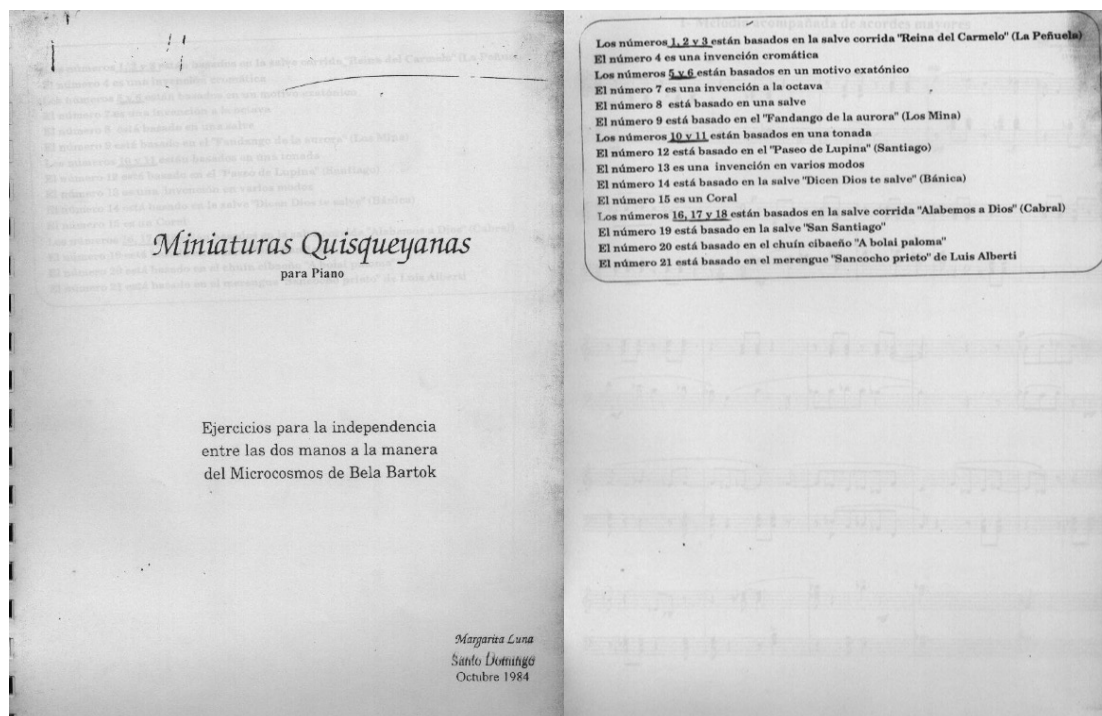


Figure 2. Margarita Luna García's *Miniaturas Quisqueyanas* (1984), cover pages. To the right, the composer indicates the source material for each miniature.

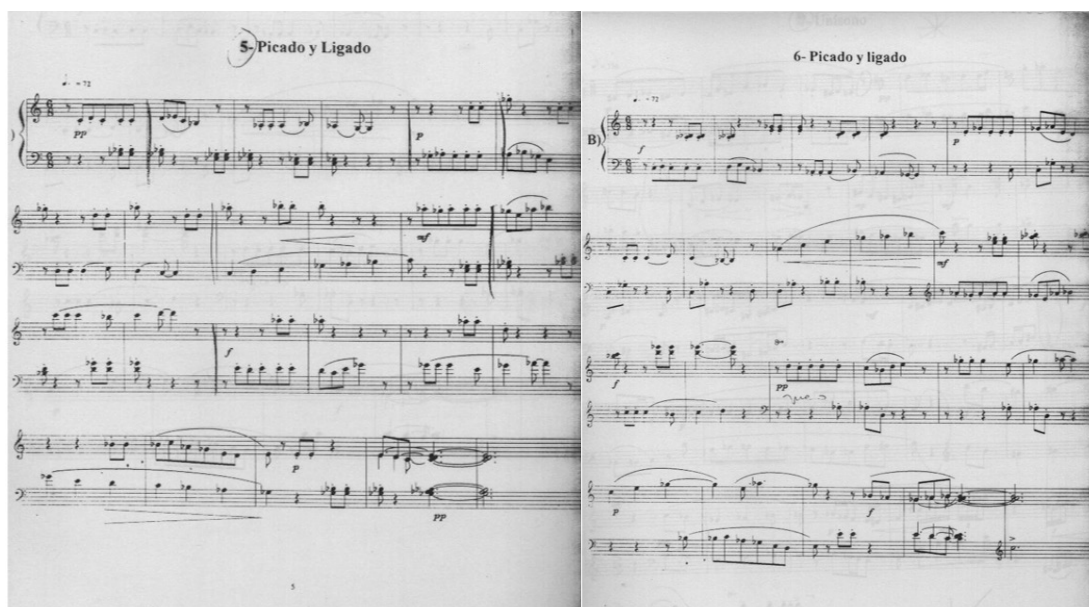


Figure 3. Margarita Luna García's *Miniaturas Quisqueyanas* (1984), nos. 5 and 6. Based on a hexatonic motive to develop legato and staccato articulations.

