

MARÍA TERESA PRIETO'S *SEIS MELODÍAS*: AN ANALYSIS OF ITS HISTORICAL  
BACKGROUND AND TEXT-MUSIC RELATIONSHIP

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Spanish composer María Teresa Prieto (1895-1982) belongs to a group of Spanish exiles who left their country for Mexico as a result of the Spanish Civil War. She arrived in Mexico in 1936 and developed her compositional career in there. Her first composition after her arrival in the new country was the song cycle *Seis Melodías*, a work that includes six songs with poetry by Ricardo de Alcázar, Juan Ramón Jiménez, Federico García Lorca, and María Teresa Prieto herself. This document analyzes each one of the songs, both musically and poetically, as well as the relationship between music and text.

*Seis Melodías'* structural organization as a cycle is very particular, since Prieto organized the cycle in pairs—namely I and II, III and IV, and V and VI—each group with strong poetic and thematic unity. The songs belonging to this cycle, present the duality of being independent and dependent at the same time, given that each song stands by itself, but together they create a meta-narrative that progresses from hope to desolation, not as a political statement, but as a homage to, as well as a lament, for the Spanish land and freedom. The cyclical nature of this work is accomplished by Prieto through motivic unity, a clear harmonic plan, and poetic relationships between the songs.

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## CHAPTER 1

### INTRODUCTION

Although composer María Teresa Prieto (1895 – 1982) has not been extensively studied, her music is of great intrinsic artistic value, and also significant for establishing the cultural connection and exchange between Europe and the Americas in the twentieth century. Cultural links between Spain and Latin American countries are obvious; the Spanish Civil War in the twentieth century sparked a massive exodus, with Spaniards fleeing to other countries, especially in Latin America, either for political reasons or because they were afraid of pervasive violence at home. Latin-American countries, especially Mexico and Argentina, took in many Spanish exiles, with these countries adopting different strategies to receive refugees. Many intellectuals left Spain for Mexico, as the result of an immigration policy promoted by Mexican president Lázaro Cárdenas, who saw in the Spanish exile an opportunity for a Latin-American cultural and intellectual renewal.<sup>1</sup> María Teresa Prieto was a part of this group. Prieto was not a political exile; she arrived in Mexico City already in 1936. The reason for her to move to Mexico was personal: her mother had recently passed away, and she was by herself in Madrid, studying music, by the time the Civil War started. Her brother, Carlos Prieto, was a businessman residing in Mexico, connected with the artistic and musical circles in the country, and he encouraged his sister to join him.

Later, Prieto became part of the colony of Spanish exiles who came to Mexico around 1940, a group that greatly contributed to the advancement of Mexican music.<sup>2</sup> Most of the exiles fled from Spain in 1939; after the Spanish Republic lost the war, and with the new fascist

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<sup>1</sup> Tania Perón Pérez, "María Teresa Prieto Y Carlos Chávez: Paradigma De La Fructífera Relación De México Y España a Medios Del Siglo XX," *Cuadernos De Música Iberoamericana* 23 (2012): 67,68.

<sup>2</sup> Ramón Barce, "María Teresa Prieto," *Ritmo*, 1986, 97.



government, it was dangerous for members of the losing side to remain in the country. Carlos Prieto was also important for assisting exiled musicians from Spain who arrived in Mexico during the Civil War years, such as Adolfo Salazar, Rodolfo Halffter, Gustavo Pittaluga, and Jesús and Rosita Bal y Gay.<sup>3</sup> This group found in the Prieto family support to establish themselves in the new country. Carlos was a patron of the arts, and the host of such notable musicians as Erich Kleiber, Darius Milhaud, Igor Stravinsky and Pablo Casals.<sup>4</sup> Therefore, María Teresa had all the necessary connections and means to thrive as a composer in her new home. The most fruitful professional relationship that Maria Teresa established was with Mexican composer and conductor Carlos Chávez, who included her works in regular orchestral concert programs in Mexico City while he was the conductor of the Mexico Symphonic Orchestra (OSM for its initials in Spanish).<sup>5</sup>

Carlos Prieto's house became an intellectual center, a place where thinkers, scientists, artists, and musicians of different nationalities gathered together.<sup>6</sup> This was the environment that María Teresa encountered upon her arrival in Mexico, and although she apparently had a quiet and shy personality, as well as a preference for solitude, she was able to establish creative

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<sup>3</sup> These are all composers who belonged to the Spanish generation of 27, a group of writers, artists and musicians that renovated the arts in Spain around 1927. Tania Perón Pérez, "Cervantes Exiliado: Los Tres Epitafios De Rodolfo Halffter Como Paradigma De La Composición De Los Músicos Españoles Exiliados En México." In *Comentarios a Cervantes: Actas Selectas Del VIII Congreso Internacional De La Asociación De Cervantistas, Oviedo, 11-15 De Junio De 2012*, ed. Emilio Martínez Mata and María Fernández Ferreiro 760–71, 2014. ISBN 9788461722891

<sup>4</sup> Emilio Casares Rodicio, *Diccionario De La Música Española E Hispanoamericana* (Sociedad General De Autores Y Editores, 2001), s.v. "Prieto Fernández De La Llana, María Teresa."

<sup>5</sup> Perón Pérez, "María Teresa Prieto Y Carlos Chávez: Paradigma De La Fructífera Relación De México Y España a Medios Del Siglo XX," pp. 73.

<sup>6</sup> Emilio Casares Rodicio, "La Compositora María Teresa Prieto: Del Postromanticismo Al Estructuralismo Dodecafónico," *Boletín Del Instituto De Estudios Asturianos* Año 32 (No. 93-95), no. 95 (Fall 1978): 723.

relationships within the highest intellectual and musical circles in Mexico City.<sup>7</sup>

During the first years after she arrived in Mexico, María Teresa studied with Manuel M. Ponce, one of the most recognized Mexican composers of the time as well as one of the founders of Mexican Nationalism in music. Prior to that, during her formative years in Spain, she had been a student of Saturnino del Fresno in her hometown, Oviedo, and of Benito García de la Parra in Madrid, both of whom Prieto herself considered to be her most influential teachers. In addition, before leaving Spain she had devoted a lot of time to the study of modal theory and the work of J. S. Bach, which would have an impact on her later work.<sup>8</sup>

Prieto's compositional career developed in Mexico. While studying with Manuel M. Ponce, she also received compositional advice from Rodolfo Halffter and Carlos Chávez, who encouraged her to start writing music for orchestra. She later traveled to the US in order to study at Mills College in Oakland, California, with Darius Milhaud, whom she had met in Mexico City, residing there for two semesters during the year of 1946 – 1947.<sup>9</sup>

Prieto's compositional style and techniques evolved throughout her life. She developed from composing in a post-romantic style to writing serial post-tonal pieces in her later years. *Seis Melodías* is one of her first important compositions, also the first to be completed after her arrival in Mexico. From her years in Spain, only a few small piano pieces survive in the archival collection her family keeps in Mexico City. In *Seis Melodías*, she uses extended harmony and, even though the songs are in no way atonal, she pushes tonality to its limits by using non-

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<sup>7</sup> Tania Perón Pérez, "Hilvanando Una Vida: Nuevas Aportaciones Documentales Para El Estudio Global De La Figura De María Teresa Prieto," in *Musicología Global, Musicología Local*, ed. Javier Marin Lopez (Sociedad Española De Musicología, D.L., 2013), 186.

<sup>8</sup> Casares Rodicio, "La Compositora María Teresa Prieto: Del Postromanticismo Al Estructuralismo Dodecafónico," pp. 721.

<sup>9</sup> Ibid, pp. 732.

traditional tonal hierarchies and relationships. Additionally, these songs are highly contrapuntal with an interesting piano part, which serves a much more important role than just accompanying the vocal line.

Spanish scholar Emilio Casares describes the song cycle *Seis Melodías* as being in the Lied form, with the piano part simply sustaining the vocal line, rather than responding closely to the meaning of the poetry - a too simplistic description of Prieto's sophisticated settings of the poetry.<sup>10</sup> Careful study of the music reveals *Seis Melodías* to be a highly complex work, in which the piano and vocal parts interact with each other while representing the poetry from deep to superficial levels. Also, since this cycle was the first work to be completed after the composer's arrival in Mexico, it expresses a Spanish ethos as well as nostalgia for her homeland.

*Seis Melodías* is a key piece to understand the composer's early compositional style. Her choice of poetry, as well as her musical settings, strongly correlate with her circumstances at the time, and her feelings toward the current Spanish political and social situation. This song cycle encompasses six poems by four different authors, all of them from Spain: Ricardo de Alcázar, Juan Ramón Jiménez, Federico García Lorca, and María Teresa Prieto herself. This study considers how the text relates to the music, the connections between the poems and, even though they are by different authors, how Prieto welds these poems together to form a cycle. The fact that the poetry Prieto chose to set was all by exiled Spanish poets, including herself, or in the case of Lorca, who was murdered during the Civil War, suggests longing for her native country, and a sense of grief and desolation produced by contemporaneous Spanish political and social conditions.

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<sup>10</sup> Ibid, pp. 725.

During her lifetime, Prieto's works were performed on a regular basis in Mexico as well as in Spain, but after her death, her music disappeared from concert programs.<sup>11</sup> Her complete symphonic works have been recorded by the Cordoba Orchestra and are readily available through online platforms such as YouTube and Naxos Music Library;<sup>12</sup> but there are no recordings of her vocal pieces, which makes it difficult for performers to become familiar with them. This project can help other performers and researchers to become acquainted with her work, and broaden our understanding of Latin American art song, as well as its connection with Spain in the twentieth century repertoire.

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<sup>11</sup> Perón Pérez, "Hilvanando Una Vida: Nuevas Aportaciones Documentales Para El Estudio Global De La Figura De María Teresa Prieto," pp. 186.

<sup>12</sup> María Teresa Prieto, *María Teresa Prieto: Obra Sinfónica Completa*; with Orquesta de Córdoba, conductor José Luis Temes; Verso; 2007.

## CHAPTER 2

### STATE OF RESEARCH

The two researchers that have studied the composer most extensively are Emilio Casares Rodicio and, more recently, Tania Perón Pérez, who wrote her dissertation on the composer.<sup>13</sup> Perón Pérez also published several articles about Prieto, in which she analyzes aspects of the composer's life and work.<sup>14</sup> Apart from the articles and dissertation by these two researchers, the information that can be found about María Teresa Prieto is rather scarce, with some brief mentions of her and her work in other sources.

Emilio Casares Rodicio is the author of the entry about Prieto in the *Diccionario de la Música Española e Hispanoamericana*,<sup>15</sup> along with a more in-depth article published in 1978 in the *Boletín del Instituto de Estudios Asturianos* journal.<sup>16</sup> In that article, Casares discusses Prieto's compositional evolution, moving from post-romanticism to an exploration of serialism later in her career, with a consistent use of Spanish folk music elements reflecting nationalistic influences. This article was the first in-depth study of the composer, and it also contains the first catalogue of her work.

Undoubtedly, the most thorough research concerning Prieto is Tania Perón Pérez'

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<sup>13</sup> Tania Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," (PhD diss., Universidad de Oviedo, Oviedo, 2013).

<sup>14</sup> Tania Perón Pérez, "María Teresa Prieto Y Carlos Chávez: Paradigma De La Fructífera Relación De México Y España a Medios Del Siglo XX," in *Cuadernos De Música Iberoamericana* 23 (2012), 67 - 86; "Hilvanando Una Vida: Nuevas Aportaciones Documentales Para El Estudio Global De La Figura De María Teresa Prieto," in *Musicología Global, Musicología Local*, ed. Javier Marin Lopez (Sociedad Española De Musicología, D.L., 2013), 181 – 191; "María Teresa Prieto: la compositora olvidada," in *Pauta: cuadernos de teoría y crítica musical* (January-March 2012), 27 – 46.

<sup>15</sup> Casares Rodicio, *Diccionario De La Música Española E Hispanoamericana*, s.v. "Prieto Fernández De La Llana, María Teresa."

<sup>16</sup> Casares Rodicio, "La Compositora María Teresa Prieto: Del Postromanticismo Al Estructuralismo Dodecafónico."

dissertation.<sup>17</sup> Pérez studied the composer's entire body of work and made a new, more complete catalogue based on the family archival collection owned by the Prieto family in Mexico City.

In 1997, Jennifer Kaye Lynn wrote her Master of Fine Arts' thesis on Prieto, and analyzed and compared two of her song collections: *Seis Melodías* and *Odas Celestes*.<sup>18</sup> In this document, Lynn provides an overview of Prieto's life and these two works, for which she used the 1942 Schirmer printed edition of *Seis Melodías*.

Prieto's song cycle *Seis Melodías*, composed between 1938 and 1941, is her first song collection, and, in the first catalogue made by Casares Rodicio in his 1978 article, appeared as her first work.<sup>19</sup> Spanish composer and scholar Ramón Barce, in a brief article published in the journal *Ritmo* in 1986, mentions that Prieto composed some piano studies during her early years in Spain.<sup>20</sup> Even though these pieces were not included in the catalogue of Prieto's works compiled by Casares, the more recent catalogue, elaborated by Pérez, includes three early piano pieces composed between 1917 and 1939, after which we find the *Seis Melodías*.<sup>21</sup>

Prieto is better known for her orchestral works than for her chamber music and songs, in part due to the regular inclusion of her orchestral pieces in the concerts of the Mexico Symphonic Orchestra conducted by Chávez. Additionally, even though her works are rarely performed nowadays, the fact that her orchestral pieces have been recorded gives them a certain currency. Her relatively obscurity is also due, in part, to the fact that her smaller works, including

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<sup>17</sup> Tania Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)."

<sup>18</sup> Jennifer Kaye Lynn, "María Teresa Prieto: A Biography and Discussion of *Seis Melodías*," MFA thesis, Mills College, Oakland, 1997.

<sup>19</sup> Casares Rodicio, "La Compositora María Teresa Prieto: Del Postromanticismo Al Estructuralismo Dodecafónico," pp. 748, 753.

<sup>20</sup> Barce, "María Teresa Prieto," pp. 97.

<sup>21</sup> This catalogue was found at the Maria Teresa Prieto family archive in Mexico City.

her song cycles, remain unrecorded, and the scores are difficult to find or inaccessible. Most of the few sources that mention the composer are in Spanish, with virtually no information of her in English, besides a brief biography that can be found in Karin Pendle's book *Women and Music: A History*.<sup>22</sup> In Spanish, there are some mentions of Prieto, but their references to the composer are brief and incomplete.

María Teresa came from a musical family. Her brother, Carlos, organized a conference in 1926 called *La Moderna Escuela Musical Española*, which translates as *The Modern Spanish Musical School*. Even though he did not mention his sister, the conference and its subsequent publication were dedicated to her.<sup>23</sup> María Teresa's nephew, also called Carlos Prieto, is one of the most renowned cello performers of Mexico, and he wrote a couple of books in which he mentions his aunt. In one of them, a memoir called *Las Aventuras de un Violonchelo: Historias y Memorias*, he includes some pictures of the composer and a short biography, as well as narrating his experience performing and recording her pieces for cello.<sup>24</sup> Another publication by Carlos Prieto in which he mentions his aunt is a book about the history of music in Mexico called *Apuntes sobre la historia de la música en México y algunas notas autobiográficas*.<sup>25</sup> Here, he also includes a short biography of María Teresa, mentioning her orchestral works and the recording made by the Orchestra of Cordoba, Spain, conducted by Temes.

Consuelo Carredano, in her book *Ediciones Mexicanas de Música: Historia y Catálogo*,

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<sup>22</sup> Karin Pendle, *Women and Music: A History*, Second Edition (Bloomington: Indiana University Press, 2001), 367–368.

<sup>23</sup> Carlos Prieto, *La Moderna Escuela Musical Española: Conferencia pronunciada por Carlos Prieto el día 27 de septiembre de 1926 en la Escuela Nacional Preparatoria*, (Mexico City: Grupo Ariel, 1927).

<sup>24</sup> Carlos Prieto, *Las Aventuras de un violonchelo: Historias y Memorias*, Fourth Edition (Mexico City: Fondo de Cultura Económica, 2013), 263 – 264.

<sup>25</sup> Carlos Prieto, *Apuntes sobre la historia de la música en México y algunas notas autobiográficas*, Second Edition (Mexico City: Seminario de Cultura Mexicana, 2015), 85 – 86.

documents the history of the first Mexican music publishing house, which was created in 1947 by a group of eight composers, some of whom were Spanish exiles working in Mexico. In this book, the author cites all the publications produced by *Ediciones Mexicanas de Música*, in which there are some pieces by Prieto. Additionally, the programs for the concert cycle *Conciertos de los lunes*, where some of Prieto's songs were performed, are available in this source.<sup>26</sup>

Other sources that refer to the composer are Dan Malström's *Introduction to Twentieth Century Mexican Music*,<sup>27</sup> and Simón Tapia Colman's *Música y Músicos en México*.<sup>28</sup> Dan Maström places Prieto among the Spanish exiles who arrived in Mexico during and right after the Spanish Civil War, only mentioning her name among other composers, while Tapia Colman presents a short biography of the composer, mentioning her orchestral production as well as some chamber pieces.

The primary sources concerning the composer are mostly held by the Prieto family in a private archival collection that is very well preserved and complete. In it are María Teresa's score manuscripts, concert programs, press clippings, and a newspaper library.<sup>29</sup> The only manuscript missing from *Seis Melodías* in the Prieto private collection is the song *Pastoral* which is held by the UNAM's Music Department Library in Mexico City.

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<sup>26</sup> Consuelo Carredano, *Ediciones Mexicanas de Música; Historia y Catálogo*, (Mexico City: Cenidim, 1994).

<sup>27</sup> Dan Malström, *Introducción a la música mexicana del siglo XX*, Translated by Juan José Utrilla, (Mexico City: Fondo de Cultura Económica, 1977), 138 – 139.

<sup>28</sup> Simón Tapia Colman, *Música y músicos en México*, First edition (Mexico City: Panorama Editorial, 1992), 92 – 93.

<sup>29</sup> Maria Teresa Prieto private collection.



## CHAPTER 3

### METHODOLOGY

This project combines historical and theoretical approaches. I analyzed Prieto's song cycle *Seis Melodías* using the 1942 Schirmer edition, the only printed edition of the cycle, and found some mistakes in the published score. Thanks to a travel grant from UNT, I was able to examine María Teresa Prieto's original manuscripts, which are held in a private family collection in Mexico City. These primary sources facilitate an in-depth understanding of Prieto's life and music. Additionally, I was able to find valuable sources in the UNAM's Music Department Library, the Mexico National Library, the Carlos Chávez Institute, the Library of the Arts, and the music publishing house *Ediciones Mexicanas de Música*.