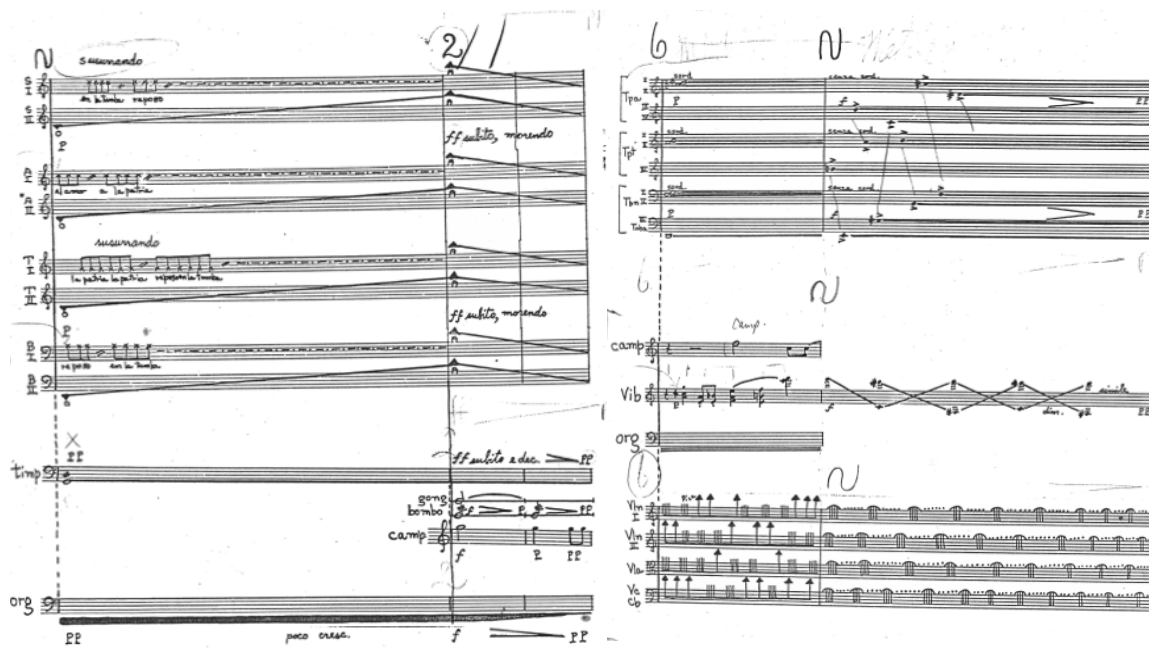


Figure 4. Margarita Luna García's *Cantata al Padre de la Patria* (1976), pages 10 and 27. Use of aleatoric music and graphic notation.

Figure 5. Krzysztof Penderecki's *Fluorescences* (1962), page 19. Use of aleatoric music and graphic notation.

Lemba (1977) was written while Luna García was in Caracas completing the course in ethnomusicology and folklore. It is a ballet written for male choir, percussion, and strings on a plot by folklorist and director of the Dominican folkloric ballet Fradique Lizardo. The plot follows the life of Sebastián Lemba, a black slave who rose and fought against the Spanish colonizers in the sixteenth century.⁴⁶ The piece is divided into seven sections which follow the seen tableaux of the ballet. The composer makes use of an extended percussion section which includes many traditional Dominican instruments. Luna García wrote about the work:

This work, which aims to serve [Fradique's] idea, is based both rhythmically and melodically on autochthonous elements. Work songs taken from the phenomenology class taught by Professor Luis Felipe Ramón y Rivera; rhythms, phonemes, and words from a Bantu language from Central Africa (region where it is believed that most of the African slaves who arrived on our island came from) extracted from Professor Gerhard Kubik's lectures on African music, are elements that have served as a point of reference [and were] developed using contemporary techniques according to the teachings of Dr. Isabel Aretz in "Applications of ethnomusicology to composition."⁴⁷

Musicologist Catana Pérez de Cuello quotes Luna García in *El Universo de la Música* (1993). The composer says about her own compositional style:

It's very difficult to analyze oneself, but I think my style could be defined as *dramatic*. The sweet sonorities of consonance never have sufficed to express what I want. Ever since I studied with [Manuel] Simó, composing within the tonal system, I would always find a way to muddy the consonances. He would smile... and I didn't understand why; I liked it that way. I have only one work that is strictly tonal: *Misa Quisqueyana*; but I have often used the chromatic scale with a tonal center, and different modes. I have composed a lot within the twelve-tone serial system, but not often in a strict manner; I generally need to take liberties [...] I have only occasionally used [aleatoric techniques] and in my latest orchestral works I have included tone clusters [and] alternated with serial

⁴⁶ Cambeira, *Quisqueya La Bella*, 73.

⁴⁷ Margarita Luna, *Lemba*, score, 1977, Orchestra Library, National Symphony Orchestra of the Dominican Republic.

[illegible]

Extensive use of percussion including traditional instruments: guiro, maracas, timbales, atabales, and congos.

The figure below contains the known works written by Luna García. At the time of this study, the location of several of her works is unknown. This list was compiled from the available manuscripts and from the repertoire lists found in Pérez de Cuello (1993), Incháustegui (1995), and Jorge (2011).

19

Orchestra		
Year of composition	Título	Location of manuscript
1964	Tres Preludios para Cuerdas (Three preludes for strings)	OSN
1969	Cambiantes, Ensayo No.1 para Pequeña Orquesta (Essay no. 1 for chamber orchestra)	OSN
1980	Mosaico para pequeña orquesta (for chamber orchestra)	OSN
1989	Dicotomía	OSN
Choir and Orchestra		
1966	Misa Quisqueyana* (for voice, organ, and traditional instruments)	Unkown
1967	Vigilia eterna: poemaoratorio en tres partes (for three soloists, narrator, mixed choir, male choir, and orchestra)	Unkown
1970	Epitafio en el Aire: Elegía para Orquesta, Narrador y Coro Mixto (Elegy for narrator, mixed choir, and orchestra)	OSN
1976	Cantata al Padre de la Patria (for narrator, mixed choir, and orchestra)	OSN
1977	Lemba, siete cuadros para orquesta de percusión y cuerdas y coro de hombres (ballet) (for male choir, percussion, small wind section, and strings)	OSN
Choir and Voice		
1966	Aleluya, para coro mixto (for mixed choir)	Unkown
1967	Canción de cuna, para dos voces iguales y piano Text by Gabriela Mistral (for two equal voices and piano)	Unkown
1971	Tres Cantos, para mezzosoprano y clarinete Texto de Héctor Incháustegui Cabral (for mezzo-soprano and clarinet)	Unkown
1971	Amor secreto, para coro mixto Texto de Pablo Neruda (for mixed choir)	Unkown
1984	El Recuerdo es un Molino de Viento Text by Veronica Porumbacu (for mixed choir)	Unkown
1985	Visiones de la Tierra, para voz y 8 instrumentos Text by Manuel Rueda (for voice and 8 instruments)	Unkown
???	Salmo 23, para coro mixto (for mixed choir)	Unkown

Figure 7. Margarita Luna García's complete known works

(figure cont'd.)

Chamber Ensemble		
Year of composition	Título	Location of manuscript
1966	Fantasia para violín y piano	Unkown
1967	Divertimento para 5 Instrumentos de Viento (Divertimento for 5 wind instruments)	OSN
1974	Parámetros (for double quintet, string and woodwind)	OSN
1970	Sonoridades para flauta, oboe, clarinete, y fagot (for woodwind quartet)	Unkown
1970	Diferencias para cello, clarinete, piano, y percusión (for cello, clarinet, piano, and percussion)	Unkown
1970	Cuatro estudios para duos de viento (for woodwind duet)	Unkown
1972	Abstracción para violín y piano	Unkown
1972	Doce duos y tríos fáciles para diversos grupos de instrumentos, basados en canciones folklóricas (for mixed ensemble, based on folk tunes)	Unkown
1986	Divertimento para 5 Instrumentos de Cuerdas (Divertimento for 5 string instruments)	OSN
Piano		
1964	Tres Piezas Scherzando en modo mixolidio Meditación Toccata	CNM
1966	Dos Bagatelas Ostinato Transparencia	CNM
1971	Estructuras I y II	CNM
1972	Variante VII	CNM
1984	21 Miniaturas Quisqueyanas	CNM
OSN=Archives of the National Symphony Orchestra CNM=National Conservatory of Music		

CHAPTER 4. *DICOTOMÍA*

Dicotomía's handwritten manuscript of the score was signed in 1989. The work was premiered by the National Symphony Orchestra under the direction on Julio De Windt on May 31, 1990, at the auditorium of *Banco Central* in Santo Domingo. It was performed again in Caracas, Venezuela, in 1992 under the direction of Rodolfo Saglimbeni during the fourth Forum of Caribbean Composers.⁴⁹ The work is written for pairs of flutes, oboes, clarinets in Bb, one bassoon, two horns in F, one trumpet in C, timpani, tam-tam, triangle, and strings. It is the composer's last known orchestral work. The following note written by the composer accompanied the program at the premiere in Santo Domingo:

Dicotomía is a one-movement work in ABA form. The A section incorporates serial counterpoint in the winds against tone clusters in the strings. The B section is modal with defined tonal centers. The title of the work references this contrast.