The Spanish secondary sources enabled contextualization of Prieto's song cycle *Seis Melodías* in the historical and geographical conditions in which it was composed. For this purpose, I consider the role that Spanish immigrants played in Mexico during and immediately after the Spanish Civil War, and in what ways they contributed to the arts and culture of their new country. The songs of this cycle are set both in Spanish and English, but the original poetry is in Spanish. I include a literal word-by-word translation to allow English speakers to attain a deeper understanding of the musical setting of the Spanish text. Moreover, I analyze the songs and relate the settings to the poetry, as well as examining whether the songs combine together to form a unified song cycle, or if they are simply a collection of individual songs. I use a Schenkerian methodology to study the text-music relationship in the songs to establish thematic

and musical connections within Prieto's cycle.<sup>30</sup> Information about the poets is also included to shed some light into the deeper meaning of the texts.

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<sup>30</sup> Schenkerian studies of songs include the following. Carl Schachter, "Motive and Text in Four Schubert Songs." In *Unfoldings: Essays in Schenkerian Theory and Analysis*, edited by Joseph Nathan Straus, pp. 209–20. New York: Oxford University Press, 1999, and "The Adventures of an F#. Tonal Narration and Exhortation in Donna Anna's First-Act Recitative and Aria," pp. 221–35. Heather Platt, "Dramatic Turning Points in Brahms Lieder." *Indiana Theory Review* 15, no. 1 (1994): 69–104; "Unrequited Love and Unrealized Dominants." *Intégral* 7 (1993): 119–48. Lauri Suurpää, *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle*. Bloomington: Indiana University Press, 2014; "Schumann, Heine, and Romantic Irony: Music and Poems in the First Five Songs of 'Dichterliebe.'" *Intégral* 10 (1996): 93–123. Oswald Jonas. "Appendix A. The Relation of Word and Tone." Essay. In *Introduction to the Theory of Heinrich Schenker the Nature of the Musical Work of Art* (New York: Longman, 1982): 149–61. Timothy L. Jackson, "Schoenberg's Op. 14 Songs: Textual Sources and Analytical Perception." *Theory and Practice* XIV (1989/90 double issue): 35–58; "Schubert's Revisions of *Der Jüngling und der Tod* D 545a-b and *Meeres Stille* D 216a-b," *The Musical Quarterly* LXXV/3 (1991): 335-60; "Ruhe, meine Seele! and the *Letzte Orchesterlieder*," in *Richard Strauss and His World*, ed. Bryan Gilliam, Princeton University Press (1992): 90-138; "Brahms's 9 Lieder Und Gesaenge, Opus 63." Essay. In *The Complete Brahms. A Guide to the Musical Works of Johannes Brahms*, ed. Leon Botstein, New York and London: W. W. Norton & Company, (1999): 251–54; "Schliesse mir die Augen beide: an Analysis of Six Settings by Berg, Oppel, Tintner, Zilcher, and Kletzki," *A Composition as a Problem*. Vol. IV. *Scripta Musicalia*: Tallinn (2004): 51-88; and "Hinauf strebt's : Song Study with Carl Schachter" in *Structure and Meaning in Tonal Music: Festschrift in honor of Carl Schachter*, eds. Poundie Burstein and David Gagné, (Hillsdale, NY; Pendragon Press, 2006): 191-202.

## CHAPTER 4

### PRIETO'S FORMATIVE YEARS IN SPAIN AND HER ARRIVAL IN MEXICO

In order to understand the relevance and meaning of this cycle, it is necessary to contextualize it in its historical circumstances. The significance of *Seis Melodías* extends beyond its intrinsic value in light of its musical complexity and richness; since it was the first song cycle the composer wrote after her arrival in Mexico, this composition bridges her recent life in Spain and her new world in Mexico.

#### 4.1 María Teresa Prieto's Background – The Spanish Years

María Teresa Prieto was born in Oviedo, Spain, at the end of the nineteenth century. There are some discrepancies concerning her precise birthdate as given in different sources. Emilio Casares and conductor José Luis Temes place her birthday in 1896, which is also the date her nephew Carlos Prieto provides in his book *Las aventuras de un violonchelo*. However, Consuelo Carredano, in her publication *Ediciones Musicales de Música: Historia y Catálogo*, places Prieto's birthday a year earlier in 1895. Tania Perón Pérez consulted the archive of the San Juan el Real de Oviedo church, as well as the composer's civil registration, and found that her actual date of birth was April 22, 1895.<sup>31</sup>

She came from a family with a long musical tradition. María Teresa was one of four children, who all studied music. Her older sister, María, directed her musical studies toward singing; María Teresa, along with Margarita, her other sister, and her mother, played the piano; and her brother, Carlos, who would later welcome her to Mexico, played the violin. Carlos Prieto founded the first Prieto Quartet, and for some time he was the concertmaster of the Campoamor

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<sup>31</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 54-55.

Theatre Orchestra, in Oviedo.<sup>32</sup> This family musical tradition continues to this day, with the renowned Mexican cellist Carlos Prieto, María Teresa's nephew, and his son, the conductor Carlos Miguel Prieto.

In Spain, María Teresa studied with pianist and composer Saturnino del Fresno, who was a representative personality in the movement supporting Asturian Musical Nationalism, with whom she also studied the music of J.S. Bach.<sup>33</sup> She worked with del Fresno for five years, from 1906 to 1911, obtaining excellent skills in piano performance.<sup>34</sup> Saturnino del Fresno was, for fifty years, the most prestigious piano teacher in Asturias, whether in an institutional or private setting. These formative years in Asturias were instrumental in the development of María Teresa's musical style, given that in her later works she always made a careful use of counterpoint and voice leading, acquired from her study of Baroque music with del Fresno.<sup>35</sup>

In 1931, María Teresa Prieto moved to Madrid, where she studied with Benito García de la Parra, who also exerted a great influence on the composer, especially due to the study of modal music, which would also impact her compositions.<sup>36</sup>

On April 1<sup>st</sup>, 1934, her sister Margarita died, and her mother passed away eleven months later, in March 1935. María Teresa was left alone during that difficult time, since her brother Carlos was already in Mexico, and her sister María was a nun in a convent in Vizcaya. However, she was helped by her uncle Adolfo Prieto Álvarez de las Vallinas, who supported her during her

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<sup>32</sup> Ibid, pp. 55.

<sup>33</sup> Casares Rodicio, "Prieto Fernández De La Llana, María Teresa," *Diccionario De La Música Española e Hispanoamericana*.

<sup>34</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 58.

<sup>35</sup> Emilio Casares Rodicio, "Fresno Arroyo, Saturnino del," *Diccionario De La Música Española e Hispanoamericana*, Sociedad General de Autores y Editores, 2001.

<sup>36</sup> Emilio Casares Rodicio, "Prieto Fernández De La Llana, María Teresa," *Diccionario De La Música Española e Hispanoamericana*.

mother's illness. Despite her mother's death, María Teresa remained in Madrid by herself to continue with her studies at the Conservatory until 1936, when the Spanish Civil War started.<sup>37</sup>

#### 4.2 Spanish Civil War and Exile

When the Spanish Civil War started, Carlos Prieto, María Teresa's brother, invited her to go live with his family in Mexico City, where he enjoyed a good social and economic position. María Teresa followed her brother's advice, and in October of 1936, she left Spain from the Santander port, to arrive in Veracruz on October 30<sup>th</sup> of the same year.<sup>38</sup>

The uncle, Adolfo Prieto, constituted the main economic pillar of the Prieto family. Besides supporting María Teresa studies in Madrid after her mother's passing, Carlos inherited the direction of his businesses in Mexico, which allowed the family to live a comfortable life.<sup>39</sup> The fortune that the Prieto family acquired was mainly due to the Mexican company *Fundidora Monterrey*, which was founded in 1900. Adolfo Prieto started as manager of the company in 1907, and served until 1917, when he was appointed President of the Board of Directors, position he held until the year of his death in 1945. After his uncle's passing, Carlos Prieto assumed his position in the company, and initiated a project to develop and modernize the business. Nevertheless, during the 1970s *Fundidora Monterrey* was unable to survive as a private company due to national problems that intensified with union strikes, the devaluation of Mexican peso, and an enormous debt with national and international banks. In 1977, Carlos Prieto handed over the company to the Federal Government.<sup>40</sup>

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<sup>37</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 66-68.

<sup>38</sup> Ibid, pp. 75.

<sup>39</sup> Ibid, pp. 68

<sup>40</sup> Ibid, pp. 71-73.

María Teresa's exile from Spain was not motivated by politics, as it was the case for most of the intellectuals who arrived in Mexico during that time. While there is no unequivocal proof of her political loyalties since she never made any public statements about the current Spanish situation, judging from her family's social circle and the extensive help they provided for Spanish exiles affiliated with the Republican party, it is likely that she subscribed to the Spanish Republican ideals of the time. Her Lorca settings also strongly support this contention.

#### 4.3 Spanish Exiles in Mexico and Their Contributions to Music

Mexico and Spain have fostered a close cultural relationship that dates to Mexico's independence. Intellectual and artistic production have been the most important aspects of this cultural exchange. In 1939, with the end of the Spanish Civil War, the Republican exodus took place, with many of Spanish luminaries leaving their homeland for fear of prosecution by the new regime. Mexican state policy made it easier for Spanish refugees to seek asylum in this country. Moreover, Mexico already had a colony of Spaniards before this event, which facilitated the integration of Spanish immigrants enabling them to thrive in their new country.

During the 1930s, Mexico was recovering from the effects of a long and devastating revolution, while entering a period of political stability, transformation, and consolidation of the state. Since there had been good relations between the Mexican government and Spanish Second Republic, Mexican president Lázaro Cárdenas was sympathetic towards the defeated side in the Spanish Civil War. His government policy was to stimulate the cultural growth of Mexico by harnessing the high intellectual level of the Spanish refugees.<sup>41</sup> As a result, Spanish exiles contributed to the advancement of the arts in Mexico in all fields, but music was perhaps the one

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<sup>41</sup>Clara E. Lida, "Un exilio en vilo" In *El exilio republicano español en México y Argentina: historia cultural, instituciones literarias, medios*, ed. by Andrea Pagni, (Madrid: Iberoamericana, 2011), pp. 22.

in which a deeper exchange occurred between Mexicans and the newcomers. With the first Spanish intellectuals to arrive in Mexico, *La Casa de España*, which was later called *El Colegio de México* - a research and studies center - was founded in 1938. Among the newcomers were the music critic Adolfo Salazar, and Jesús Bal y Gay and his wife Rosa García Ascot, both composers who would contribute greatly to the artistic development of their new country.<sup>42</sup> In Spain, the Second Republic heralded a spirit of renovation in the arts that was cut short by the war; but this generation of musicians who found refuge in Mexico, set up a number of cultural organizations that would propel the advancement of the arts.

The group *Nuestra Música*, founded in 1945, was established by seven composers, of both nationalities, Mexican and Spaniard, in a joint effort to establish a music publishing house in Mexico. The members of this group included Mexicans Carlos Chavez, Luis Sandi, Blas Galindo, and José Pablo Moncayo, along with Spanish exiles Adolfo Salazar, Rodolfo Halffter, and Jesús Bal y Gay. The intention was for them to publish their own music, as well as printing scores by other composers living in Mexico, including María Teresa Prieto. *Nuestra Música* had as its general mission the dissemination of Mexican music. For this purpose, in 1947 it created *Ediciones Mexicanas de Música*, a music publishing house that still survives to this day.<sup>43</sup> This institution was instrumental for the advancement of Mexican music, making it available to performers and arts organizations.

Beginning in 1946, *Nuestra Música* started publishing a music journal with the same name, in which appeared articles of considerable importance in the educational, historical and musicological fields.<sup>44</sup> This publication achieved international recognition, and influential

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<sup>42</sup> Consuelo Carredano, *Ediciones Mexicanas de Música*, pp. 21.

<sup>43</sup> *Ibid*, pp. 28-30.

<sup>44</sup> *Ibid*, pp. 42.

musical personalities such as Schoenberg, Milhaud, and Copland published articles in it.<sup>45</sup> At the beginning of 1952, however, economic difficulties arose such that the run of the journal ended with the first issue of 1953.<sup>46</sup>

For this group of composers, performing their music was as important as publishing their scores. Therefore, they organized a concert series called *Conciertos de los Lunes*, in which Mexican music was played alongside chamber pieces of contemporary repertoire. They established a manifesto at outset, in which, among various points, they established the following (my translation):

We intend to establish a *practical, regular and permanent* musical activity. We are interested in disseminating our own music and that of the masters – Mexican or not, contemporary or not – that may be identified with what we like and consider best in music.

We agreed to organize a Concert Series that will be called *Conciertos de los lunes*, that at the beginning will preferably occur on the last Monday of every month, and later, if possible, with more frequency.<sup>47</sup>

These concerts took place in Schiffer Hall, which no longer exists, located in Mexico City's downtown. The first series was held in March 1946, and it continued with six more concerts between April and September. Unfortunately, due to economic difficulties, the last of these concerts took place on October 27, 1947, without completing the second series.<sup>48</sup> Despite the brevity of this endeavor, it is worth mentioning given that the organizers were able to present unconventional pieces, both from Mexico and abroad, to the audience, besides including a good

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<sup>45</sup> Ibid, pp. 45.

<sup>46</sup> Ibid, pp. 47.

<sup>47</sup> Ibid, pp. 65. Original text: "Pretendemos establecer una práctica musical *práctica, regular y permanente*. Nos interesa difundir la música de nosotros mismos y la de los maestros – mexicanos o no, contemporáneos o no – que más se identifique con lo que en música gustamos y consideramos mejor.

Convenimos en organizar una serie de conciertos que se llamará *Conciertos de los lunes*, que en su inicio se darán de preferencia el último lunes de cada mes, y posteriormente con más frecuencia si es posible."

<sup>48</sup> Ibid, pp. 65, 66.



number of performers and composers from the local scene.<sup>49</sup> Some of María Teresa Prieto's songs were performed during this series, as is documented by the concert program of July 29, 1946, found in Consuelo Carredano's book *Ediciones Mexicanas de Música: historia y catálogo*, as well as in María Teresa's archival collection.<sup>50</sup>

#### 4.4 Maria Teresa Prieto's Connections with the Musical World in Mexico City

It has been difficult to document Maria Teresa Prieto's social group and friendships, since she seems to have been a shy and reserved person. It is clear, though, that her brother, Carlos Prieto, was an important advocate for the arts in the city. The Prieto family helped many Spanish musician exiles, such as Rodolfo Halffter and Adolfo Salazar, two of the most important personalities to arrive in Mexico in conjunction with the Spanish Republican exiles. Spanish exiles felt very welcome in the Prieto house, where concerts took place on Sundays, in which compositions by María Teresa were sometimes included.<sup>51</sup> To achieve regularly performance and publication of her music, Maria Teresa benefited greatly from her position as a member of the Prieto family. As a female composer at that time in Mexico, being well connected was probably the only way to gain recognition, although given the sophistication of her music, she clearly deserved the exposure. Through her family, she became connected with the composer Manuel M. Ponce, later considered one of the founders of Mexican Nationalism in music. He was her first composition teacher from the moment of her arrival in the new country, and Prieto was under his tutelage when she composed *Seis Melodias*. Given that Ponce was primarily a song composer, it is unsurprising that Prieto found in him an ideal tutor for her first song collection.

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<sup>49</sup> Ibid, pp. 67.

<sup>50</sup> Ibid, pp. 392; María Teresa Prieto archival collection, concert programs, Mexico City.

<sup>51</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 29.

But probably the most important connection María Teresa made in Mexico was with Carlos Chávez, the founder and first conductor of the Mexican Symphony Orchestra (OSM), as well as an advocate for the Mexican Nationalist movement in music. Between 1940 and 1960, María Teresa's orchestral works were constantly present in OSM programming in the *Palacio de Bellas Artes* in Mexico City, mostly thanks to the influence of Chavez, who also prompted her to compose orchestral music.<sup>52</sup> In Chavez's *Epistolario*, edited by researcher Gloria Carmona, we find only a brief mention of María Teresa, as he had more interaction with Carlos Prieto, who apparently was deeply involved in the planning of the concert seasons of the OSM. In a letter to Chavez from Armando Echevarría dated October 8, 1951, he relates some highlights of a discussion with Carlos Prieto. Here, Echevarría mentions that María Teresa was in Italy and that she would not return to Mexico until the middle of 1952. Carlos Prieto, who also was in Europe with the whole family, expresses his sadness at being unable to be present in Mexico to help organize the orchestra season.<sup>53</sup>

María Teresa Prieto's connection with Adolfo Salazar, the most important musicologist among the Spanish exiles, is not very well documented either, but she seems to have attended one of his courses in Mexico City, as Salazar himself expresses in a letter to the Halffter family in 1939.<sup>54</sup> This letter suggests that Salazar was probably one of Prieto's first connections with other Spanish exiles upon her arrival in Mexico. Furthermore, this connection seems to have evolved into a friendship, given that in December 19, 1951, María Teresa Prieto sent Salazar a

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<sup>52</sup> Perón Pérez, "María Teresa Prieto Y Carlos Chávez: Paradigma De La Fructífera Relación De México Y España a Medios Del Siglo XX," pp. 73-75.

<sup>53</sup> Gloria Carmona, *Epistolario Selecto de Carlos Chávez*, (Ciudad de México: Fondo de Cultura Económica, 1989), pp. 608.

<sup>54</sup> Consuelo Carredano, *Adolfo Salazar: Epistolario 1912 - 1958*, (Madrid: Amigos de la Residencia de Estudiantes, Fundación Scherzo, Instituto Nacional de las Artes Escénicas y de la Música, 2008), pp. 431.

Christmas card from Rome.<sup>55</sup> This brief note is significant, because it provides some information about the composer, as well as her relationship with other intellectuals. In this letter, María Teresa employs a more casual and informal language, denoting friendship with Salazar. She also calls him “dear friend,” which means that their relationship had become closer throughout the years. Also, she promises to send him a more extensive letter when she is in Venice. There are no records of the promised letter, either because it was never sent, or it was lost. Another interesting fact concerning this brief note is that the post card reproduced Richard Wagner’s signature from 1880. Prieto jokes about it, telling Salazar that she is sending him Wagner’s autograph along with her own. This detail, seemingly irrelevant, might be of vital importance to determining Prieto’s musical affiliations. Looking at *Seis Melodías*, there seems to be a Wagnerian influence in the way the composer treats dissonance and extends tonality to its limits, so this letter proves that, in some way, she was an admirer of Wagner’s music.

From these brief letters we can also learn that the composer used to visit Europe, and, at least in this period, she spent a long time in Italy. There is no documentation that allows us to know more about these trips, but we can assume that the composer absorbed the musical environment in Europe, as she did in Mexico.

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<sup>55</sup> Ibid, pp. 803.