In the first section (A), the strings are very static which creates an undefined atmosphere through [the use of] tone clusters. It starts in unison and pianissimo in the high register which opens progressively to produce a kind of fog over which the counterpoint in the winds will be developed, alternating phrases with the percussion section.

The middle section (B) is modal. It begins with a clarinet solo that introduces the main idea followed by the successive entrance of the remaining winds. The cello enters and the rest of the strings join until a "forte" climax is reached. The first section is reprised suddenly, this time with variations introduced, and is followed by the coda where the original series concludes and the tone cluster in the strings reach a unison "ppp" that recalls the opening of the piece.⁵⁰

Musical analysis

As noted by the composer, the piece is written in a ternary ABA form that concludes with a short coda based on the opening material. The A sections are based on a twelve-tone row and its inner sections are structured around the manipulations of that material. Luna García

⁴⁹ Rueda, "5 Preguntas a Margarita Luna."

⁵⁰ Margarita Luna, *Dicotomía*, score, 1989, Orchestra Library, National Symphony Orchestra of the Dominican Republic.

primarily makes use of the following transformations of the prime row: R0, P6, R6, I0, and I6.

Other transformations are occasionally referenced, as will be explained below.

Con gran libertad				Lento				Solemne Meno				Con gran libertad				Meno				Poco lento							
♩=60		♩=70		♩=52		♩=70		♩=112		♩=80		♩=112															
a	b	c	Closing	Introduction	d	e	Closing	a'	b'	c'	Closing	Coda															
1-12		13-24		25-33		34-40		41		42-56		57-66		67-70		71-82		83-95		96-103		103-109		110-114			
A SECTION								B SECTION								A' SECTION								CODA			

Figure 8. *Dicotomía*, formal analysis

	I ₀	I ₈	I ₅	I ₇	I ₁₀	I ₁	I ₃	I ₆	I ₉	I ₄	I ₁₁	I ₂	
P ₀	E	C	A	B	D	F	G	A#	C#	G#	D#	F#	R ₀
P ₄	G#	E	C#	D#	F#	A	B	D	F	C	G	A#	R ₄
P ₇	B	G	E	F#	A	C	D	F	G#	D#	A#	C#	R ₇
P ₅	A	F	D	E	G	A#	C	D#	F#	C#	G#	B	R ₅
P ₂	F#	D	B	C#	E	G	A	C	D#	A#	F	G#	R ₂
P ₁₁	D#	B	G#	A#	C#	E	F#	A	C	G	D	F	R ₁₁
P ₉	C#	A	F#	G#	B	D	E	G	A#	F	C	D#	R ₉
P ₆	A#	F#	D#	F	G#	B	C#	E	G	D	A	C	R ₆
P ₃	G	D#	C	D	F	G#	A#	C#	E	B	F#	A	R ₃
P ₈	C	G#	F	G	A#	C#	D#	F#	A	E	B	D	R ₈
P ₁	F	C#	A#	C	D#	F#	G#	B	D	A	E	G	R ₁
P ₁₀	D	A#	G	A	C	D#	F	G#	B	F#	C#	E	R ₁₀
RI ₀	RI ₈	RI ₅	RI ₇	RI ₁₀	RI ₁	RI ₃	RI ₆	RI ₉	RI ₄	RI ₁₁	RI ₂		

Figure 9. *Dicotomía*, tone row matrix with the used transformations highlighted

A few characteristics of the prime row and its manipulations are worth noting. The first seven pitches of P₀ make a reference to A minor, a diatonic collection; its first trichord outlines the tonic triad. In fact, the principal theme played by the clarinet in bar five, makes use of this subset of P₀. This might be a reference of the tonal nature, albeit extended, of the B section. The next subset of P₀, A#-C#-G#-D#-F#, references the pentatonic collection, which will appeared in a scalar configuration at different junctures in the A sections. Another feature of note is the first trichord of I₀, E-G#-B, which outlines an E major triad, the dominant chord in A minor, again a

reference to that diatonic collection. Lastly and perhaps most importantly, the tritone relationship between P0/I0 and P6/I6. The duality between E and A#, the first pitches of P0/I0 and P6/I6 respectively, serve as a structural device: the first subsection of A exhibits centricity around E, the next two subsection are centric around A#, and in the last section both centers are represented somewhat equally.