## CHAPTER 5

### *SEIS MELODÍAS*

#### 5.1 Introduction to the Cycle

Prieto's text selection for this song cycle is very significant because the composer decided to use poetry by contemporary Spanish authors, in homage to the literary and cultural richness of her European homeland. Ricardo de Alcázar, also known as Florisel, was a Spanish journalist and writer living in Mexico by the time Prieto arrived from Spain.<sup>56</sup> He was an important figure in Spanish literary and intellectual circles in Mexico City, and the Prieto family likely knew him personally. Juan Ramón Jiménez, who would later receive a Nobel prize in literature, was exiled to Puerto Rico, after being in Paris and New York. Federico García Lorca was the poet included in this song cycle who had the most tragic fate. He was assassinated after being detained by the Spanish Nationalist militia in 1936, allegedly for his socialist political views as well as his homosexuality. Under Franco's regime in Spain, Lorca's work was censored until 1953: At the time *Seis Melodías* was composed and published (1942), the censorship of his poetry was still in force.<sup>57</sup>

#### 5.2 Performance History and Reception of *Seis Melodías*

Casares Rodicio's seminal article about María Teresa Prieto, *La compositora María Teresa Prieto: del post-romanticismo al estructuralismo dodecafónico*, places the premiere of *Seis Melodías* in 1940 at the *Sala Manuel M. Ponce* in Mexico City. However, there is no further

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<sup>56</sup> Alicia Gil Lázaro. "Writers, Journalists and Immigrant Spaniards in the Revolutionary and Post-Revolutionary Mexico." In *Intellectualism and Migration. International Networks of European Culture in America (19th-21st Centuries)*, ed. Concepción Navarro Azcue and Gustavo H Prado, 149–74. United States: Global South Press, 2016, 161.

<sup>57</sup> Roberto Torres Blanco. "La Censura Bibliográfica y Discográfica En El Franquismo: Una Comparación Legislativa." In *Historia y Comunicación Social* 14 (2009), 160.

evidence for that concert. Since their date of composition, and throughout María Teresa Prieto's lifetime, songs from *Seis Melodías* were performed on several occasions, but never as a cycle, judging from the concert programs and reviews surviving in the family archive. On December 11, 1945, soprano Sonia Verbitzky and pianist Armando Montiel performed five of the six songs of Prieto's cycle in a *Lieder* concert in the Aula Magna del Patronato Cultural de Monterrey. These five pieces, in the order they were performed, are *Alto pinar*, *Cautiva*, *Pastoral*, *En las palmas de la noche*, and *Donaire*.<sup>58</sup> The order is not the same as when the cycle was published by Schirmer, and *Canción de cuna* was omitted from this event.

In 1946, songs from *Seis Melodías* were programmed on two occasions as part of the *Conciertos de los lunes*, organized by the group *Nuestra Musica*. The first one, organized by Jesús Bal y Gay, occurred on March 11, and three of Prieto's songs were included, namely, *Pastoral*, *Alto Pinar* and *Donaire*. They were performed by tenor Carlos Puig and pianist Miguel García Mora. This concert was reviewed by Adolfo Salazar in the column *Artes y Letras* of the magazine *Novedades*. In here, he praises the tasteful combination and balance Bal y Gay was able to achieve with the music selections for this concert, and he makes some comments concerning Prieto's songs, evidencing his preference for *Donaire* (my translation):

Among the three songs, if I had to choose, I would prefer the third one, "Donaire," which poem, by Ricardo de Alcázar, has the music inside, in the subtle little web of its repeated words.<sup>59</sup>

The second programming of Prieto's songs in the *Conciertos de los lunes* concert series occurred on July 29, 1946. This time, the repertoire selection was by José Pablo Moncayo. The

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<sup>58</sup> Concert program found in María Teresa Prieto private collection.

<sup>59</sup> Press clipping found in María Teresa Prieto archive. The original text says: "De las tres, puesto a elegir, preferiría la tercera, "Donaire," cuyo poema de Ricardo de Alcázar tiene la música dentro en la sutil reddecilla de sus vocablos repetidos."

program included the songs *Alto Pinar* and *Pastoral* from *Seis Melodías*. This event took place at the *Sala Schifer* in Mexico City, and the performers were the singer Lupe M. de Ortega, and pianist Salvador Ochoa.<sup>60</sup> The next time that songs from the cycle were performed was on December 3, 1947 at the *Sala Beethoven, Hotel Reforma*, in Mexico City. This time, the two first songs of *Seis Melodías*, *En las palmas de la noche* and *Donaire* were performed by singer Ernestina Perea and pianist Juan D. Tercero. In the program, the songs appeared under the title *Dos Melodías para canto y piano*. This event was organized by the Civil Association of Chamber Music of Mexico.<sup>61</sup> On January 9, 1953, two of Prieto's songs, of which one belonged to *Seis Melodías*, were performed in London by tenor Carlos Puig and pianist Josephine Lee. These two songs were *Mirando las altas cumbres* (from her later cycle, *Odas Celestes*) and *Alto Pinar*.<sup>62</sup> The next year, on May 6, 1954, Puig, accompanied by pianist Salvador Ochoa, would perform Prieto's songs again, and this time, four out of the six pieces of *Seis Melodías* were included in the program. They were *Pastoral*, *Canción de cuna*, *Alto Pinar* and *Donaire*. It is worth noting that this was the first public performance of *Canción de cuna*. This recital presented at the *Sala Manuel M. Ponce* and was organized by the Manuel M. Ponce Musical Association.<sup>63</sup>

On August 13, 1957, there was a lecture-recital at the *Palacio de Bellas Artes* in Mexico City, in which *Canción de cuna* and *Donaire* from the Prieto's song collection were performed. Unfortunately, there is no information about the performers of this event. In the family archive,

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<sup>60</sup> Concert program found in María Teresa Prieto Archive.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

there is a copy of the speech that Antonio Fernández Cid gave before the concert started. Like Adolfo Salazar, Fernández Cid expresses his predilection for *Donaire*:

[...] “Donaire,” on verses by Alcázar, which I do not hide my predilection for. [...] The work is written with considerable facility. Its atmosphere is also “cantabile” in the piano. I even believe that it is in the keyboard refrain, that completes the vocal melody with a pleasurable popular flavor, where a bigger, more successful sensitive inspiration can be detected.<sup>64</sup>

On October 12, 1958, singer Ernestina Perea, along with pianist Juan D. Tercero, once again performed just the first two songs of the cycle: *En las palmas de la noche* and *Donaire*. This time, the concert took place at the *Sala Chopin* and was organized by the Civil Association of Chamber Music of Mexico.<sup>65</sup>

Many years would pass before there was another performance of songs from Prieto’s cycle. On April 12, 1973, at the *Sala Manuel M. Ponce*, soprano Cristina Ortega and pianist Lauro Flores performed three of the composer’s songs on texts by García Lorca. These pieces were *Cautiva*, *Alto Pinar*, and *Córdoba Lejana y Sola*. On October 24 of the same year, and in the same venue, this duet would perform the songs *Pastoral*, *Camino*, and *Donaire*.<sup>66</sup>

There is one additional documentation of a performance of songs from *Seis Melodías* that survives in the family archive. This event was a recital-homage to the composer at the Spanish Mexican Cultural Institute, in which many songs from different compositional periods of Prieto’s life were performed. This time, soprano Luisa Rangel and pianist Eduardo Marín interpreted, from *Seis Melodías*, the songs *Alto Pinar*, *Cautiva*, *Canción de cuna*, and *Pastoral*.

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<sup>64</sup> Ibid. Taken from a speech given by Antonio Fernández Cid on August 13, 1957. Original text: “[...] “Donaire,” con versos de Alcázar, sobre la que no oculto mi predilección. [...] La obra se ve escrita con gran soltura. Su clima es también “cantabile” en el piano. Creo, incluso, que es en el estribillo del teclado, que completa la melodía vocal con un grato sabor popular, en donde se gusta un mayor, más acusado acierto de inspiración sensible.”

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

Unfortunately, the date on the concert program does not include the year, so we only know that it happened on “April 27.”<sup>67</sup>

The first documented performance of *Seis Melodías* as a complete cycle had to wait until 2009, when soprano Ana Nevot and pianist Julio César Picos performed the whole work in Spain, at a concert organized by Oviedo’s Philharmonic Society.<sup>68</sup>

### 5.3 Spanish *Generación del 27* (Generation of the 27)

After World War I, European poetry, as well as art in general, found itself in crisis. This situation reflected the generalized rejection of the sentimental spirit that had characterized much nineteenth-century art.<sup>69</sup> The poetry of *Generación del 27* has been widely studied in literature, especially the writers Pedro Salinas, Rafael Alberti, Luis Cernuda, and Federico García Lorca, among others. These authors were also influenced by the previous generation of Spanish poets, for which Juan Ramón Jiménez was perhaps the most representative figure. The poetry of *Generación del 27* is characterized as being intellectual and cerebral, with an emphasis on metaphor, and the exclusion of human emotion. For these poets, metaphor represented more than an intellectual operation, becoming a magical process with creative power.<sup>70</sup> In music, this movement has not been as widely studied it has in literature; but in 1986, during the exhibition “*La música en la Generación del 27. Homenaje a Lorca*,” the musical production of this generation was analyzed and considered. Researcher Emilio Casares Rodicio, who was one of the main lecturers at this exhibition, has done important work on the group of Spanish composers

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<sup>67</sup> Ibid.

<sup>68</sup> Perón Pérez, “La compositora María Teresa Prieto (1895 – 1982),” pp. 247.

<sup>69</sup> Jesús Villegas Guzmán, “Lorca y la vanguardia: lectura de cuatro conferencias,” in *Tres Ensayos Sobre Federico García Lorca* (Mexico: Universidad Autónoma Metropolitana Itztapalapa, 1990), 29.

<sup>70</sup> Ibid, pp. 29.



active during this period, and affected by the Spanish Civil War.<sup>71</sup>

The generation of 27, or of the Republic, comprises writers and musicians from the 1920s to the end of the Spanish Civil War in 1939. Instead of belonging to the same aesthetic school, this generation, stylistically, forms a heterogeneous group. Among the composers, we find personalities such as Adolfo Salazar, Rodolfo Halffter, Ernesto Halffter, Rosa García Ascot, Jesús Bal y Gay, Eduardo Toldrá, Federico Mompou, and María Teresa Prieto.<sup>72</sup> Following the generational parameter, the musicians who belong to the Generation of 27 were born between 1894 and 1903. But beyond this common chronology linking these composers together, they also shared an aspiration for freedom.<sup>73</sup> This generation of musicians served a bigger cause – that of freedom – and, as a result, they had to endure lives in exile.<sup>74</sup>

The spirit of Spanish Modernism in music starts from the beginning of the twentieth century with figures like Albeniz and Granados, and the period spanning 1900 to 1939, determined by the particular political circumstances, marked a clear turn in Spanish music. During this period, a “regeneration” of the Spanish musical production took place. A new musical infrastructure was created in the country due to the emergence of the bourgeois class demanding more musical offerings. The result was more publications, music criticism, chamber and philharmonic societies, increased choral activity, as well as the assimilation of new nationalistic styles.<sup>75</sup> The best known groups of this generation were those of Madrid and

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<sup>71</sup> Emilio Casares Rodicio, “La música en la Generación del 27,” in *La música en la Generación del 27: Homenaje a Lorca (1915-1939)*, (Granada: Ministerio de Cultura, Instituto Nacional de las Artes Escénicas y de la Música, 1986); “La Generación del 27 revisitada,” in *Música española entre dos guerras, 1914 – 1945*, (Granada: Archivo Manuel de Falla, 2002), 19-37.

<sup>72</sup> Emilio Casares Rodicio, “La Generación del 27 revisitada,” pp. 21.

<sup>73</sup> *Ibid*, pp. 27-28.

<sup>74</sup> *Ibid*, pp. 23.

<sup>75</sup> *Ibid*, pp. 24.

Barcelona, but composers from other Spanish regions can also be included in this generation. Among them, we find María Teresa Prieto from the region of Asturias.

With the beginning of the Civil War, the role of music in Spanish society intensified since the Republican government of the time appreciated its value. However, there were substantial changes, given that music began to have a more urgent political and social purpose.<sup>76</sup> The end of the war marked, in a way, the end of this generation, since most of its members were driven into exile. In Latin America, the arrival of these exiled Spanish musicians brought about a musical revival and the development of musicology. Countries like Mexico, Argentina, Puerto Rico, Venezuela, Chile, and Uruguay, all experienced an artistic boom that would have been difficult to achieve without the input of these musicians exiled from Spain.<sup>77</sup> Many of the composers of this generation ended up in Mexico after the end of the Civil War in 1939 and, even though they played a major part in the renovation of the Mexican music scene, today they are rarely performed and have become almost forgotten. Given that the Generation of 27 a non-homogenous group, it is challenging and perhaps inaccurate to identify a common style of the members. What can be said is that they all witnessed and participated in the confrontation of an aesthetic and scientific revolution against an entrenched Catholic tradition and religion—an opposition that eventually escalated into the military conflict that became the Spanish Civil War.

#### 5.4 Analysis of the Songs from *Seis Melodías*

##### 5.4.1 *En las palmas de la noche*

According to the manuscripts of the first two songs of the cycle, located in Spain, and described by researcher Tania Perón Pérez in her dissertation, these pieces date from 1938 and

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<sup>76</sup> Ibid, pp. 36.

<sup>77</sup> Ibid, pp. 37.

constitute a set by themselves. They were the first pieces from the cycle to be composed, and she designated them *Dos Canciones*.<sup>78</sup> A photocopy of this first manuscript is preserved in the collection in Mexico City. The first draft of the two songs is dedicated to Saturnino del Fresno, Prieto's former teacher in Spain. Later on, as they appear in the Schirmer publication, she dedicates *En las palmas de la noche* to her brother Carlos, and *Donaire* to Manuel M. Ponce.

*En las palmas de la noche* and *Donaire*, the first two songs of *Seis Melodias* are based on poems by Ricardo de Alcázar, an Asturian writer and journalist who emigrated to Mexico in 1898 at age fourteen. Born Wenceslao Rodríguez, he later adopted the pseudonyms Ricardo de Alcázar and Florisel. After arriving in Mexico, he first worked in Veracruz in various trades before gaining recognition in local newspapers and founding his first magazine, *Gente nueva*. He moved to Mexico City in 1913, where he collaborated with local media, such as *El Imparcial*, *El Diario Español* and *El Dictámen*, until 1916, when he became an editor of the magazines *Nuevo Mundo* and *Rojo y Gualda*. From 1930, Ricardo de Alcázar joined the cultural committee of the *Casino Español* in Mexico City, position that he held until his death.<sup>79</sup> He also translated several works from French into Spanish, including authors like Paul Valery, Molière, and Jean Dufourt. Additionally, another line of work consisted in publications that fall between journalism and literature. Some of these essays, held by the Mexican National Library, are "Cómo hablamos en México," "El gachupín: problema máximo de México," "El cuento y la cuenta del oro de América," and "Por el alma y por el habla de Castilla."<sup>80</sup> Alcázar is a perfect example of the

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<sup>78</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 249-250.

<sup>79</sup> Alicia Gil Lázaro, "Writers, Journalists and Immigrants Spaniards in the revolutionary and post-revolutionary Mexico," in *Intellectualism and Migration: International Networks of European Culture in America (19<sup>th</sup> – 21<sup>st</sup> Centuries)*, ed. by Concepción Navarro Azcue and Gustavo H. Prado, 155 – 157.

<sup>80</sup> "The way we speak in Mexico"; "The *gachupín*: Mexico's maximum problem" A *Gachupin* is a derogatory name given to Spaniards in Mexico and Central America; "The story and the account of America's gold."

kind of journalist who developed his whole career in the new country while never losing his ties to his place of origin.<sup>81</sup> Like many other twentieth-century writers, Alcázar balanced his work as a poet and essayist with journalism, publishing several books of poetry and essays while serving as the editor of local newspapers.

Alcázar was also close to the Prieto family. He seems to have been especially friendly with Adolfo Prieto, María Teresa's uncle, who was the first person in the Prieto family to migrate to Mexico, where he established their metallurgy business. Alcázar was also the editor of the book *El Caballero Español*, which contains contributions by different authors, as an homage to Adolfo Prieto upon his death in 1945. This publication highlights Adolfo's generosity and great contribution to Mexico. The book is mostly a compilation of newspaper and magazine articles about Adolfo, who was an important member of the Spanish colony in Mexico. It was produced by the Casino Español, an institution of which Adolfo Prieto was president for some years, and in which Ricardo de Alcázar served as secretary. In the prologue, written by Alcázar, the author refers to Adolfo Prieto as "a poet who, instead of writing verses using words, wrote poems with actions."<sup>82</sup> Judging from the affectionate way Alcázar describes Adolfo Prieto, we can infer that they probably had a close friendship. Later, in 1937, Alcázar published another book of poetry called *El silencio* (which also contains *Nuevo Donaire*), and this time he dedicated it to Carlos Prieto, María Teresa's brother. Although Alcázar does not mention María Teresa Prieto in his writings, they probably were acquainted, since, as we have seen, the poet was very close to the Prieto family.

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<sup>81</sup> Gil Lázaro, "Writers, Journalists and Immigrants Spaniards in the revolutionary and post-revolutionary Mexico," pp. 157.

<sup>82</sup> Florisel, *Don Adolfo Prieto o el caballero español*, (Mexico City: Edición - Homenaje del Casino Español, 1945), pp. 13.

The first pair of songs of the cycle *Seis Melodías* are settings of Alcázar's poetry. The poem *Donaire*, the second song of the cycle, appears for the first time in 1931 in a poetry book of the same name. It appears again, two years later, in *Nuevo Donaire*, a new poetry book in which we see for the first time the poem *En las palmas de la noche*. The original title of this poem is actually a date - February 27, 1933 - but Prieto takes the poem's first line of the poem as the title for her setting. In this publication, we find the two poems in the same order in which Prieto sets them in her cycle. In the case of *En las palmas de la noche*, Prieto uses the text exactly as it appears in the original poem by Alcázar.

#### Translation

**27 – II – 1933**

Ricardo de Alcázar

En las palmas de la noche  
Del día mejor del año  
Las estrellas me trajeron  
De tu presencia el regalo

Albor de sol en azul  
Voz de alborozo en los labios  
Y la flor de ti en ti misma  
Entraste como un encanto

La noche sobrecogida  
Deshizo veloz sus pasos  
Tembló un rumor de alborada  
El día tendió la mano

Y el mundo todo fue solo  
Lo que tú eras, un milagro  
El milagro de la vida  
De nuevo en ti renovado

**February 27, 1933**

Ricardo de Alcázar

In the palms of the night  
Of the best day of the year  
The stars brought me  
The gift of your presence

The dawning sun in the blue  
Voice of joy in the lips  
And the bloom of yours in yourself  
you entered like an enchantment

The night overwhelmed  
Quickly undid its steps  
As a murmur of dawn trembled  
The day extended its hand

And the whole world was only  
What you were, a miracle  
The miracle of life  
Once more in you renewed

#### 5.4.1.1 Interpretation of the Poem

This poem comprises four stanzas, of four verses each, and it presents a clear emotional arch. The first stanza establishes a place, a time and a situation. It is nighttime, but not just any day, it is the best day of the year, distinguished by the arrival of someone special. The second stanza is descriptive, describing the elation produced by the presence of beloved, which is compared with the sunrise. The third stanza evokes daybreak, and the last stanza encapsulates the whole meaning and sentiment of the poem by stating the miracle of life that took place at the verge of day.

Looking at the poem from a literary point of view, it can be interpreted in several ways. The poem could reference a reunion of lovers after a long separation, with the passing of night into day being a symbol for the end of a period of loneliness and distress and the beginning of a happier, i.e., brighter emotional state. A different interpretation of the poem would be to understand it as referencing the miracle of an actual birth, whereby the miracle of new life is compared to the dawn of a new day.

It is important to note that in the printed edition, the composer dedicated her setting of this poem to her brother Carlos. This fact leads me to believe that her interpretation of the poem as expressed through her musical setting might also allude to her recent arrival in Mexico. The contrast between night and day—a dichotomy that is greatly emphasized in the poem—could mean, in this case, the end of her life in Spain, with all the suffering and despair that war brings, and the beginning of a new, brighter future in Mexico.

#### 5.4.1.2 Musical Analysis

The tonal organization of this song does not follow conventional rules. Prieto establishes a tonal paradigm for the song in the first fourteen measures, and from there she develops that

idea. The main tonal relationship in this song is tritonal, which means that the harmony oscillates from the tonic G minor chord to the chromatically lowered dominant  $bV$  (Db major) or its enharmonically equivalent raised subdominant  $\#IV$  (C# major). In the first fourteen measures, the piece moves from G minor to Db, and the rest of the song becomes an expansion of this model progression in the first section. In this first section, there are some musical techniques that Prieto will employ in the rest of the cycle, such as unresolved diminished chords, voice exchanges between extreme voices, and the Neapolitan chord as an important sonority.

In mm. 1-14, Prieto shifts the harmony from G minor to Db. In the bass, the C prolonged from m. 5 to m. 13, serves as an extended leading-tone preparation to the Db chord resolution in m. 14. Within this passage, we already glimpse the neighbor-note motive that the composer uses throughout the cycle. Rather than being a local melodic figure, she embeds it in the global harmonic structure of the piece. In Figure 1, the neighboring motive is shown projected by the bass across mm. 5-14.

The image displays a musical score for a piece titled "Canto". It consists of two systems of music. The first system includes a vocal line (Canto) and a piano accompaniment. The vocal line has the lyrics: "En las pal - mas de la no - che del" and "In the palms of the night of the". The piano part features a bass line with a red box highlighting a specific note. The second system continues the vocal line with lyrics: "di - a me - jor del a - ño las es - tre - llas me tra -" and "best of the days in the long year the bright shin - ing stars brought". The piano part includes markings for "rit." and "a tempo", and the bass line has four red boxes highlighting notes that form a neighbor-note motive.

Handwritten number 444 is written above the first staff. The score consists of two systems. The first system shows measures 4-14, and the second system shows measures 15-16. The piano part features a prominent neighbor-note motive in the bass line, with red boxes highlighting the notes in measures 10, 11, 14, and 15.

Figure 1: Measures 4 to 15 of *En las palmas de la noche*.<sup>83</sup> Neighboring motive in the bass

In the rest of the song, Prieto replicates the G-Db “model” progression proposed in the first section. The neighbor-note motive C-C# used to reach the final C# in the last measure of the piece (mm. 43-44) reproduces the C-Db neighbor-note extended across mm. 5-14. The tritonal G-Db relationship established at the beginning in mm. 1-14, is then recomposed as G in m. 15 moves to Db in m. 30, which is prolonged to the end of the song (m. 44), whereby C# is the enharmonic equivalent of Db. In m. 15, there is a shift of mode from G minor to G major.

In the second section of the piece, mm. 15-26, there is a journey from G to D, that might sound as if the diatonic dominant D were “rectifying” the “wrong,” tritonal lowered dominant Db of the first section. However, in m. 30, there is an arrival on Db, which can be considered the

<sup>83</sup> There is a typo in the Schirmer edition in m. 14. The bass moves to Db instead of D, as is confirmed by the manuscript of the song in María Teresa Prieto’s archival collection in Mexico City.



point of tonal arrival a tritone away from G at the outset. In Figure 2, this harmonic journey can be appreciated.

Figure 2: Measures 25 to 30 of *En las palmas de la noche*

Moreover, as already pointed out, at the end of the song, Prieto also employs the C-C#=Db neighbor-note motive to attain the final C#. From m. 40 on, she expands the C through D in m. 41, moves to G as V of C in m. 42, after which there is a final neighboring movement C-C# in the bass in mm. 42-43 prior to cadencing on the final C#. In Figure 3 the movement of the bass is outlined to illustrate the resolution at the end of the piece.

la - gro de la vi - da de nue - vo en ti re - no -  
 won - der of this life in your - self a new ren - o -

rit.  
 va - do.  
 val - ed.

fa tempo rit. lento

Figure 3: Measures 39 to 44 of *En las palmas de la noche*. Neighbouring movement of the bass

#### 5.4.1.3 Text-Music Relationship

Some of the concepts and images present in the poem are represented in the music, in terms of form, harmonic structure, and motivic design. In the first fourteen measures of the song, Prieto sets the first stanza of the poem. As in the poem, this first section sets the mood for the rest of the song. If the poem situates the narrative with a place, a time, and a circumstance, the music does the same in terms of harmony and structure.

The whole song is a journey from G to Db (or C#). The text of the poem narrates the transition from night to day. G can be interpreted as the night and Db as the day. As the song progresses, the more prevalent Db becomes, as the day takes over from the night. Just as when the day is breaking, there is a moment in which neither day or night predominates: this feeling of delicate equilibrium is conveyed by the middle section, in which these two tonal centers a tritone

apart coexist; only at the end is Db finally confirmed as prevailing. This harmonic process expresses a deeper meaning inherent in the poem. The transition between G and Db, from night to day, may—metaphorically—signify the process of “finding a new home,” which is neither easy nor quick. But by the time Prieto composed this cycle, she had already established herself in Mexico, left the fearful environment of the Spanish Civil War, and found herself facing a bright, hopeful future. The fact that she chose the tritone as the tonal relationship in this song, subverting all the usual tonal hierarchies based on the tonic-dominant interval of the perfect fifth, adds to the “mystery” and the “miracle” of a new life and new beginning.

The motivic design of the piece is also significant to establish a relationship with the poetry. The neighbor note motive with a rhythm of dotted eighth and sixteenth notes, followed by either a quarter or a half note appears at the end of phrases in several places throughout the song. As shown in Figures 4 and 5, in measure 32, the motive appears on G in an ascending manner in the word *alborada*, which means sunrise, and in the very last word, *renovado*, which means renewed, the descending motive is present on the notes G and F, returning to G. In measure 32, the sunrise is depicted by a rising neighbor-note pattern, while in measure 42, we find the motive circling around G, as restoring or renovating the initial key of the song, even though the piece has moved to Db.

The image shows a musical score for three measures. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: "blò un ru-mor de al-bo - ra - da el di - a ten-diò la mur - mur sound - ed joy - ful and the day stretched its". The piano accompaniment includes a "cresc." marking. The score illustrates the ascending neighbor motive in the word "alborada".

**Figure 4: Measures 31 to 33 of *En las palmas de la noche*. Ascending neighbor motive in the word “alborada”**

la - gro de la vi - da de nue - vo en ti re - no -  
 won - der of this life in your - self a new ren - o -  
 va - do.  
 vat - ed.

*rit.* *fa tempo* *rit.* *lento*

Figure 5: Measures 39 to 44 of *En las palmas de la noche*. Descending neighbor motive in the word “renovado”

#### 5.4.2 *Donaire*

As stated above, this poem by Ricardo de Alcázar was published in 1931, an earlier date than *En las palmas de la noche*. *Donaire* is the initial poem in this first publication. Of this volume, 450 copies were printed, 50 of them were numbered, and the remaining 400, without numbering, were intended to be distributed among the subscribers of the magazine *La Voz Nueva*.<sup>84</sup> The original text is longer than the one set in *Seis Melodías*, since Prieto omits the last stanza as well as the final two lines. This poem is rooted in traditional Spanish poetry, structured as verse and refrain. Prieto respects that poetic construction by setting the refrain with the same music. Alcázar dedicates the whole book to *La Señorita del Aire* (the lady of the air).

<sup>84</sup> Ricardo de Alcázar, *Donaire*, (Mexico City: La Voz Nueva, 1931).

#### 5.4.2.1 Translation

The following translation is based on the original poem as published in Ricardo de Alcázar's 1931 poetry book *Donaire*. This poem is constructed as a traditional Spanish *canción*, consisting of verses separated by a refrain. Alcázar's poem was inspired by a popular Spanish air that he wrote at the beginning, and I transcribed it as it appears in the book, with smaller characters. It is important to clarify that this first verse does not belong to the poem, and that Prieto does not use the whole poem for her song. She sets the first three verses and finishes the song with the refrain *¡Y me enamoré del aire, del aire que la traía!*, but for clarity of meaning I transcribed and translated the whole poem.

Translating this poem was not an easy task, considering that it uses a fair amount of word play, as well as words that can be interpreted with different meanings. For instance, the word *Donaire* in Spanish can be translated as “grace,” but its sound relates closely to the word *aire*, meaning “air.” This word derives from the Latin root *donarium*, which means a votive offering, and the word *aire* understood as “grace” and “freshness.” Another challenge I encountered when translating this poem was the word *desparecer*, which can be taken as an archaic form of the word *desaparecer*, which means “to disappear,” but it can also be the negative form of the verb *parecer*, which means “to look like something else.” This dichotomy might have well been intentional, given that the poem is full of double meanings, which is why I included both in my translation.

#### **Donaire**

Yo me enamoré del aire,  
del aire de una mujer,  
y como era cosa del aire,  
en el aire me quedé.  
(aire popular)

#### **Grace**

I fell in love with the air,  
the air of a woman,  
and, as it was an airy thing,  
I stayed in the air.  
(popular air)

Me la trajo el aire un día,  
porque sí, o por donaire;  
un día en que el desaire  
parecía como el aire  
del mal aire de aquel día...

Y me enamoré del aire,  
del aire que la traía.

¡Aire! ¡Aire! – prorrumpía,  
cóncava de aire la vela  
del vuelo de la alegría  
de mi airosa carabela –  
y el aire, que suponía

que era el gozo que me ahogaba,  
acudía y se colaba  
por los mil huecos del día  
de las mil horas abiertas  
de la casa de mil puertas  
del aire, donde vivía...

¡Y me enamoré del aire,  
del aire que la traía!

Hija del aire, veleta  
que deshoja del poeta  
la rosa loca del viento  
que mueve del pensamiento  
la voladora saeta,  
ser, no ser, ir y volver,  
desparecer...,  
me prendé de la ruleta  
de aire de aquella mujer  
revestida de donaire...

Y como era cosa de aire  
en el aire me quedé.

The air brought her to me one day,  
just because, or by grace;  
on a day in which the snub  
looked like the air  
of the bad air of that day...

And I fell in love with the air  
the air that brought her.

Air! Air! – I exclaimed,  
concave of air the sail  
of the flight of happiness  
of my graceful carvel –  
and the air, that I supposed

was the joy that drowned me,  
kept coming and filtering  
through the thousand cracks of the day  
of the thousand open hours  
of the house with a thousand doors  
of the air, where I lived...

And I fell in love with the air,  
the air that brought her!

Daughter of the air, vane  
that the poet defoliates  
the crazy rose of the wind  
that moves the flying arrow  
of thought,  
to be, not to be, go and come,  
not look like (or disappear) ...,  
I became fond of the roulette  
of the air of that woman  
coated with grace...

And as it was an airy thing  
I stayed in the air.

#### 5.4.2.2 Interpretation of the Poem

*Donaire* is written in a masculine voice. In the poem's primary metaphor, the woman is the wind and the man the caravel. The wind pushing the caravel forward represents her as the propelling force in his life, and he fell in love with this force, the air associated with her, but not actually herself. Indeed, several metaphors are present in the poem: time represents the man's life, while the house could be a metaphor for a marriage, or some sort of commitment. The thousand doors signify many possibilities, but at the same time the feeling of being confined. Reading the portion of the poem omitted by Prieto in her song, we can see that there is considerable uncertainty surrounding the heroine in the poem. The narrator cannot take her for granted, but at the same time, somehow feels trapped by her and everything she evokes.

Alcázar grounds this poem in the traditional Spanish *canción* tradition, in which verses alternate with a refrain, in this case *¡Y me enamoré del aire, del aire que la traía!* ["And I fell in love with the air./ The air that brought her"]. The inspiration for this refrain came from the popular air he transcribes at the beginning of the poem, in which the narrator falls in love with "the air" of a woman. In Alcázar's poem, he falls in love with "the air" that brings her, which, because it is impermanent, suggests infatuation rather than love.

#### 5.4.2.3 Musical Analysis

As stated, this song's design is based on the Spanish traditional *cancion* form, in which the verses are separated by a refrain. However, Prieto's setting of the poem is not strophic, given that the verses have different music, and as in the poem, two verses are linked together before each refrain. In the song, the first verse is much more tonally stable than the second one, in which the music engages in a tonal struggle that is resolved only at the end of the piece.

Although at the beginning of the song it could be thought that the key is G minor, the music is rooted in D major. In accordance with the notated key signature, we could imagine a “measure zero,” in which a D major tonic is suppressed but implied. However, the tonal ambiguity that Prieto creates at the beginning is closely related to the meaning of the poem, since this woman brings a lot of confusion to the narrator. The song begins with the melody of the refrain in the piano, and the first phrase ends with an A major chord, the dominant of D, on a half cadence. In m. 5, the song proper starts in D major, establishing D major as the main key.

Musical score for measures 1 to 6 of *Donaire*. The score is in 2/4 time and D major. It features a piano introduction (measures 1-4) marked *Moderato* and *mf*, and a vocal entry (measures 5-6) marked *Allegretto* and *pp*. The piano introduction ends with an A major chord (IV) on a half cadence. The vocal entry begins with a D major chord (I) in measure 5. The piano accompaniment for the vocal entry features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: "Me la tra-jôel ai-rêundi - a porque si, o por do-nai-re, un / The wind brought her to me'twas hazard or grace - ful - ness on a".

**Figure 6: Measures 1 to 6 of *Donaire***

In m. 10, the song moves to B minor, the VI chord of the main key. Prieto prepares the tonicization of B minor by arpeggiating the B minor triad, starting in m. 7. Here the F# minor chord, followed by D major (mm. 8-9), finally arrives on B minor in m. 10, which also coincides with the beginning of a new section.



di - a en quel de - sai - re pa - re - ci - a co - mo el ai - re del mal  
 day when un - eas - i - ness look - ed like the blast of an e -

ai - re de a quel di - a  
 vil wind in such a day

F#m D Bm

Figure 7: Measures 7 to 11 of *Donaire*. Arpeggiation of the Bm chord in the bass

After the verses, in mm. 10-12 and 32-34, piano solos lead to clear cadential resolutions in D major. This apparent calm is broken by the abrupt returns of the refrain beginning on a G minor chord, the minor IV of D, that transforms into a G minor 7 chord, containing an F natural; the tonal struggle between G minor and D major embodies the main contradiction in the piece.

The primary tone, or main top-voice note of the piece, is F#, and eventually F natural replaces it. In mm. 19-21, the bass arpeggiates an F major triad. This struggle between F# and F creates a problem, which is addressed by transforming F natural into E#. In mm. 10-22, there is a struggle between F and F#, that is finally resolved in the second half of m. 22, when F natural resolves as if it were E# to F#. Immediately following, in m. 23, the C# major chord, containing the pitch E#, resolves to F# in m. 24 as the primary tone. Moreover, the tonicization of F# minor in m. 25 reinforces the predominance of F# over F natural.

Moderato

*f* y mée-na-mo - rè del ai re, del ai - re que la tra -  
*And I fell in lone with the wind. — the wind that was con-veying*

*p*

*rit.*

Allegro

i - al -  
 her -

*mf a tempo*

*f*

*rit.*

*p* ai - re ai - re! prorrumpi a Cón-cava de ai-re la ve-la del  
*Wind wind I exclaimed swell swell in - flate the white sail so that*

*a tempo*

vue - lo de la a-le-gri - a de mi ai-ro - sa ca - ra be - la y el  
*my car - vel ae - ri - al may fly — quick - ly a - way and*

*p*

*pp rit.*

*a tempo*

*mf*

ai - re, que su-po-ni - a que e-rá el go - zo que mé a-ho - ga - ba a - cu -  
*the wind I sup - po - sed to be en - joy - ment on me was rush - ing and*

*p*

*pp rit.*

*a tempo*

Figure 8: Measures 12 to 25 of *Donaire*. Struggle between F natural and F#

Throughout the song, we find voice exchanges between the piano and the vocal parts, which become more frequent in the middle section, as the piece intensifies. An example of this is illustrated in Figure 9, which shows a voice exchange of B and D in m. 27.

As shown in Figure 10, there is a final appearance of F natural in the last refrain in m. 36; this F natural resolves to F# to create a final resolution at the end of the song (m. 40), with the A, G, F# descent in the right hand of the piano.

di - aÿ se co - la - ba por los mil hue - cos del di - a de las mil  
*smoth - er - ing, fil - ter - ing through thousand cracks of the day* of thousand

*rit. a tempo*

Figure 9: Measures 26 to 27 of *Donaire*. Voice exchanges

ai - re del ai - re que la tra - i - a!  
*wind. the wind that was con - vey - ing her.*

*rit. Allegro*

Figure 10: Measures 36 to 40 of *Donaire*. Final descent to the primary tone, F#

#### 5.4.2.4 Text-Music Relationship

In *Donaire*, the contradiction between F# and F natural is pervasive throughout the song. It is initiated in m. 3 in the voice part, and does not attain resolution until the end of the piece, with the final descent to F#. This dichotomy between F# and F natural, or between 3 and b3 in D major—the insecurity of minor versus major mode—musically represents the prevailing feeling of doubt and uncertainty conveyed by the poem.

In a local sense, Prieto also uses harmony to emphasize the text. For instance, in measure 20, there is a German augmented sixth chord at the word *aire*, which confers upon it a feeling of tension and struggle.