In the A section, the roles of the instrumental bodies of the ensemble are clearly defined. The string writing is textural and non-melodic while the thematic material is reserved for the wind section, in particular the first clarinet and first horn. Written in 4/2, the piece opens with a muted pianissimo unison E spread through three octaves in the strings. Divisi on all sections start on the second bar, where each section moves away from the unison resulting in clusters voiced as superimposed perfect fourths over an E pedal in the basses: D#-G# in the cellos; C-F in the violas, D-G between the lower divisi of the second violins and the higher divisi of the firsts, and C#-F# between the lower divisi of the first violins and the higher divisi of the seconds. The texture constantly shifts between the sections from a held, muted tone without vibrato, to tremolo, to a slow quarter-tone vibrato and back, all shifts by the individual sections happening at different points in the bar. The triangle punctuates this texture in measure three and four. In the fifth bar the unison E is reestablished, except in the bass: the composer indicates to play the highest note possible. The pitch content of the string clusters has apparent no relationship to the tone row.

The clarinet introduces the principal theme in bar five using the first seven pitches of P0. The composer explores extreme dynamic and register changes in a short period of time, a procedure she revisits throughout the piece. In bar seven, the timpani emphasizes the duality between E and A#, serving a somewhat traditional role as it highlights the primary pitch centers

in a way similar to a tonic-dominant relationship. It also introduces quarter-note and eighth-note triplets, a rhythmic motive referenced throughout the work. As this happens, the strings are instructed to play the highest possible pitch. The horn motive of bar nine similarly references first trichord of I0, outlining the E major triad. The xylophone bursts in at bar nine with the second attempt to state the prime row, though, as it was the case with the clarinet in bar five, it is incomplete: the fifth pitch (D) is missing. It is also worth noting that in this moment some pitches of the row are repeated before the rest of the row is stated. The aleatoric and percussive music in the strings in bars ten to twelve bring the first subsection of A to a close. The composer calls for indeterminate repetition of pizzicato on the highest note possible, finger taps on the body of the instrument, and col legno played behind the bridge. As referenced in the previous chapter, these techniques suggest a relationship to the works of Penderecki who used the similar notation to indicate these effects.

Figure 10. *Dicotomía*, opening (mm. 1-5).
The undulating horizontal line indicates the use of slow, quarter-tone vibrato.



Figure 11. *Dicotomía*, principal theme of the A section, clarinet (mm. 5-7).
Transposed pitch.



Figure 12. *Dicotomía*, E-A# motive in the timpani (mm. 7-8)



Figure 13. *Dicotomía*, incomplete P0 in the xylophone (mm. 9-11)

The following subsection (mm.13-24) introduces R0 vertically in staggered, accented entrances in the winds. Horns begin in bar thirteen and are followed by flutes, oboes, and clarinets. This is the first time a row is introduced in its totality, though there is a small caveat. I chose not to consider the B played by the first horn on the second beat of bar fourteen to be part of R0, but to include the B played on the next downbeat instead. This way, the right ordering of the row is preserved. This is another instance in which pitches are repeated before a full row statement is made. The complete statement concludes in bar sixteen after which the strings, which had been playing the highest possible pitch, plunge down through staggered glissandi to a much lower register until bar nineteen, when the section is instructed to play the lowest note possible. The timpani returns for an extended passage based on the E-A# motive of bar seven and eight played over the low-register cluster in the strings. Again, these clusters do not appear to have a relationship to the main tone row. In bar twenty-four, the divisi strings and timpani go

up through a glissando to the highest note possible. Here, the composer once more reveals her interest in exploring extreme registers in short amounts of time.

In the next section, A# is affirmed as the pitch center. In bar twenty-seven, all strings sustain the pitch in across three octaves. P6 is introduced in its totality by the clarinets in bar twenty-six which is followed by I6 in the flutes in bar twenty-seven. The counterpoint continues in bar twenty-nine with P0 in the clarinets and I0 in the first flute in bar thirty. In this section, the strings become increasingly rhythmic with eighth note and sixteenth note patterns played pizzicato and col legno. In bar thirty-one, the first clarinet proceeds with a line not related to the row but whose contour references the principal theme of the B section.

The closing section begins in bar thirty-four with divisi strings sustaining E and A# after which the xylophone makes a reference to P0: the first eight pitches of the prime row are stated in bar thirty-five on the third beat and a subset of it (D-F-G-A#) are repeated in the next bar. In bar thirty-seven, violin and violas play P6 in unison in an outburst of sixteenth notes. The last part of this passage, which starts from the last four sixteenth notes of bar thirty-seven until the end of the passage in the next bar, loosely references P4. The xylophone passage on bar thirty-eight also references loosely a subset of I7 (A#-G#-F-D-G). The first tetrachord of P0 makes an appearance in the winds in bar thirty-nine and in the first of the next bar in the violins (E-C-A-B) which is followed by the last pentachord of P0 arranged in scalar form (A#-C#-D#-F#-G#). The A section concludes with a held cluster in the strings and winds.