The image shows a musical score for two staves, voice and piano, covering measures 19 and 20. The key signature is D major (one sharp). The time signature is common time (C). The voice part begins with a *p* dynamic marking. The lyrics are: "ai - re ai - re! prorrumpi a" with translations "Wind wind I exclaimed" and "swell swell". The piano accompaniment features a German augmented sixth chord (Ger. +6) in measure 20, which is highlighted by a box labeled "Ger. +6".

Figure 11: Measures 19 and 20 of *Donaire*.

In the Lieder tradition, the bass and the top voice are often associated with the protagonists. A voice exchange can sometimes indicate their love or a change in their relationship, or even an exchange of identities. In the case of this piece, there is a doubly chromatic voice exchange in measure 24, right before the tonicization in F#. As can be appreciated in Figure 12, there is a chromatic voice exchange, involving the tones D, F or E#,

and F#, that extends from mm. 22-25. The D in the bass m. 22 is shifted into the vocal line, and the F natural in the inner voice of the piano in m. 22 is shifted into the bass in m. 24 as E#, and resolved to F# in m. 25. This exchange may signify a problematic relationship between the protagonists. Furthermore, there is a local voice exchange in m. 24. The A# in the second beat of the voice part becomes A# in the middle voice of the piano, and the C# in the piano part moves to C# in the vocal line, that then resolves to a D. This happens in the words *que suponía*—to suppose—which implies that what seems to be, is not real, just like the voice exchange.

vue - lo de láa - le - gri - a de mi ai - ro - sa ca - ra be - la y el  
*my car - vel ae - ri - al may fly — quick - ly a - way and*

ai - re, que su - po - ni - a que e - ra el go - zo que me a - ho - ga - ba a - cu -  
*the wind I sup - po - sed to be en - joy - ment on me was rush - ing and*

Figure 12: Measures 22 to 25 of *Donaire*. Chromatic voice exchange.

Alcázar preserves the traditional Spanish *cancion* form by assigning to the refrain the same music every time it recurs, but this choice might also have a deeper poetic implication. The end of the song, by returning to what we might call the refrain, negates and reinterprets

everything that had happened in the interim. In spite of all the transformations that took place over the course of the song, there is a return to the beginning. Despite all the effort, the music futilely ends up in the same spot where it began. Another musical feature used by Prieto to depict the meaning of the text is the tempo. The many sudden tempo changes of the piece symbolize the indecisiveness evoked by the poem, underscoring the sense of anxiety and unpredictability of the dramatic situation.

#### 5.4.3 *Canción de cuna*

*Canción de cuna* is the only song of the cycle with text by Prieto herself. This poem was not published anywhere separately, which means that she wrote it for the sole purpose of making a musical setting. It is the most personal piece in the whole cycle, and in the Prieto archival collection in Mexico City, it is the only manuscript of these songs in the composer's own hand, instead of that of her copyist. Moreover, the song is dedicated to her nephews, whose names appear as Carlitos and Jalin in the Schirmer edition. The date of composition of this piece, as entered in the manuscript by the composer herself, was November 22, 1941.

##### 5.4.3.1 Translation

#### **Canción de cuna**

Duerme  
en el misterio de tu alma,  
mientras las rosas  
tejen en silencio sus colores.

Sueña,  
mientras los pájaros  
buscan en la selva oscura  
su lecho de amor.

Cuando despiertes

#### **Lullaby**

Sleep  
in the mystery of your soul,  
while the roses  
weave their colors in silence.

Dream,  
while the birds  
seek in the dark forest  
their nest of love.

When you wake up

con el alba,  
se enredará la luz  
entre tu pelo rubio,

y el aura  
llena de azul diáfano  
te traerá del bosque  
los acentos.

with the break of day,  
the light will entangle  
between your blonde hair,

and the aura  
full of diaphanous blue  
will bring you the accents  
from the forest.

#### 5.4.3.2 Interpretation of the Poem

The time of the poem can be either at the moment in which the child is falling asleep or during his sleep. The mother (or mother figure) is guarding and nurturing him, promising a bright tomorrow. The poem is narrated in second person, directed to the child.

Lullabies are some of the oldest forms of song, and they convey a special significance of the closest bond possible for humankind: the mother-child relationship. Sleep is perhaps the only thing humans cannot do accompanied by someone else, so it is unsurprising that this can be such a scary time for young children, since their guardians will not be there for them during that time. The world of sleep is unpredictable and full of mystery, which is why children need to be reminded that after the night sleep, there is a bright world waiting for them. It is the closest humans come to death while alive, and we must face it every day, almost as a preparation—or even a premonition—for the final sleep.

Prieto's poem is divided in two sections, namely, stanzas 1-2 and 3-4. The first one deals with the world of slumber and sleep, and the second with the awakening of the child at dawn. The first strophe presents images of roses that weave their colors, and birds that go to their love nest while the child is asleep. These images can have an erotic meaning, since life is created at night when the world is sleeping. The child must sleep for the seed of life to be planted. The night is not yet the child's world, but it will be one day when he or she grows up.

“The dawn” (*alba*) becomes a metaphor for the beginning of life, which is a cycle that starts all over again every morning. The black night will give way to a blue diaphanous sky that represents a clean world without any worries or trouble. The accents of the forest reach the child when he wakes up, for example, bringing him the smell of life that has been restored during the night.

Since *Canción de cuna* is the only song in the cycle setting a text by the composer, Prieto located this song in the middle of *Seis Melodías*, as if to position herself among a group of Spanish poets who no longer live in their homeland. She places herself in the middle of the world she created with this cycle, holding it together, imparting hope from the perspective of a new dawn, the better future of which we catch a glimpse in the poem.

#### 5.4.3.3 Musical Analysis

In tonal music, the triad, be it major or minor, functions as the basic sonority of the work. In post-tonal works, different collections of pitches can serve this purpose. Edward Laufer used the term “referential sonority” to identify the basic sonority of a piece written in a post-tonal language.<sup>85</sup>

In this case, the referential sonority of *Canción de cuna* is the seventh chord E-G-B-D. Throughout the piece, we find seventh chords that do not resolve, because Prieto employs the seventh chord as a background harmony in her musical language.

The neighbor-note motive is pervasive throughout the piece, not only in the local sense, but also harmonically on a large scale. The first fourteen measures, which constitute the A section, are structured as a neighboring movement around E.

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<sup>85</sup> Edward Laufer, ‘An Approach to Linear Analysis of Some Early 20th -Century Compositions,’ paper presented at *Fourth International Conference on Music Theory*, Estonian Academy of Music, April 3–5, 2003.



Andantino

*p*  
Duer - me en el mis - te - rio de tu  
*Sleep,* in the mys - ter - y of your

*mf*  
al - ma, mien - tras las ro - sas te - jen en si -  
*ten - der soul whilst the ro - ses will bloom si - lent - ly*

*prit.* *mf*  
len - cio sus co - lo - res. Sue - ña,  
*weav - ing their co - lours Sweet dreams,*

Prolongation of F#

*mf*  
mien - tras los pà - ja - ros Bus - can en la sel - va obs -  
*whilst the lit - tle birds seek in the for - est*

*rit.* *p*  
cu - ra su le - cho de a - mor.  
*ob - scure their nest of love*

*p* *rit.* *pp* *p*

Em D

Em F#

Dm

F D

E Eb Fr. +6

Figure 13: Measures 1 to 16 of *Canción de cuna*. Neighboring harmonic movement and chromatic ascent of the top voice from B to G.

The piece begins in E minor, moves to D major in m. 4, returning to E minor in m. 6; in other words, the bass progresses from E (m. 1) to D (m. 4) as a lower neighbor and returns to E (m. 6). In the second half of m. 6, the bass moves from E to F#, prolonging it through mm. 8 and 9. In m. 9, the first phrase of the A section ends, with this neighboring movement to F# completed. In mm. 10-14, there is an even more chromatic neighboring motion as D is prolonged ascending through Eb (m. 14) back to E (m. 15). More precisely, in m. 10, the second phrase of the A section begins on a D minor chord, moves to F major in m. 11, and returns to D major in the second half of m. 12, before proceeding to a French augmented sixth chord on Eb in m. 14. The French augmented sixth chord might be understood to resolve irregularly to the referential seventh chord E-G-B-D in m. 15, whereby Eb functions as a D# leading tone to E. In the A section as a whole, in the top voice, there is a chromatic ascent from B to G. The ascent to the G is displaced down an octave through register shift in m. 14. The large-scale ascent to the primary tone is fully achieved in the obligatory register (the higher octave) only in m. 22. (See Figure 13).

The next section of the song comprises mm. 15-24. In here, the neighboring harmonic movement persists, but this time the goal is D (m. 24). The section starts with the E minor seventh chord, the referential sonority, followed by a descending bass line supporting a series of seventh chords (mm. 16-17), which recall the referential sonority, returning to E minor in m. 17. Then, in m. 19, the harmony progresses to a G major seventh chord and a C# major seventh chord in m. 20, the latter functioning as #I or bII (the Neapolitan augmented sixth, Db-F-Ab-B) of C minor, achieved in m. 21. Over the course of mm. 21-33, the bass ascends stepwise from C (m. 21) through D (m. 24) and Eb (m. 28) back to E (m. 31). Let us consider the voice leading in greater detail. Across just mm. 21-23, the rising third in the bass, C (m. 21)-Eb (m. 23), is filled

in chromatically, concluding on an augmented-sixth chord over the Eb in the second half of m.  
23.

The image displays a musical score for 'Canción de cuna' from measures 17 to 24. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'Cuan - do des - pier - tes con el al - ba, / When you will a - wake up with the break of day' and 'se en - re - da - ra la luz en - tre tu pe - lo - ru - bio, / the light will en - tan - gle in - to your hair so - fair'. The piano part includes dynamic markings such as *p*, *mf*, *poco rit.*, and *pp rit.*, along with tempo markings *a tempo*. Harmonic analysis boxes are placed below the piano part, identifying the following chords: I (Em), #I / VI (C#), VI (Cm), +6, and VII (D). Blue lines connect the notes in the piano part to these boxes, and red boxes highlight specific notes in the bass line.

**Figure 14: Measures 17 to 24 of *Canción de cuna*. Neighboring harmonic movement and voice exchanges**

Additionally, between mm. 21-23, there is a voice exchange involving the outer voices of the piano part: Eb in the top voice in m. 21 proceeds to Eb in the bass at the beginning of 23, and C in the bass in measure 21 goes to C in the top voice of the piano, as well as in the voice part, in m. 23. This C then transforms into C# in the inner voice of the piano to create the augmented-

sixth chord over Eb on the second beat of m. 23, constituting a chromatic voice exchange, immediately before the end of the section, where the local goal, D, is finally achieved in m. 24. The arrival on D in m. 24 creates an enlargement of the E-D neighbor note across the section, that is expanded by moving from E (m. 15) first to C (m. 21), before arriving on D (m. 24) at the end of the section.

The image shows a musical score for 'Canción de cuna'. It consists of two systems of music. The first system covers measures 25 to 27, and the second system covers measures 28 to 33. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#). The tempo/mood is marked 'mf' and 'p rit.'. The lyrics are in Spanish and English. Two red boxes highlight specific chords: one in measure 25 and another in measure 32. A box labeled '+6' is positioned below the piano part in measure 25. A box labeled 'Prolongation of E' is below the piano part in measure 29, and a box labeled 'E' is below the piano part in measure 32.

**Figure 15: Measures 25 to 33 of *Canción de cuna*. Arrival to G#**

Mm. 25-33 realize a return from D (m. 24) to E (m. 31). In m. 28 there is yet another augmented sixth chord over Eb in the bass, after which the E chord is prolonged, such that E minor in m. 29 is transformed to E major on the second beat of m. 32. In this last section, there is an alternation between G# and G natural, and G is finally replaced by G# to end the piece on an E major chord. (See Figure 15.)

Looking at the harmonic progression of the song as a whole, we find that it is built on the E-D-E neighbor movement, both locally and globally. The large-scale harmonic organization is I7-VII-I7. Overall, the song begins in E minor, goes to D in m. 10 and returns to E in m. 15 through Eb, which functions as D# in m. 14. The second part of the song recomposes this same neighbor progression as E in m. 15 descends to D in m. 24 and returns to E in m. 31 with Eb again acting as D# in m. 28. E minor is transformed into an E major at the end of the piece.

#### 5.4.3.4 Text-Music Relationship

As Tania Pérez states in her dissertation, the fact that this song is in a binary time signature, as well as having a binary formal and phrase structure, lines up with the traditional tempo and formal design of lullabies.<sup>86</sup> However, the harmonic world created by Prieto in this lullaby is complex, contrary to traditional lullabies' settings.

The neighbor-note motive that predominates can be understood as a musical representation of a rocking movement. This motive is not only melodic, but it is also present in the harmonic development of the piece. The harmonic world of the song is not constructed on cadences, but on neighbor notes and chords. The final arrival of G#, which creates the E major sonority at the end, symbolizes the sunrise. The child survived the night and a brighter sonority is born at the end of the song. The G natural represents the night, with the G# evoking the day. The G# appears prominently in the piano part at the word "*alba*" in m. 20, later in the vocal part at the word "*aura*" in m. 26 and finally at the end of the song with the full arrival of day. The transformation from night to day has been musically represented with minor and major respectively. Prieto does so in this piece, by starting the music in E minor, while it is still dark

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<sup>86</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 266.

and time to sleep, to finally achieve E major at the end, in the second to last measure, when the dawn has arrived.

Overall, this song has a pessimistic feeling. Prieto places a great emphasis on the descending fourth, which is an important subordinate motive related to the Baroque *basso lamento*. This motive first appears diatonically in mm. 1-2 as E-D#-C#-B. It then recurs at the beginning of the second part in mm. 15-16, and in mm. 17-19 in the inner voice. Moreover, the minor VII chord in m. 10, created by F natural, can have a dark meaning. In E minor, F natural is the Phrygian 2, which has been associated with pain and death, so the use of this chord at the beginning of the second stanza in the word *Sueña*—dream—could be the premonition of a nightmare that is about to come.

Locally, there are some relationships between the musical setting and the meaning of the poem. In m. 28, at the word “diaphanous,” we find an ambiguous augmented sixth chord, which contradicts the meaning of the word. Even though the mother (or mother figure) is promising a beautiful, blissful tomorrow, the sky is not always “diaphanous,” since life holds many challenges. (See *Figure 3.c*)

The stress on the word “*los*” on the pitch of D in m. 31, holds special significance, given that this is the final resolution of the song, placing emphasis on the referential sonority E-G-B-D; the accent on the D shows that it is not just an appoggiatura or a passing tone; rather, this seventh is a fundamental part of the harmonic world of the song. Regarding the text, it may seem strange that an article is given so much importance, but the article “*los*” means plurality. (See *Figure 3.c*) The child will receive *many* accents, i.e. different experiences and opportunities. Even though the diaphanous quality of tomorrow remains uncertain, he will be given resources and elements to make the best out of his life.

Prieto's Lullaby has a certain *melancholia* relating sleep not only to mortality, but also to death as the consequence of exile, and a reflection on the sad destiny of the homeland.

#### 5.4.4 *Pastoral*

The manuscript of this song was the only one missing from the cycle in the Prieto archive. The manuscript, copied by Pinedal, is held at the UNAM's Music Department Library. Unfortunately, there is no composition date for this piece.

*Pastoral* is a setting of a poem by Juan Ramón Jiménez (1881 – 1958), one of the most prolific and influential Spanish modernist writers. He was instrumental in the poetic renovation that took place in Spain around 1918, and he greatly influenced the *Generación del 27* writers. He was awarded the Nobel Prize in 1956, and his most widely recognized work is the lyric narration *Platero y yo*.

The poetic work of Juan Ramón Jiménez has been divided by some scholars in three periods. The first one—his writings between 1900 and 1916—contains an unequivocal Modernistic influence. His second creative period, which can be called intermediate, is described as a moment of “pure” or “essential” poetry, in which he achieves his maturity as a writer. Finally, his last period, extends from 1941 to his death in 1958. In this last moment of his career, the poet reclassifies his works, transforms some of his poetry into prose, articulates his production in three volumes, eliminates and edits many of his previous works, leaning more towards greater concision.<sup>87</sup>

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<sup>87</sup> Andrés Morales Milohnic, “Espacio de Juan Ramón Jiménez: organización de una obra,” in *Revista Chilena de Literatura*, No. 78, 2011, pp. 237.

The poem of this song appears in Juan Ramón Jiménez's poetry book *Pastorales*, first published in 1911, although it was written between 1903 and 1905.<sup>88</sup> In this poem, as in the whole book, the landscape is omnipresent, as is characteristic of Jiménez's early period. The poet modifies nature; the melancholy sentiment does not belong to nature, but to the narrative voice.

There are three books of *Pastorales*. *La luna doraba el río* belongs to the first one, called *La tristeza del campo*, which is dedicated to a woman named Francina. It says in the dedication: "A Francina, carne blanca, ojos bellos, finos rizos" ("To Francina, fair skin, beautiful eyes, fine curls"). The whole book of *Pastorales* is dedicated to Gregorio Martínez, a modernist Spanish writer with whom Jiménez had a close friendship.<sup>89</sup>

Juan Ramón Jiménez battled with depression his whole life, being interned in various sanatoriums in France, Spain, the United States and Puerto Rico. After his father passed away in 1900, the poet fell into a deep depression, and in May 1901 his family sent him to a sanatorium in Bordeaux, France, where he stayed until September of the same year. During this time, he was influenced by the French Symbolist poets. After this period in France, he returned to Madrid, and later, in 1905, to his hometown, Moguer, where he tried to find solace in the beautiful rural landscape.<sup>90</sup> There is no specific date for the composition of this poem, but it is very plausible that it was inspired by the Andalusian landscape at dawn.

Juan Ramón Jiménez' political affiliation was clearly with the Republic. He was close with Manuel Azaña, the President of Spain by the time the Civil War started, who granted him a passport to leave Spain and assume a diplomatic position as a cultural attaché in Washington,

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<sup>88</sup> Jorge Urrutia, Prologue of *Obras de Juan Ramón Jiménez: Pastorales (1911)*. Ed by Richard Cardwell. (Madrid: Visor Libros, 2009), pp. 9.

<sup>89</sup> Ibid, pp. 28.

<sup>90</sup> Casa Museo y Fundación Zenobia Juan Ramón Jiménez, "Vida y Biografía," accessed July 9, 2019, <http://www.fundacion-jrj.es/juan-ramon-jimenez/vida-biografia/>



D.C. He and his wife, Zenobia, crossed the Spanish border on August 22, 1936, just a few days after Lorca's execution, hoping for a quick return. Unfortunately, Jiménez would never make it back to Spain, given the political climate of repression that followed the end of the Spanish Civil War. He spent the rest of his life in the Americas, working as a professor and lecturer at several universities.<sup>91</sup>

#### 5.4.4.1 Translation

Doraba la luna el río  
-¡fresco de la madrugada!-  
Por el mar venían olas  
teñidas de luz de alba.

The moon was gilding the river  
-freshness of the early morning!-  
Through the sea the waves were coming  
dyed with the light of dawn.

El campo débil y triste  
se iba alumbrando.  
Quedaba el canto roto de un grillo,  
la queja oscura de un agua.

The weak and sad countryside  
was illuminating.  
The broken song of a cricket was left,  
the dark complaint of a water.

Huía el viento a su gruta,  
el horror a su cabaña;  
en el verde de los pinos  
se iban abriendo las alas.

The wind was escaping to its grotto,  
the horror to its hut;  
amidst the green of the pine trees  
the wings were being opened.

Las estrellas se morían,  
se rosaba la montaña;  
allá en el pozo del huerto,  
la golondrina cantaba.

The stars were dying,  
the mountain was turning pink;  
there in the well of the garden,  
the swallow was singing.

#### 5.4.4.2 Interpretation of the Poem

In this poem, the imagery of the forest mentioned in the last song is continued. It is possible that Prieto wrote her own poem "*Canción de cuna*" knowing she wanted it to precede

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<sup>91</sup> Ibid.

“*Pastoral*,” creating this rural landscape at sunrise.

The poem is full of images of the night dying to give way to the day. It depicts the moment of the moonset, in which the moon is reflected in the river. Even though a new day is dawning, the main emphasis in the poem is on sadness, melancholia, and death. The new day is described as illuminating “the weak and sad countryside.”

The sun is never mentioned in the poem, but we can feel its presence. With it, the waves of dawn arrive, the horror of night departs, nature recovers its colors, and the birds start to sing. The landscape, weak and sad after the long, dark night, is starting to brighten, to recover its life from the sun. Nevertheless, the “horror”—a very striking word—is *temporarily* forced back into its cave: it has not gone away; it is still lurking. Perhaps *Pastoral* in Prieto’s cycle is referring to the end of the Civil War, which leaves tremendous destruction without any real resolution of the underlying issues.

#### 5.4.4.3 Musical Analysis

This song, like the previous one, employs a seventh chord as the referential sonority, in this case the major seventh chord E-G#-B-D#. The neighbor-note motive is also pervasive throughout, both melodically and harmonically. Formally, the piece has an ABA’ structure. The A section encompasses mm. 1-20, the B section mm. 20-38, and the A’ mm. 39-53. Both the A and A’ sections are essentially in E major, and the B section is in an extended key of G# minor. The time signature chosen for the song, 6/8, is typical of bucolic themes, aligning perfectly with the imagery of the poem, but in the B section it changes to 3/4, conferring upon this section a graver tone.

The first two measures of the song serve as a model for the rest of the piece: all the important elements are laid out at the beginning. The neighbor-note motive in the melody of all

the voices, as well as the harmonic relationship E-F natural-E (or 1-b2-1), will persist throughout the song. After this neighboring movement prolonging E major, the harmony moves to G# minor in m. 6, which is picked up by G# major in m. 13, and then extended all the way to the end of the first section in m. 20. This G# minor-major prolongation is also accomplished through neighbor-note movements around G#, as the bass line moves to F# and A in m. 14, returns to G# in m. 15; G# then is prolonged in mm. 15-16, while the piano solo in mm. 17-20 composes out G# minor moving to major. This piano solo projects the same motive we find at the beginning of the song, now in the harmonic context of G#, and also a 5 to 1 descent to G# in the top voice, firmly anchoring the music in the new key. (See Figures 16 and 17.)

The image shows a musical score for measures 1 to 6 of a piece titled 'Pastoral'. The score is in 6/8 time, marked 'Andantino' with a tempo of 42. The key signature has three sharps (F#, C#, G#). The score consists of two systems. The first system includes a vocal line with lyrics 'Do - ra - ba la lu - náel / The moon gild - ed' and piano accompaniment. The second system includes a vocal line with lyrics 'ri - o / the riv - er' and '(ifres - co de la ma - dru - ga - da!) / (re - fresh - ing morn - ing bree - zes!)' and piano accompaniment. Below the piano accompaniment, there are six boxes containing Roman numerals and chord names: I E, bII F, I E, bII F, I E, and III G#m.

Figure 16: Measures 1 to 6 of *Pastoral*. Neighboring motive and harmonic progression

rit. *a tempo*  
 bran - do Que - da - baél can - to ro - to de un  
 ened The bro - ken song of a crick - et re - mained  
 rit. *mf a tempo* *p*  
 III  
 G#  
*p*  
 gri - llo, la que - jaós - cu - ra de an a - gua.  
 a - lone, The ob - scure wail of adrop of wa - ter.  
 5 4  
*mf a tempo*  
 Prolongation of G#  
 3 2 1  
*f* *rit.*  
 Hu  
 The  
 III = I  
 G#m

Figure 17: Measures 13 to 20 of *Pastoral*. Tonicization in G#

In the B section, the bass ascends stepwise from F# as a lower neighbor to G#: F# (m. 24) – G=Fx (m. 25) – G# (m. 29-38). In this way, Prieto expands the initial Fx-G# of m. 1. Furthermore, in this section, the neighbor-note motive continues shaping the melody and harmony alike. In mm. 21-22, Prieto inverts the neighbor-note motive stated at the outset, with a C#-B#-C# motion in the top voice of the piano, such that, instead of an upper neighbor, the neighbor-note motive is now a lower one. In mm. 23-24, in an inner voice of the piano, there is what might be called a enharmonically “frozen” neighbor-note motive, involving the tones B#-C (natural)-B#: these notes are, in fact, enharmonically equivalent, but in this special context, the composer confers upon them a motivic neighboring melodic function as a remarkable

transformation of the opening motive. (See Figure 18.)

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**Figure 18: Measures 21 to 24 of *Pastoral*. Inverted neighbor motive and “frozen” neighbor**

In m. 26, F double sharp (Fx) as the leading tone firmly establishes the key of G#.

Remarkably, a glimpse of this turn to G# in the harmony was already foreshadowed in the first two measures of the song by the G#-Fx-G# neighbor-note figure itself. Then, from m. 28 all the way to the end of the B section in m. 38, the G# is prolonged, concluding the B section on a G# minor chord.

In m. 39, there is a return to E major, coinciding with a repetition of the first two measures of the song, making the A' section is a true recapitulation. In addition to restating the theme of the A section and working in the neighbor-note motive, from the second half of m. 46 to the first beat of m. 49, the music quickly summarizes the events of the B section, by repeating the same progression in diminution, namely moving from G#7 in m. 46 to G# minor in m. 49, passing through A, G, and D# chords in mm. 47-48 over a descending bass line. In m. 51, with the last phrase of the voice part, there is a reference to the A section, when we find an E# in the last F#-E#-D# vocal descent, as a reminder of the F natural—b2 in this case transformed into #1—that we found at the outset of the song. The song ends in an E major chord, restating once more the first measure with the neighbor-note motives in the piano part. (See Figures 19 and 20.)

Andante  $\text{♩} = 72$

i - a el vien - to a su gru - ta,  
wind was fly - ing a - way to its cav - erns —

el ho - rror a su ca - ba - ña en el  
ter - ror and fears to their dens — In the

ver - de de los pi - nos se i - ban a - brien - do  
ver - dor of the pine - for - est the wings were be - gin - ning

*p* *mf* *p* *pp*

*cantando*

Figure 19: Measures 21 to 33 of *Pastoral*. Bass progression

*mf*

huer - to la go - lon - dri - na can - ta - ba,  
or - chard the swallow was war - bling

la go - lon - dri - na can - ta - ba.  
The swal - low was warbling.

*p* *mf* *f* *sf rit.* *pp rit.*

Figure 20: Measures 46 to 53 of *Pastoral*. Contracted bass progression from B section and E# in the last descent of the voice

#### 5.4.4.4 Text-Music Relationship

This song is a natural continuation from the previous one. At the end of “*Canción de cuna*” we had the promise of dawn, of a new day, and in this song, it is finally here.

Harmonically, the two songs are closely related. The previous one was in E minor, with its primary tone being G, transforming into G# at the end, to finish on an E major chord.

“*Pastoral*” begins exactly where “*Canción de cuna*” ends, creating a smooth transition with almost no break in between. The transition between night and day is seamless. The neighboring movement pervasive throughout the song symbolizes the waves, while the rising top and bass lines represent the sunrise.

The time signature choice immediately situates the music in a bucolic landscape. The steadiness in the rhythm produces a sense of calmness, which is the feeling at the break of day in the countryside. The transition to G# metaphorically represents the passing from night to day. In m. 13, the G# major chord, with B# in the vocal line, sets the word *alumbrando*—“lighting up”—in which the major chord color accompanied with a *ritardando*, evokes the rising sun. (See Figure 17.)

In the B section, with the time signature change, the mood also changes. Instead of the lighthearted mood of the beginning, this section presents itself as more somber. Prieto makes the choice of introducing a D# major chord in m. 26, which includes several chromatic alterations from the main key of E. This chord is paired with the phrase *el horror a su cabaña*, which means *the horror goes to its hut*. (See Figure 19.) This chromaticism can be interpreted as word painting, depicting the horror of the night, that is resolved when, in the next measure, the harmony moves to G# minor, which is prolonged until the end of the section in m. 38. The progression G# minor-major highlights the text, *En el verde de los pinos se iban abriendo las*

*alas*, [“*In the green of the pine trees the wings were opening*”], which evokes the hope of the new dawn. Prieto further represents “hope” by supporting these words with a stable G# harmony, both minor and major, to create a sense of calm. (See Figure 21.)

The image displays a musical score for measures 29 to 38 of a piece titled 'Pastoral'. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'ver - de de los pi - nos se i - ban a - brien - do' and 'ver - dor of the pine for - est the wings were be - gin - ning'. The piano accompaniment is marked 'cantando' and includes dynamic markings 'p' and 'pp'. The second system continues the vocal line with lyrics: 'las a - las se i - ban a - brien - do las a - las' and 'to un - fold the wings were be - gin - ning to un - fold'. The piano accompaniment includes a 'rit.' marking. Annotations include a box labeled 'G#7' pointing to a chord in the piano part of the first system, a box labeled 'Prolongation of G#' pointing to a note in the vocal line of the second system, and a box labeled 'G#m' pointing to a chord in the piano part of the second system.

**Figure 21: Measures 29 to 38 of *Pastoral*. Tonal stability by a prolongation of G#**

The return to the initial motive and tempo signature in m. 39 brings back the listener to the bucolic landscape, in which E major again achieves predominance. In this section, it is very significant that from m. 46 to 49, in which Prieto summarizes what happens in the B section, the voice sings the words *la golondrina cantaba* [“the swallow sang”]—as to say that after the horror and darkness of the night, the song of the birds at dawn will prevail. This idea is reinforced at the end of the song when the piano stops for two whole beats while the voice repeats this phrase with no accompaniment, as establishing the triumph of day over night. (See Figure 20.)



#### 5.4.5 *Cautiva*

The last two songs of the cycle are settings of poems by Garcia Lorca. Given the historical circumstances, and the current Spanish censorship of literature and the arts, they might be the most emotionally charged pieces in the whole cycle.

García Lorca is perhaps the most well-known poet from the Generation of 27. He was born in Fuente Vaqueros, Granada, in 1898, and was executed by the Spanish (Fascist) Falange in August 1936, at the beginning of the Spanish Civil War. His poetic work constitutes the peak of the Generation of 27, and probably of Spanish poetry. Even though from a young age Lorca was more interested in music than in literature, after traveling to other regions of Spain around 1916-1917, his true calling as a writer awakened. In the fall of 1918, he would say:

I feel full of poetry, strong, smooth, fantastic, religious, bad, deep, rogue, mystic poetry. All, all! I want to be all things!<sup>92</sup>

Lorca later went to Madrid to study at the *Residencia de Estudiantes*, where he came in contact with other writers and intellectuals of the time. He became friends with Luis Buñuel, Rafael Alberti, and Salvador Dali. He also met Juan Ramón Jiménez, who would become his mentor and long-lasting friend. Around 1920, back in Granada, Lorca met the composer Manuel de Falla, who would become a very influential person in his life. By this time, Lorca became more interested in Spanish popular culture, and began to study the different types of *cantos*, like the *cante jondo* and *cante flamenco*, which would have an enormous influence in his poetic style, where the popular and traditional forms and flavor are always present. His friendship with de Falla would continue guiding the young poet when it came to reconcile the new aesthetic trends

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<sup>92</sup> Christopher Maurer, “Biografía. Una vida breve,” *Fundación Federico García Lorca*, accessed August 19, 2019, <https://web.archive.org/web/20110904104149/http://www.garcia-lorca.org/Federico/Biografia.aspx?Sel=Los%20viajes%20de%20estudios>. Original quote: “Me siento lleno de poesía, poesía fuerte, llana, fantástica, religiosa, mala, honda, canalla, mística. ¡Todo, todo! ¡Quiero ser todas las cosas!”

with the traditional popular forms.<sup>93</sup> It was between 1924 and 1927 when García Lorca reached maturity as a poet, remaining linked to the art of the past, while belonging to a new generation of poetry.<sup>94</sup>

Lorca was murdered in Granada a month after the commencement of the war, on August 18, 1936. At this time, he was staying in the home of right-wing poet Luis Rosales, where Lorca's family considered he would be safer. However, Lorca was branded a Republican sympathizer, and was taken by the rebels to an isolated location where he was shot along with others, in what became known as *paseos*. María M. Delgado, in her 2015 article "Memory, Silence, and Democracy in Spain: Federico García Lorca, the Spanish Civil War, and the Law of Historical Memory" defines this term:

[...] Lorca was shot by firing squad in what became known as *paseos* (strolls); here, political prisoners or citizens branded as Republican sympathizers were placed on execution lists by rebel soldiers, and then taken at dawn to isolated locations where they were shot, their bodies discarded at the site of execution or dumped into communal graves.<sup>95</sup>

Franco's regime created a narrative of dissociation with Lorca's death, claiming it was a mistake, collateral damage of the war. It was not until April 23, 2015, that there was a confirmation that Lorca had been executed on official orders.<sup>96</sup> Indeed, María M. Delgado in her 2015 article "Memory, Silence, and Democracy in Spain: Federico García Lorca, the Spanish Civil War, and the Law of Historical Memory," describes the death of Lorca as a symbol of the lost freedom in Spain:

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<sup>93</sup> Christopher Maurer, "Biografía. Una vida breve," *Fundación Federico García Lorca*, accessed August 19, 2019, <https://web.archive.org/web/20110904104149/http://www.garcia-lorca.org/Federico/Biografia.aspx?Sel=Los%20viajes%20de%20estudios>.

<sup>94</sup>Ibid.

<sup>95</sup> María M. Delgado, "Memory, Silence, and Democracy in Spain: Federico García Lorca, the Spanish Civil War, and the Law of Historical Memory," in *Theatre Journal*, 67 (2), 2015, pp. 178.

<sup>96</sup> Ibid, pp. 180.

The Civil War played a prominent role in the canonization of Lorca as one of the conflict's most prominent martyrs and a potent symbol of a progressive culture truncated by Franco's illegitimate coup d'état. Lorca's friend, writer Luis Cernuda, said that after the conflict, Lorca was turned into a "messianic bard."<sup>97</sup>

At the end of the Civil War in 1939, Lorca's works were banned, and it was only in 1953 that Franco authorized the publication of the poet's *Obras completas (Complete Works)*. Despite its title, this was not a complete collection of Lorca's works, at all, but rather a highly depoliticized and reductive image of the author.<sup>98</sup> This edition, by the now extinct *Aguilar* publishing house, had an incredible success, mainly due to the work of diffusion done by librarians in Spain. Finally, in 1986, with the 22<sup>nd</sup> edition of Lorca's *Complete Works* and thanks to the joint effort of several "Lorquian" researchers, the whole body of the poet's work was published by *Aguilar*.<sup>99</sup> The remains of the poet have not been found to date.

The fifth song of Prieto's cycle, *Cautiva*, was composed on May 31, 1940, as dated in the manuscript found in the archival collection of the composer.

The poem *Cautiva* first appears in the book of poems *Primeras Canciones*. Published in 1936, these "First Songs" written in 1922 by Lorca, primarily belong to a collection dating from his adolescence that was not organized by the author; still, they are significant for the development of Lorca's later poetic world. Study of the poems that comprise this book gives the feeling that they were written at different times.<sup>100</sup> Indeed, not all the poems of this book are adolescent works, as it is the case for *Adán*, *Canción* and *Cautiva*, the latter having been written

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<sup>97</sup> Ibid, pp. 179.

<sup>98</sup> Ibid, pp. 181 - 182.

<sup>99</sup> Arturo del Hoyo, "Un poeta reunido," in *ABC*, August 17, 1986, Madrid.

<sup>100</sup> Guillermo Díaz-Platja, *Federico García Lorca*, Fifth edition, Madrid: Espasa-Calpe, S.A, 1973, pp. 91.

between 1931-1932.<sup>101</sup>

The poems of this book can be classified in four groups: songs with a refrain, solitary landscape, metaphoric pretexts, and symbolic poems.<sup>102</sup> *Cautiva* would belong to this last group, along with the poems *Adán*, *Claro de reloj*, and *Canción*. These four poems are the last ones of the book, and they in particular differ from the book's overall mood. The simple naivety of the previous poems of the compilation becomes deep and full of symbolism in these four poems. In the case of *Cautiva*, the maiden is the symbol of life itself.<sup>103</sup>

#### 5.4.5.1 Poem Translation

##### **Cautiva**

Por las ramas  
indecisas  
iba una doncella  
que era la vida.

*Por las ramas  
indecisas.*

Con un espejito  
reflejaba el día  
que era un resplandor  
de su frente limpia.

*Por las ramas  
indecisas.*

Sobre las tinieblas  
andaba perdida,  
llorando rocío,

##### **Captive**

Through the indecisive  
branches  
walked a young maiden  
who was life.

*Through the indecisive  
branches.*

With a little mirror  
she reflected the day  
that was a radiance  
of her clean forehead.

*Through the indecisive  
branches.*

Over the darkness  
she was lost,  
crying dew,

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<sup>101</sup> Piero Menarini, footnote on the critical edition of *Canciones y Primeras Canciones* by Federico García Lorca: (Espasa Calpe, Madrid, 1986), pp. 44

<sup>102</sup> Díaz-Platja, Federico García Lorca, pp. 92.

<sup>103</sup> Ibid, pp. 95.

del tiempo cautiva.

captive of time.