The B section begins in bar forty-one with a block chord that cadences to an F major triad played by strings and all winds, including bassoon and trumpet which had not played until now. In the next bar (in 6/2 time), a new theme is introduced by the first clarinet accompanied by soft hits in the tam-tam. The new theme is written in a Phrygian Dominant mode starting on F: F-Gb-

A-Bb-C-Db-Eb (fifth degree of a Bb harmonic minor scale). The theme ascends in stepwise motion until bar forty-two, when the ascent continues in minor and major thirds. The augmented second between the second and third beats of bar forty-one is an important feature that is recalled later in the section. This theme is developed in imitative counterpoint over the next fifteen bars, in the manner of a fugal subject. The first horn joins in bar forty-four as the clarinet concludes the first statement with the theme a fourth below. The horn answer is tonal, meaning that the exact interval content of the subject is not preserved in order to maintain the same mode. However, the augmented second of the first bar of the theme is kept. First flute and oboe join in bar forty-five with the subject in the original key. The next two iterations of the subject in the horns and trumpet and oboe modulate to B Phrygian Dominant (fifth degree of E harmonic minor). In bar fifty-one, the subject modulates again, now referencing G major with some chromatic substitutions and descending instead of ascending. Another section begins in bar fifty-seven with music that loosely references the fugal subject but now in a homophonic texture played by the full orchestra. The tonal centers go from A minor, to G minor, to the climax in Bb minor which concludes with a unison F played by the full orchestra, a reference to the F major triad that engendered the section.

The reprise follows the same scheme of the first A section though the iterations of the rows are varied rhythmically, and the orchestration is also occasionally changed. A five-bar coda follows the reprise. The extinguishing cluster in the strings accompany the last solos in the winds which make references to I0 and P0. The piece dies away with pianissimo unison E in the strings and principal horn.

CHAPTER 5. CREATION OF THE NEW EDITION

Examination of materials

The handwritten manuscripts of the score and orchestral parts of *Dicotomía* housed in the archives of the National Symphony orchestra served as the source material for the creation of the newly engraved edition. The manuscript is signed by the composer in 1989. Most of parts in the set are signed by Eladio Pérez, copyist of the National Symphony Orchestra, and are dated November in 1989. There are a number of orchestral parts copied in a different handwriting, presumably by the composer herself. These parts (flute 2, oboe 2, both clarinets in Bb, and both horns in F), which are not dated, contain music that is not found in the original score. The “extra” music was included in the new parts. I parted from the assumption that the composer must have included this music after the manuscript of the score was finished as is clear that these parts were used in performance (they have marking presumably made by players in the orchestra). The part for xylophone was not found, and the parts for first violin and viola were incomplete. In these cases, the parts were copied from the manuscript score. The instrumentation page of the score calls for one bassoon and one trumpet. However, in bar forty-one of the score, two sets of pitches are included for those instruments. These pitches were included in the parts, though secondary parts (bassoon two and trumpet two) were not added as one bar of music did not warrant the addition of a second player. All other revisions made for this edition are noted in the Appendix.

Procedure

Dicotomía is protected under Dominican copyright law which covers a creative work up to 70 years after the death of the creator. I have received permission from Pilar Espaillat, the composer’s only surviving daughter, to create the new edition of the piece. To build the new

score, I examined the manuscript materials extensively. The manuscript score was used as the primary source, except for the parts noted above which do not appear in the score or when a marking appeared in all the parts but not the score. The entire score was entered into Steinberg's Dorico 4.2 notation software using a MIDI controller. I entered each instrument's notes for the entire work one at a time. After inputting all instruments, I used the orchestral parts and took note of the discrepancies. The final step of the process was to fix layout issues, add performance notes, and fix page turns. Dr. DJ Sparr, American composer and faculty member at Louisiana State University, provided valuable advice in the engraving process.

Notation and language considerations

The composer's original symbols were kept the same except when an effect could be achieved with a more commonly used symbol. For example, the composer's symbol for tremolo was changed from a continuous zigzag line to the more standard symbol of three dashes underneath the note affected. Dotted barlines were replaced by solid barlines. Held notes were given the appropriate note head and value rather than using a continuous solid horizontal line. The notation for the indeterminate music was also updated.

All tempo and expression indications written in Spanish in the original manuscripts were kept on the new engraving of the piece. Certain technical indications in Italian were updated to reflect more commonly use terms. For example, *via sordina* was changed to *senza sordina*.

Access

At the time of this study, a decision on the method of distribution for the new edition of *Dicotomía* is pending. As the work is under copyright protection, the complete score is not published as part of the present study. However, information on how to access the new materials will be available at margaritalunagarcia.com starting in September of 2023.

Orquesta

2 flautas
 2 oboes
 2 clarinetes en Sib
 1 fagot

2 trompas
 1 trompeta

2 tímpani
 1 tam-tam
 1 triángulo

Cuerdas

Notas:
 Todos los instrumentos están escritos en sonidos reales.
 Las alteraciones afectan solamente a la nota que la lleva y su repetición inmediata.