*Por las ramas  
indecisas.*

*Through the indecisive  
branches.*

#### 5.4.5.2 Interpretation of the Poem

In the G. Schirmer edition, this song is dedicated to Sor María, María Teresa's sister, who became a nun. This fact might be very significant, considering the semantic contents of the poem. As Díaz-Platja stated, the maiden is the symbol of life itself, but in this case, the maiden is lost, confused, and full of indecisiveness. Researcher Tania Perón Pérez, in her dissertation, argues that Prieto's dedication of this song to Sor María is associated with the composer's rejection of her sister's decision to pursue a religious life as a nun; she argues that María Teresa might have thought of her sister's retreat to a convent as a form of captivity.<sup>104</sup> Another possible interpretation of this dedication considers the fact that Sor María remained in Spain throughout the Civil War, and after it. Being trapped in Spain was, in itself, a type of internment. It must be remembered that, in 1940, when Prieto wrote this song, Spain was already fully in the grip of Franco's dictatorship, which constituted an environment of repression.

This poem speaks about life itself; it bursts into the body; however, life's awakening is unpredictable, and that uncertainty can be frightening. Life takes the maiden through unknown paths, but along the way, they are filled with light. The symbol of the maiden as life itself has also a lot to do with her femininity because, as a woman, she receives and gives life alike: she is the source of life. An important contrast between day and night appears in the second and third verses, which can be interpreted as life's beginning, juxtaposed with its end. Light and darkness are linked to the periods of youth and old age.

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<sup>104</sup> Perón Pérez, "La compositora María Teresa Prieto (1895 – 1982)," pp. 286.

In a broader sense, this poem addresses the issue of purity, and, specifically, how difficult achieving and preserving it can be. Symbolically, the maiden has been linked to purity, and in this poem, with her representing life itself, we can understand that maintaining a chaste life is painful, especially at the darkest times when it becomes clear that time is her captor. The poem also projects a sense of circularity. As a *canción* (with a refrain), the idea of the maiden being “lost” constantly returns: the maiden remains time’s captive, trapped in a circular succession of days and nights from which she cannot escape.

#### 5.4.5.3 Musical Analysis

*Cautiva* begins with an Ab major chord in the piano, but in this context, it functions as the mediant of F minor, to which it moves in m. 2, when the voice enters. Even though the poem is set in *canción*-with-refrain form, Prieto does not adhere to this structure musically. Contrary to *Donaire*, where the refrain has the same musical setting, in *Cautiva* the repetitions of the refrain, namely, *Por las ramas indecisas*, are sometimes set to different music. However, the first and last statements of the refrain, at the beginning and end of the song, have the same music, conferring a feeling of return or even circularity.

While the main key is F minor, most of the song constitutes a massive prolongation of C, i. e, the dominant. Across mm. 1-4, there is a rising third progression from Ab to C in the bass, ascending from Ab in m.1 to Bb in m. 3, and arriving on C in m. 4, after which the big expansion on the dominant harmony is initiated.

The image displays a musical score for the song 'Cautiva'. It consists of two systems of music. The first system shows the vocal line and piano accompaniment for the first two measures. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) for the voice and 'mf' (mezzo-forte) for the piano. The lyrics are 'Por las ra-mas in-de-ci-sas' and 'Through the wav-er-ing branch-es'. The second system shows the vocal line and piano accompaniment for the next two measures. The lyrics are 'i-bau-na don-ce-lla que e-ra la vi-da' and 'walk-ed a young maid-en she look-ed as life'. The dynamics are 'p' (piano) for the voice and 'rit.' (ritardando) for the piano. The piano accompaniment features a rising third progression on the bass line, highlighted with red boxes in measures 1, 8, and 20.

Figure 22: Mm. 1 - 4 of *Cautiva*. Rising third progression on the bass

The song is full of tension. It presents many diminished chords that are unresolved, and which maximizes the general feeling of tension and indecisiveness. Internal struggles in the middle sections (comprising mm. 5-13, and mm. 14-21) remain undecided until m. 21, where the opening theme returns, and the last section begins. G# and its enharmonic equivalent Ab vacillate in the setting. In m. 8, the Ab from the beginning of the song is replaced by G#, both in the voice and piano parts. Nevertheless, G# is corrected to Ab in the next measure, in the upper voice of the piano. On the last beat of m. 10, yet another appearance of G# is immediately reinterpreted as Ab in the next measure. Once more, in m. 20, a last appearance of G# in an inner voice of the piano, finds its final resolution to Ab in the top voice of m. 21, when the music arrives on F minor. (See Figures 23 and 24.)

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The image shows a musical score for the song 'Cautiva'. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The first system (measures 7-8) has a vocal line starting with 'ji - to re - fle - ja - ba - el di - a que e - ra - un res - plan - dor de su fren - te' and a piano accompaniment. The second system (measures 9-10) has a vocal line with 'de su fren - te lim - pia' and a piano accompaniment. The third system (measures 11-12) has a vocal line with 'Por las ra - mas' and a piano accompaniment. Red boxes highlight specific notes: in measure 7, the vocal line has a G# and the piano has an Ab; in measure 8, the piano has a D#; in measure 9, the piano has a D#; in measure 10, the piano has a D#; in measure 11, the piano has a D#; and in measure 12, the piano has a D#.

ji - to re - fle - ja - ba - el di - a que e - ra - un res - plan - dor de su fren - te  
 mir - ror re - flec - ted the day - light that was the re - splen - dency of her brow

de su fren - te lim - pia  
 of — her clear brow —

Por las ra - mas  
 Through the branches

Figure 23: Mm. 7 - 12 of *Cautiva*. Struggle between Ab and G#; D# in measure 12 as a lower neighbor of E instead of a part of the chord.

Another contradiction we find in the song occurs in m. 12, where in an E major-minor seventh chord, i. e., a dominant harmony, the composer included a D# as a chromatic lower neighbor to E natural. Even though this D# is not a part of the chord, it plays an important role in the tension building the song is immersed in. (See Figure 23.)



**Figure 24: Mm. 18 - 22 of *Cautiva*. Final resolution of the song. With the return of the theme, the key of F minor is established by means of transforming the G# into an Ab.**

Charles Burkhart, in his article “Schenker’s Motivic Parallelisms,” proposes this term for the Schenkerian idea of “hidden repetitions.” Schenker considers the principle of varied repetition to be fundamental in music. A “motive” can be subjected to “hidden repetitions” at different structural levels. A “motivic parallelism” must have at least two statements. The first is called “pattern,” and the second is the “copy.” Moreover, there is a clear distinction between the terms enlargement and augmentation. In the former, the motive lies among notes of embellishment; in the latter, there is no embellishment, the theme lies openly on the surface. This idea of “motivic parallelisms” further develops the idea of repetition in music. “Motivic parallelism” as developed by Schenker, and further explained by Burkhart, allows for a more fluid conception of motive, that is susceptible of an unlimited variety of structural possibilities.

For instance, pattern and copy do not need to be in the same voice, they may have different harmonic structures, and they can even overlap in time.<sup>105</sup>

In *Cautiva*, “motivic parallelisms” are ubiquitous. In the first four measures of the song, all the thematic material that will be developed later is laid out in the voice part. As shown in Figure 25, there are three main motives in the first four measures, the first one in m.2, the second one in m. 3, and the third one in m. 4. I have labeled them *Motives 1, 2* and *3* respectively. The song is constructed on repetitions, whole or fragmented, of those motives we find at the beginning. Between mm. 5 and 13, many of these “hidden repetitions” reveal themselves almost as “points of imitation” in the Baroque sense.

The image shows a musical score for the first four measures of a song. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score consists of a vocal line and a piano accompaniment. Three motives are highlighted with boxes and labels:

- Motive 1:** Located in the vocal line of measure 2, starting with a piano (*p*) dynamic. The lyrics are "Por las ra-mas in-de-ci-sas" (Through the wav-er-ing branch-es).
- Motive 2:** Located in the vocal line of measure 3, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "i-báu-na don-ce-lla" (walk-ed a young maid-en).
- Motive 3:** Located in the vocal line of measure 4, starting with a piano (*p*) dynamic and ending with a ritardando (*rit.*) marking. The lyrics are "que e-ra la vi-da" (she look-ed as life).

The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often mirroring the vocal line's rhythm.

Figure 25: Mm. 1-4 of *Cautiva*. Motivic parallelisms. “Patterns.”

<sup>105</sup> Charles Burkhardt, “Schenker’s “Motivic Parallelisms”,” *Journal of Music Theory*, 22, No. 2 (1978), pp. 145, 175.

In mm. 5-6, transformations of *Motive 1* can be found both in the piano and voice parts. In this case, the motive is inverted and contracted in the piano part; in the voice, also inverted, the motive gets truncated in the middle of m.6. Immediately following, and until m.7, there are “copies” of *Motive 2* that shape the texture of the piece with a series of repetitions that reinforce the sense of “entanglement” of the song. (See Figure 26.) As for *Motive 3*, it appears transposed in m.10 in the piano part. (See Figure 27.)

Once more, the influence of Baroque music on Baroque musical technique appears in her own compositional style. The vocal motive that starts in m. 5, gets mirrored by the piano at the beginning of the next measure, where it gets truncated and starts an echo, with chromatic transformations, of the sixteenth notes theme the voice is leading. (See Figure 26.)

The image displays two systems of musical notation for mm. 5-8 of *Cautiva*. The first system covers measures 5 and 6, and the second system covers measures 7 and 8. Each system includes a vocal line with lyrics and a piano accompaniment. Annotations include blue rectangles highlighting imitation points in the piano part and green ovals highlighting 'copies' of motives from mm. 1-4. Blue lines connect these annotations across the systems. The lyrics are: 'Por las ramas in-de-ci-sas Con un es-pe-' / 'Through the wav-er-ing-branches with a small' in the first system, and 'ji-to re-fle-ja-baél di-a que e-raún resplandor de su fren-te' / 'mir-ror re-flec-ted the dau-ght that was the re-splen-dency of her brow' in the second system. Dynamics like *mf* and *rit.* are also indicated.

Figure 26: Mm. 5 - 8 of *Cautiva*. “Motivic parallelisms.” The rectangles show the imitation points, while the ovals show the “copies” of the main motives laid out in mm. 1-4.

de su fren-te lim-pia  
of her clear brow

Figure 27: Mm. 9-10 of *Cautiva*. “Copy” of Motive 3

Beside these “motivic parallelisms,” Prieto employs a lot of voice exchanges in this song. Some of them are in close proximity and the exchange is easily identified; however, she also uses chromatic voice exchanges that are hidden in the complex texture of the song. For instance, The C in the bass in m. 5, shifts to a C# in the voice part in m. 6, and the Eb in the top voice of the piano in m. 5 shifts to an E natural in the middle of m. 6 in the bass. In m. 6, a chain of more local voice exchanges begins, creating a sense of “entanglement” as well as “dialogue” between the piano and the voice. (See Figure 26.)

The piece starts as an *Allegretto*, and in m. 14, it suddenly changes to a *Larghetto*. This tempo change alters the mood, conferring upon it a more serious tone. Additionally, the texture changes from being imitative in the previous section to homophonic, with the piano doubling the voice part until m. 18. (See Figure 28.)

nie-blas an-da - ba-per-di-da llo-ran-do ro-ci-o  
gloom- she walk-ed a - stray shed-ding tears of dew

rit. a tempo  
rit. p a tempo

del tiem - po cau - ti - va  
cap - tive of the time

*rit.*  
*mf a tempo*  
*subito pp rit.*

**Figure 28: Measures 15 to 20 of *Cautiva*. Homophonic texture with the piano doubling the voice**

#### 5.4.5.4 Text-Music Relationship

In her setting of this poem by Lorca, Prieto repeats some parts of the text—repetitions that are not contained in the original poem. This compositional device serves the meaning by reinforcing the sense of indecisiveness. The tempo change that appears in m. 14, when the *Allegretto* of the first section becomes a *Larghetto*, depicts the dichotomy between light and darkness emphasized by Lorca in his poem. In this way, Prieto, in her setting, represents the pairs of opposites so characteristic of Lorca’s landscapes.

Locally, Prieto responds to the text in obvious, literal ways. In mm. 5 and 6, at the words *con un espejito reflejaba el día*, the piano “reflects” the melody of the voice an eighth-note later. Also in the same passage, a series of voice exchanges occur in close proximity. It is as if the piano musically “mirrored” the events the voice is presenting. (See Figure 26.) In a global sense, the fact that most of the song occurs over an expansion of the dominant harmony, combined with the myriad unresolved dissonances, produces the tension communicated by the poem. In the same way that life is full of unexpected events, turbulent and restless, the music Prieto creates for it leaves the listener in a state of suspense that does not find resolution until the end of the piece.

#### 5.4.6 *Alto Pinar*

This poem by García Lorca appeared in his book *Canciones* in 1927. It was originally called *Cazador*, but Prieto names it after its first line, which has been common in the Lieder tradition, to which she seems to have been rooted.

The song was composed on December 24, 1939.<sup>106</sup> This was the year in which the Spanish Civil War ended, and Franco's fascist dictatorship was established. Even though this is the last song of *Seis Melodías*, it was the third one to be composed, after *En las palmas de la noche* and *Donaire*.

##### 5.4.6.1 Translation

###### **Cazador**

¡Alto pinar!  
Cuatro palomas por el aire van.

Cuatro palomas  
vuelan y tornan.  
Llevan heridas  
sus cuatro sombras.

¡Bajo pinar!  
Cuatro palomas en la tierra están.

###### **Hunter**

High pine forest!  
Four doves fly up in the air.

Four doves  
fly and turn  
They carry  
Their four wounded shadows.

Low pine forest!  
Four doves are on the ground.

##### 5.4.6.2 Interpretation of the Poem

Eutimio Martin, in an article published in 1987, offers a compelling interpretation of this poem. The initial landscape of the poem *Cazador* (*Alto Pinar* in the cycle) focuses on the high pine trees along with the four doves; the high pines are a symbol of vitality and strength, while

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<sup>106</sup> Manuscript of *Alto Pinar* found in María Teresa Prieto archival collection.

the four doves are a symbol for the four cardinal points: they encompass all directions, all space. The four points can also represent a cross, as a premonition of their sacrifice. In a biblical sense, the dove is the symbol of peace and the Holy Spirit, which belongs to the Trinity. At the end of the poem the doves are killed; the impulse of life is destroyed, a loss that we visualize in the image of the fallen pine trees.<sup>107</sup> In this way, the poem presents a clear dichotomy, with the two contrasting statements at the beginning and end.

*¡Alto Pinar!*  
*Cuatro palomas por el aire van...*

*¡Bajo pinar!*  
*Cuatro palomas en la tierra están.*<sup>108</sup>

One of the characteristics of Lorca's poetry is the use of specific numbers. This element of specificity results in a very modern, almost cubist attempt to make tangible through precise mathematics something irrational.<sup>109</sup> In this poem, the protagonists are four doves. The number four in Lorca seems to indicate a maximal number. In this sense, four doves, would encompass all doves, all space, all people, death everywhere. In some treatises on symbolism, the number four represents the minimum totality.<sup>110</sup> For Prieto, the four doves can be a symbol for the four poets she uses in her cycle, all of them in some way affected by the political situation in Spain. The dove is a symbol of peace and freedom, which these artists (writers) achieve through art and creation.

*"Llevan heridas sus cuatro sombras."* They carry their four wounded shadows. The

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<sup>107</sup> Eutimio Martín, "Hacia una antología razonada de Federico García Lorca," in *Caligrama: revista insular de Filología* 2, no. 2 (1987), pp. 155 - 156.

<sup>108</sup> High pine tree!/Four doves fly up in the air.../Low pine tree!/Four doves are on the ground.

<sup>109</sup> Carlos Ramos-Gil, *Claves Líricas de García Lorca: Ensayos sobre la Expresión y los Climats Poéticos Lorquianos*, Madrid: Aguilar, 1967, pp. 70.

<sup>110</sup> Martín, "Hacia una antología razonada de Federico García Lorca," pp. 158.

shadow can be a symbol for the soul; their soul remains in their motherland. Their wounded shadows can signify their ultimately fatal destiny: they cannot escape from death, and exile is a sort of a spiritual death. The doves finally lie on the ground; their destiny has caught up with them. A shadow is necessary to be fully existent. It can also represent an internal conflict, something that is inexplicit at the surface. It can also be interpreted as a flashback to the past. The doves' shadows are wounded because of a painful past that cannot be restored.

#### 5.4.6.3 Musical Analysis

*Alto Pinar* is firmly rooted in the key of F minor. Functioning almost like a resolution of the previous song, that expands the dominant harmony, this song presents itself as a prolongation of the tonic.

In this song it becomes evident that Prieto was an expert in Baroque music, since she organizes the piece as a passacaglia with two statements of the bass. The first statement goes from mm. 1 to 8, and the second one goes from m. 9 to the first beat of m. 17, where Prieto recapitulates the descending fundamental line in the bass as a reminder of the background structure just before the close in m.18. Moreover, the last bass note is shifted from the expected F to Ab to create a less conclusive, enigmatic ending on a tonic six-five chord Ab-C-Eb-F. The F in the right hand of the piano functions both as the 1 in the fundamental line, and the expected bass tone.

The ground bass of this piece is a descending line composed by 12 notes, that constitute three tetrachords. The first one is Phrygian (F, Eb, Db, C), the second one is major (Bb, A natural, G, F), and the third one is diminished (Fb or E natural, Eb, Dd, C). Both statements of the bass have embellishments that do not belong to the structural descending voice, but the second one is more prolific in those, almost filling up all the semitones. This resource used by



Prieto in *Alto Pinar* is another use she does of “motivic parallelism.” The chromatic alterations and embellishments in the bass make up for an enlargement of both pattern (first statement) and copy (second statement), being the second one notably more ornamented. In the Baroque period, the theme of the ground bass of a passacaglia was rarely modified, but Prieto uses this device, while giving it a modern, twentieth century turn. In Baroque music, one of the central aesthetic ideas was the one of “dynamism,” i. e., maintaining the forward motion and propulsion of the piece, even with a repeated pattern.<sup>111</sup> Mixing the passacaglia ground bass model with the idea of “motivic parallelisms” that Prieto uses in this song, solves the problem of “dynamism” of the piece, since the harmonic turns it takes in each of the statements are clearly different, conferring the second half of the song a different color from the first.

In Baroque music, there is a strong link between the key choice and the affect the music wants to express. Johann Mattheson, composer and music theorist from the Baroque period, wrote about keys, considering their significance and intrinsic affect. The description that Mattheson does of the key of F minor perfectly aligns with the feeling of *Alto Pinar*. This fact, combined with the passacaglia nature of the song, leads me to think that Prieto deliberately chose the key of the song based on its “affect,” utilizing a resource from the Baroque period:

F minor seems to depict a moderate and calm, but deep and heavy mortal fear in the heart that is combined with some desperation, and is nimble beyond measure. It very nicely expresses a black melancholy and will sometimes cause the listener a horror or a shiver.<sup>112</sup>

In this song, Prieto continues with the pervasive use of the neighbor-note motive, that is

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<sup>111</sup> Timothy Jackson, “The ‘Pseudo-Einsatz’ in Two Handel Fugues: Heinrich Schenker’s Analytical Work with Reinhard Oppel” in *Bach to Brahms. Essays in Musical Design and Structure*, edited by David Beach and Yosef Goldenberg (Rochester and London: Rochester University Press, 2015), pp. 173-203.

<sup>112</sup> Johann Mattheson, “Key Characteristics List” In *Der vollkommene Kapellmeister*, translation by Hendrik Schulze, (Hamburg: Christian Herold, 1739).

present in the voice part, virtually in all phrases. (See Figure 29.)

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A Carlos Chavez

# VI Alto Pinar

Letra de  
F. García Lorca

Música por  
Maria Teresa Prieto

Andante

*p*

*mf*

*p*

¡Al - to pi - nar! ———  
*High pine - for - est*

Cua - tro pa - lo - mas ¡Al - to pi - nar! ———  
*four ring - doves High pine - for - est*

Cua - tro pa - lo - mas por el ai - re Cua - tro pa - lo - mas por el  
*Four ring doves in the air Four ring doves in the*

Copyright, 1942, by Maria Teresa Prieto

*mf a tempo*

ai - re van Cua - tro pa - lo - mas vue - lan - y tor - nan  
 air fly - ing four ring doves — fly and re - volve —

*rit.*

*pp rit.* *p a tempo*

Lle - van he - ri - das sus cua - tro som - bras ¡Ba - jo pi - nar! —  
 They are wounded on their four shades — Low pine for - est

*pp rit.* *a tempo*

*p* *f*

Cua - tro pa - lo - mas en la tie - rra Cua - tro pa - lo - mas  
 four ring doves to the ground — Four ring doves —

*mf*

en la tie - rra es - tan. —  
 ly - ing on the ground. —

*f p rit.*

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a ground bass line in the bass clef, with several notes highlighted in red boxes. The first system has two red boxes. The second system has one red box. The third system has four red boxes. The fourth system has one red box. The fifth system has one red box. The score includes various musical notations such as dynamics (mf, pp, p, f), tempo markings (a tempo, rit.), and time signatures (2/4, 4/4).

Figure 29: Printed edition of *Alto Pinar*. The ground bass is highlighted.

#### 5.4.6.4 Text-Music Relationship

Four doves, everybody, all the Spanish people. Four poets, from different generations, different fates, all mourning for the destiny of Spain, even from the distance, even from the death. This poem, in Prieto's setting, is a representation of all Spanish people, of different backgrounds, that just want freedom.

An important dichotomy present in this poem is that of the *cazador-paloma* (hunter-dove), as hunter-prey contrast, and the ways that those balance each other. It is very significant that Prieto omitted the title of the poem—*Cazador*—and decided to name it *Alto Pinar*, as deliberately not wanting to name the hunter. This way, the spotlight of the song is completely on the victims—the doves, the artists—representing the totality.

In the Baroque period, the passacaglia form was associated with a lament, usually accompanying themes of grief and torment with an ostinato bass. Perhaps the most well-known example of this kind of musical resource is Dido's Lament from Purcell's opera *Dido and Aeneas*. This piece is a final farewell from Dido to this world, in which she is defeated by destiny and prefers death over a dishonorable existence. In the case of *Alto Pinar*, the passacaglia setting is a lament for the defeat of freedom and the deep state of grief that the Spanish people were in, at the moment.

#### 5.5 *Seis Melodías*, Song Cycle or Collection?

Looking at the performance history of *Seis Melodías*, it becomes clear that this work was not considered to be a cycle, since their composing pieces were usually performed separately in no specific order. However, there is a clear relationship between pairs of songs, namely, one and two, three and four, and five and six.

The first two songs, *En las palmas de la noche* and *Donaire* constitute a set by

themselves. Their date of composition is the earlier of the collection, in 1938, and in an earlier manuscript, held in Spain, they are grouped by the name *Dos Canciones (Two Songs)*. The next song to be composed was *Alto Pinar*, dated at the end of 1939, after which Prieto wrote *Cautiva* by May, 1940. It seems that the last song to be composed was *Canción de cuna* by the end of 1941, although there is no date available for *Pastoral*, but judging from the date of publication of *Seis Melodías* in 1942, it is plausible to think that all songs were ready to be published by the end of 1941.

Therefore, the first and last pairs of songs seem to have been ready before the middle set. *En las palmas de la noche* and *Donaire* are linked both poetically and musically. The two poems were published together in Alcázar's *Nuevo Donaire*, and after the arrival recounted in the first poem, we get the encircling force that this presence exerts on the narrator. Musically, there is also a strong connection between the two songs, as the first one ends in a flat-3 C# chord (as a transformation of Db), that serves as a leading tone for the next song, rooted in D major. All the expectation built in *En las palmas de la noche* gets materialized in *Donaire*.

The connection between *Cautiva* and *Alto Pinar* is also easy to grasp. Besides of both being settings of poems by García Lorca, their themes and imagery is close. They both speak about the path of life, and have a tragic fate embedded in their soul. The two poems also present the pairs of opposites that are so characteristic of Lorca's poetry. *Cautiva* shows life as a maiden full of light that goes staggering through her path, contrasting it with darkness and her tears of dew, while in *Alto Pinar*, the dichotomy between the high and low pine trees, along with the four doves up in the air, that end up on the ground, reveals a destiny marked by misfortune. Musically, both songs are in the key of F minor, and while *Cautiva* presents itself as a big prolongation of C, the fifth degree of the main key, *Alto Pinar* is a prolongation of F, the tonic of

the piece, giving the two-song set a feeling of closure. In *Cautiva* there is a very tangible struggle, that can be perceived through the high chromaticism employed by Prieto in the song, as well as in the prolongation of the dominant, both elements building a tension that only gets released until the next song. *Alto Pinar*, with its descending ground bass, and the overall prolongation of F minor, strikes the listener as a lament. The struggle is over, and all there is left to do is to mourn.

As for the middle set—*Canción de cuna* and *Pastoral*—the bucolic theme is common between them. The first one starts at the sunset and finishes with the dawn of the new day, which is exactly where the second one picks up. This two-song set has a time span of a night, that is encompassed between a sunset and a sunrise. In fact, those two moments of transition gain importance over nighttime, which only occupies one section of *Canción de cuna*, after which there is the promise of a new day. Given that *Pastoral* is an enthralling description of the beginning of day and the triumph of light over darkness, one cannot help to confer to this set an overall feeling of hope. Musically, the two songs are also intimately related. *Canción de cuna* starts in the key of E minor, to finish, only until the last chord, in E major, as a representation of the passing from night to day. *Pastoral* continues in the “day key” established by Prieto, as reinforcing the feeling of victory of the light. Moreover, the neighbor motive that so strongly drives the first song of this set, contracts in the second one, presenting itself ubiquitously, locally as well as globally.

Prieto, in her cycle, shows us a broad picture of recent time Spain. The two most recent prolific generations of poets, of which Jiménez and Lorca are the main representatives, along with other Spanish exiles living abroad, including Prieto herself.

The cycle in general has feeling of circularity. Every song encloses a world on its own,

but also as a group, the end relates to the beginning. The last song relates to the beginning of the cycle in the sense that the first song starts with a big journey (both poetically and musically), and throughout the cycle we see the appearance of a new day, a future that even if it holds uncertainty and fear, it is nonetheless bright and beautiful, to finally end with the sense that the soul still belongs to the motherland, and the feeling that something has died.

But there is hope in this cycle, judging from the musical setting by Prieto. In the work as a whole, we go from tonal “instability” (with a tritonal relationship in the first song) to “stability,” with the two last songs in the same key (F minor). The second group lies in between, going from E minor to E major.

In the first song, we find the greater tonal distance (G to C#), while the song talks about an arrival, which can be a metaphor for her life change from Spain to Mexico. From that point forward, tonal changes are more gradual, until we finally achieve tonal “stability” in the key of F minor in the last two songs. The tonal plan of the cycle, G-C#-D-Em-E-Fm, presents itself as a rising motive. Moreover, if we consider G-C# as an auxiliary cadence—IV-VII—of D, the overall rising motive of the cycle would be D-E-F. This upward motion could be understood as a yearning for a higher existence, reaching for transcendence of the Spanish people that, through art, rise above the horror of the Civil War. After the arrival in Mexico, the longing starts, to finally find stability, even though a part of their soul has died, and their existence is somewhat incomplete by having lost their motherland.

In *Seis Melodías* every song stands as a complete work, capable of being performed by itself, independent of the others. Each one of them encloses a whole world that can be apprehended by the listener even without the context of the cycle. Nevertheless, the connections between pairs of songs is strong enough that these small sets can also be performed by

themselves. All six songs may also be performed as a group, in the order it was published in 1942, and they can be interpreted as a complete work with a convincing and powerful meta-narrative that speaks of a homage and a yearning for the freedom of the Spanish people.

#### 5.6 *Seis Melodías*, A Mourning for Spain

Considering the historical context in which *Seis Melodías* was composed, along with the fact that this was the first piece Maria Teresa Prieto wrote when she arrived in Mexico, it is plausible to think that this was her way to honor as well as to mourn for her homeland.

Humanity's biggest events and catastrophes often generate artistic responses. The Spanish Civil War was no exception. One of the most widely known works of art produced during the Spanish Civil War was Picasso's famous painting *Guernica*. Even though *Guernica* is a painting and Prieto's *Seis Melodías* is, of course, music, it is possible to compare these works in order to understand the ways in which these artists commented on their country's fate during turbulent times.

Picasso's *Guernica* was created in response to an attack to the Basque town in Spain that occurred on April 26, 1937. At 4 pm, Italian and German planes, allied with Franco's Nationalist forces, rained incendiary bombs down on the town of Guernica, an attack that lasted for three hours and burned the town almost in its entirety. Nothing like this had been seen in Europe before, and this act was perhaps the first indication of the total war that was about to start on the continent.<sup>113</sup>

Gijs van Hensbergen, in his book *Guernica: The Biography of a Twentieth Century Icon*, gives a compelling description of the Spanish Civil War, which had many sides and angles:

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<sup>113</sup> Gijs van Hensbergen, *Guernica: The Biography of a Twentieth Century Icon*, (London: Bloomsbury, 2004), pp. 3.



[It became clear] that there was no single Civil War, just as there had never been a single isolated cause. *Bracero* fought duke, as worker fought factory owner. Catholic fought atheist, as monarchist fought republican. Carlist fought Basque, as centralist fought regionalist.<sup>114</sup>

In *Guernica*, the enemy is not shown. On the day of the terrible event, an eyewitness saw the sky full of German airplanes. However, in Picasso's painting, there is no sky and there are no airplanes. In opposition to the painter's later political works, there are no antagonistic parties in *Guernica*. Rather than being a political statement, the painting speaks of suffering and hope.<sup>115</sup> Something of this sort can be said about the last two pieces of Prieto's cycle. *Alto Pinar* omits the duality *cazador-paloma* present in Lorca's poem. Rather than focusing on the perpetrator of the catastrophe, the composer chooses to represent the suffering and the defeat of the Spanish people.

[The creative procedure of] *Guernica* cannot be described as a successive elaboration of fragments or sections but which works out partial entities, acting upon each other dialectically.<sup>116</sup>

In Picasso's *Guernica*, it is possible to follow the artistic creative process, witnessing the manipulations that led to this dialectic interplay. In the musical field, it is more difficult for the spectator to gain access to the creative process, therefore, the dialectic interplay of the parts that conform to the whole has to be interpreted *a posteriori*. Unlike *Guernica*, the development from simplicity to complexity in Prieto's cycle cannot be traced, but there are clues that tell us about the thought process behind the pairings of the songs, as well as about the cycle as a complete work. In Prieto's cycle, we parse individual songs and then form them into larger groupings. These compositions span 1938 to 1941, showing an emotional arch that was inherently linked to

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<sup>114</sup> Ibid, pp. 20.

<sup>115</sup> Rudolf Arnheim, *The Genesis of a Painting: Picasso's Guernica*, (Berkeley and Los Angeles: University of California, 1980), pp. 20-21.

<sup>116</sup> Ibid, pp. 131.

the final resolution of the Spanish Civil War. The songs belonging to this cycle, like the objects that compose the *Guernica*, present the duality of being independent and dependent at the same time, given that each song stands by itself, but together they create a meta-narrative that progresses from hope to desolation, not as a political statement, but as a homage to, as well as a lament, for the Spanish land and freedom.

## CHAPTER 6

### CONCLUSION

*Seis Melodías* is a more complex and meaningful work than has been generally recognized. Its great intrinsic musical and poetic value, as well as its larger connotations concerning the Spanish Civil War, as well as artists and musicians exiled from their homeland, locate this cycle as an important contribution to the Latin American and Spanish repertoires. This piece was born of historical circumstances that created a fruitful cultural exchange between Mexico and Spain. *Seis Melodías* is an artistic product of that assimilatory process and, as such, is connected with the new life that thousands of Spanish exiles were experiencing on the new continent.

This collection of songs is versatile. The fact that it can be interpreted as a cycle, as two-song sets, and also as individual songs, presents many performance possibilities. These songs can be performed by a soprano, a mezzo soprano with extension, or a tenor. Given the Spanish origin of the texts and the composer, the diction employed to perform these songs should be Castilian Spanish, rather than Latin American Spanish diction. While María Teresa Prieto's songs have not been extensively performed since she passed away in 1982, her *Seis Melodías* should be brought back into the vocal repertoire as an important representative of the Spanish and Latin American art song.

APPENDIX  
COMPARISON BETWEEN THE PRINTED EDITION AND THE MANUSCRIPTS OF  
*SEIS MELODÍAS*

*En las palmas de la noche*

This manuscript was found in the Prieto family collection, and it was made by María Teresa Prieto's copyist, Pinedal.

- Measure 2: The manuscript has the courtesy natural mark in the A of the right hand.
- Mm. 5: The manuscript is lacking the last quarter note in the left hand. In the printed edition, it is a C.
- Mm. 12: In both the printed edition and the manuscript, the last sixteenth note of the left hand is a D, but it must be a D#, given the harmony.
- Mm. 13: The A in the second beat on the right hand is lacking a flat sign. It is an Ab.
- Mm. 14: The lowest D on the left hand is a Db.
- Mm. 27: The third sixteenth note of the measure is an F#.
- Mm. 29: The third sixteenth note of the measure is an Ab. The high A on the right hand in the second beat must be an Ab, even though it does not have the flat mark in any of the sources.
- Mm. 30: The last sixteenth note on the left hand must be a Db. It is missing from both sources.
- Mm. 36: The Eb on the chord of the left hand is missing a natural mark. It is E natural.
- Mm. 37: The A on the last beat of the left hand is missing a flat mark. It is Ab.
- Mm. 43: The A on the second beat of the measure on the right hand is missing a natural mark. It is A natural.

*Donaire*

This manuscript was found in the Prieto family collection, and it was made by María Teresa Prieto's copyist, Pinedal.

- Mm. 2: The C# on the right hand, second beat, must be natural. It does not have the natural mark in any of the sources, but the same motive repeats at the end with C natural.
- Mm. 13: Same typo as in measure 2. The C must be natural.
- Mm. 22: The C on the third beat, left hand of the piano part, is a C#.

- Mm 36: There is a breath mark written on the manuscript on the voice line after the second beat.

### *Canción de cuna*

This manuscript was written by María Teresa Prieto herself.

- Mm. 12: In the manuscript there is a taper marking a decrescendo in the second beat in the piano part.
- Mm. 17: In the manuscript, in the second beat, there is an accent on the high B of the left hand.
- Mm. 17-18: There is a taper mark for a crescendo from the last half beat of mm. 7 to the first beat of mm. 18.

### *Pastoral*

This manuscript was found in the UNAM's Music Department Library. It is a transcription by María Teresa Prieto's copyist Pinedal. The printed edition was probably made from another revised copy of the song. Unfortunately, this is the only manuscript that is available of *Pastoral*.

- Tempo marking: dotted quarter note equals 42.
- Mm. 2: The D# on the left hand is missing a natural mark. It is D natural.
- Mm. 4: Same as mm. 2. It is D natural on the left hand.
- Mm. 7: There is an accent in both hands in the piano part, first beat.
- Mm. 8: There is a taper marking a decrescendo in the second beat.
- Mm. 26: The E on the third beat in the piano part is E#.
- Mm. 27: There is an accent on the B in the first beat in the piano part.
- Mm. 29: In the manuscript, the last beat in the vocal line is an eighth note, followed by an eighth rest.
- Mm. 35: In the manuscript, the D on the word *se* is a dotted half note.

- Mm. 36: In the manuscript, the rhythm of the second beat in the voice part is an eighth note followed by an eighth rest.
- Mm. 40: Same typo as in mm. 2 and 4. The D on the left hand is a D natural.
- Mm. 44: On the piano part, the fourth sixth note, first beat appears as a B# in the manuscript.
- Mm. 49: On the piano part, the last eighth note appears in the manuscript as a C natural instead of a C#.

### *Cautiva*

The manuscript of this song is kept in the Prieto family collection in Mexico City.

Judging from the many differences between the printed version and the manuscript, as well as some parts that seem to have been erased and corrected, the published score might have been transcribed from a different manuscript. Unfortunately, this was the only one available in the collection.

- Mm. 2: On the piano part, right hand, last beat of the measure, the manuscript has an E natural and G, instead of the F and Ab of the printed score.
- Mm. 5: In the manuscript, the middle voice of the piano part starts with a quarter note in Ab and goes to a quarter note in G, instead of a half note in G as it is in the printed score.
- Mm. 8: In the last beat of the right hand in the piano part there are a D# and a B#, instead of sustaining the D and B natural from the previous beat.
- Mm. 12: The D sharps on the right hand have accents in the manuscript.
- Mm. 17: In the manuscript, there are two tapers marking a crescendo and decrescendo through the measure.
- Mm. 20: In the last beat of this measure, the manuscript has a completely different chord than the printed edition. The chord in the manuscript, starting from the bass, has the following pitches: D natural, G, Bb, E natural.
- Mm. 22: The fourth eighth notes on the left hand of the piano part have an accent. The eighth note on the last beat of the measure is an E natural and G in the piano part, right hand.

### *Alto Pinar*

There are two manuscripts of this song. One is in the Prieto archive, and the other one is in the UNAM's Music Department Library, both in Mexico City. The manuscript that is in the Prieto collection is exactly as the printed edition; the one in the UNAM's Music Library is slightly different. Both manuscripts are transcriptions from María Teresa's copyist, Pinedal.

- Mm. 2: In the manuscript found at the UNAM's Music Library, the first beat of the measure, right hand of the piano part, consists of an F (first space of the staff, treble clef) in a quarter note, along with four sixteenth notes playing the pitches C, Ab, C, Ab.



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