Simbolos

~~~~~ vibrato lento a 1/4 de tono  
 ~~~~~ trémolo  
 → sigue igual en el próximo sistema
 ††† golpes en la caja con maderos cualquier número de veces
 - - - - repetición del grupo sin medida
 ††† legno detrás del puente cualquier número de veces
 ↑ sonido mas agudo posible sin afinación
 ↓ sonido mas grave posible sin afinación

Figure 15. *Dicotomia*, instrumentation page and performance notes, original manuscript of the score

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bassoon

2 Horns in F
1 Trumpet in C

Timpani
Tam-tam
Triangle
Xylophone

Strings

Program Notes

Dicotomía (1989) is a one-movement work in ABA form. The A section incorporates serial counterpoint in the winds against tone clusters in the strings. The B section is modal with defined tonal centers. The title of the work references this contrast.

In the first section (A), the strings are very static which creates an undefined atmosphere through [the use of] tone clusters. It starts in unison and pianissimo in the high register which opens progressively to produce a kind of fog over which the counterpoint in the winds will be developed, alternating phrases with the percussion section.

The middle section (B) is modal. It begins with a clarinet solo that introduces the main idea followed by the successive entrance of the remaining winds. The cello enters and the rest of the strings join until a “forte” climax is reached. The first section is reprised suddenly, this time with variations introduced, and is followed by the coda where the original series concludes and the tone cluster in the strings reach a unison “ppp” that recalls the opening of the piece.

Margarita Luna García
Santo Domingo, 1990

Performance Notes

General



Highest possible note



Lowest possible note

Winds



Flutter tongue

Strings



Slow, quarter tone vibrato



Col legno played behind the bridge an indeterminate number of times



Finger taps on the body of the instrument an indeterminate number of times

Figure 16. *Dicotomía*, instrumentation page and performance notes, new edition of the score

-2-

The image shows a handwritten musical score for a piece titled "Dicotomía" (mm. 9-16). The score is divided into two systems. The first system includes staves for Flute (Fl.), Trumpet (Tr.), Xylophone (Xil.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The second system includes staves for Flute (Fl.), Clarinet (Cl), Trombone (Tbn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The notation includes various musical symbols such as notes, rests, dynamics (pp, p, f, mf), and articulation marks. The right margin of the page features a vertical column of small circles.

Figure 17. *Dicotomía*, (mm. 9-16), original manuscript of the score

fp *poco accel.* $\text{♩} = 70$ $\text{♯}^{\text{>}}$

Fl. 1 p mf fp
 Fl. 2 fp
 Ob. 1 fp
 Ob. 2 fp
 Cl. in B♭ 1 fp
 Cl. in B♭ 2 fp
 Bsn.

F. Hn in F 1 p mf f
 F. Hn in F 2 f
 Tpt in C

Timp.
 Tam.
 Tri.

Xyl. f mf f

Vln I p *pizz.* *repeat ad. lib. and out of time*
 Vln II p *repeat ad. lib. and out of time*
 Vla. p *repeat ad. lib. and out of time*
 Vc. p *pizz.* *repeat ad. lib. and out of time*
 D. B. p *arco* *repeat ad. lib. and out of time*

Figure 18. *Dicotomía*, (mm. 10-13), new edition of the score

APPENDIX. ERRATA AND REVISIONS OF LUNA GARCÍA'S *DICOTOMÍA*

The following revisions were made in the creation of the new edition of *Dicotomía* after examining and comparing the available manuscript materials. All editorial decisions were made at my discretion to facilitate performance and address consistency issues in the original materials.

| Luna: <i>Dicotomía</i> | | |
|------------------------|--------|---|
| Errata and Revisions | | |
| Instrument | Bar | Correction |
| General | | Rehearsal letters appear only in the parts, not score. Rehearsal letters are included in the score and parts. |
| General | 67 | Letter G was moved from the second half of the bar to the downbeat of the bar |
| General | 71 | Tempo in the parts appears as half note=112. In the score it appears as quarter note=112. The score indication was chosen as the alternative would be unplayable. |
| General | 83 | Tempo change doesn't appear in the score, only in the parts as half note=80. It was changed to quarter note=80 to match the previous indication in the score. |
| General | 95 | Accelerando was found only in the parts and was added to the score |
| General | 96 | Tempo change doesn't appear in the score, only in the parts as half note=112. It was changed to quarter note=112 to match the previous indication in the score. |
| Flute 1 | 29 | Slur between flutter tongues were added |
| Flute 1 | 64 | Slur between flutter tongues were added |
| Flute 2 | 27-28 | These two bars appear only in the part and were added to the score. |
| Flute 2 | 27 | Third note was changed from G to F to match the appropriate transformation of the tone row. |
| Flute 2 | 57-58 | These two bars appear only in the part and were added to the score. |
| Flute 2 | 61 | This bar appears only in the part and was added to the score. |
| Flute 2 | 99-101 | These three bars appear only in the part and were added to the score. |
| Flute 2 | 102 | Last beat, G appears an octave above in score compared to the part. The way it appears in the part was kept. |
| Flute 2 | 108 | Appears an octave above in score compared to the part. The way it appears in the part was kept. |
| Oboe 2 | 58 | Cresc. not in the score. Added from the part. |
| Oboe 2 | 60 | This bar appears only in the part and was added to the score. |
| Oboe 2 | 66 | Appears an octave above in score compared to the part. The way it appears in the part was kept. |
| Clarinet 1 | 26 | Third note was changed from concert F# to F natural to match the appropriate transformation of the tone row. |
| Clarinet 1 | 30 | Second beat, the score has the written E an octave lower compared with the part. The way it appears in the part was kept. |

(Cont'd.)

| | | |
|--------------|-------------------|---|
| Clarinet 1 | 30 | No dim. appears in the part. The way it appears in the score was kept. |
| Clarinet 1 | 30 | No slur to E in the score, only in the part. The way it appears in the part was kept. |
| Clarinet 1 | 32 | No slur from F to D in the score, only in the part. The way it appears in the part was kept. |
| Clarinet 1 | 39 | Added mf from the part, not in the score |
| Clarinet 1 | 51-52 | Added slurs from the part, not in the score |
| Clarinet 1 | 52 | Added mf from the part, not in the score |
| Clarinet 1 | 53 | Added slurs from the part, not in the score |
| Clarinet 1 | 55 | Added piano from part |
| Clarinet 1 | 68 | Slurs from the part, not in the score |
| Clarinet 1 | 69 | Slurs from the part, not in the score |
| Clarinet 1 | 83 | Added flutter from the part, not in the score |
| Clarinet 1 | 86 | Stacatto only in the part, legato in the score. The way it appears in the part was kept. |
| Clarinet 1 | 102 | No slurs in the part, went with score, added FF, see other parts |
| Clarinet 2 | 13 | Fp not in the score, went with part |
| Clarinet 2 | 29 | No slurs in the part, went with score |
| Clarinet 2 | 62-63 | Followed slurs from score, not parts |
| Clarinet 2 | 64 | Cresc. not in the part, went with score |
| Clarinet 2 | 83 | This bar appears only in the part and was added to the score. |
| Bassoon | 41 | Two pitches appear in the score. Left to the discretion of the performer which one to play. |
| Horn 1 | 8-9 | Added <i>cantando</i> , <i>muy expresivo</i> from part |
| Horn 1 | 39 | Added mf from part |
| Horn 1 | 44 | Added <i>con gran expresion</i> from the part |
| Horn 1 | 65-66 | Added dynamics from the part |
| Horn 1 and 2 | 67 | Added slurs from the part, not in the score |
| Horn 1 | 69-70 | Added hand stopped indication, not in the score but in both parts |
| Horn 1 and 2 | 96 | Third note was changed from concert F# to F natural to match the appropriate transformation of the tone row. |
| Horn 1 | 109 | Added p from the part |
| Horn 1 | 110 | The triplets are slurred in the part, went with the score |
| Horn 2 | 63 | Last E, the score has it written an octave higher compared with the part. The way it appears in the part was kept. |
| Trumpet | 41 | There is a second trumpet part in this bar - Db-C - not doubled but pitches are covered elsewhere same as bassoon |
| Violin I | 26 | Tremolo in the score, went with score |
| Violin I | 29 and 99 | Third and fourth beat, all 16th notes in the part. The score had 8th notes and two 16th notes. The way it appears in the part was kept. |
| Violin I | 37-38 and 106-107 | Added solo marking to match the part |
| Violin II | 2-3 | Added slur |
| Violin II | 5-6 | No cresc dim in the score, went with score |
| Violin II | 33 | Added slur |
| Violin II | 35 | No cresc dim in the score, went with score |
| Violin II | 37-38 and 106-107 | Added solo marking to facilitate performance and match Violin I part |
| Violin II | 41 | G natural in the part, supposed to be Gb |
| Viola | 37-38 and 106-107 | Added solo marking to facilitate performance and match Violin I part |
| Viola | 37-38 | Added slur to match violins |

(Cont'd.)

| | | |
|-------|-------|---|
| Cello | 58 | Third note is B natural, not A as appears in the part |
| Cello | 38-39 | Added slur |
| Bass | 16 | Cresc. dim appear in the part, went with score |
| Bass | 30-31 | No cresc dim in the score, went with part |
| Bass | 32 | No Mf in the score, went with the part |
| Bass | 73 | Cresc. dim appear in the part, went with score |
| Bass | 75-78 | Cresc. dim appear in the part, went with score |
| Bass | 86 | Cresc. dim appear in the part, went with score |

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