ANTONIO MARÍA VALENCIA'S *DÚO EN FORMA DE SONATA*: AN INTERNATIONAL APPROACH TO COLOMBIAN NATIONAL MUSIC

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Antonio María Valencia (1902-1952) was one of the leading Colombian composers, pianists, and educators of his generation. His *Dúo en forma de sonata* (1926) for violin and piano serves as an early example of the composer's aesthetic. According to the programmatic description he sent to his mother, the *Dúo* depicts Valencia's "indelible impressions" of his homeland. Through structural and harmonic analysis, I examine the piece in relation to the composer's informal programmatic description. The analysis argues that the work poetically re-creates the landscape of Valencia's birthplace region through an international language, devoid of Colombian folk rhythms and melodies. Valencia proposes a different perspective on Colombian music as an alternative to the use of folk-based music elements that were predominant to Colombian music during his lifetime.

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CHAPTER 1

INTRODUCTION

Antonio María Valencia (1902-1952) was one of the leading Colombian composers, pianists, and educators of his generation. Valencia's lifetime followed the heyday of nationalism in Colombia (1886-1909) and a devastating civil war (1898-1902).[1] Highly influenced by nationalistic ideas, composers and critics working between 1900 and 1940 adopted folk-based art as the Colombian national canon and used it as basis for value judgments.[2] Creators were expected to capture regional values through an aesthetic adhered to countryside roots and shunned away from contemporary international musical trends.[3] However, Valencia adopted a different creative position, which eventually marginalized him from the Colombian musical scene.

This document analyzes Valencia's *Dúo en forma de Sonata* (1926) for violin and piano as an early instance of the composer's aesthetic. The *Dúo* is an accomplished work in a modified sonata form written in 1926 as Valencia's final exam composition for the class of Vincent d'Indy (1851-1931) at the Paris Schola Cantorum.[4] This one-movement piece is the composer's most complete and sophisticated endeavor in the "great forms,"[5] to which he never returned for the remainder of his life. The manuscript of the piece has two different versions that reveal Valencia's original intention of composing a multi-movement work—yet he never completed it.

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[1] Jaime Cortés Polanía, "La música nacional y la colección mundo al día: notas sobre una polémica," *Ensayos: Historia y Teoría del Arte 9*, no. 8 (January, 2003), 58.

[2] Ellie A. Duque, "La cultura musical en Colombia, siglos XIX y XX," in *Gran Enciclopedia de Colombia*, vol. 6 (Bogotá D.C: Círculo de Lectores, 1991), 224.

[3] Ibid., 224.

[4] Mario Gómez-Vignes, *Imagen y obra de Antonio María Valencia*, vol. 1 (Cali: Corporación para la cultura, 1991), 139.

[5] Ibid.,138.

The piece was premiered in Cali, Colombia on April 13, 1935, and it is dedicated to Valencia's close friend, the violinist Jean Collon.[6]

The *Dúo* is marked *Allegretto Pastoral* and depicts Valencia's "unforgettable impressions" of his home region, as he expressed in a programmatic description that he sent to his mother. [7] The piece features Valencia's personal approach to composition. This dissertation utilizes a structural and harmonic analysis to examine the *Dúo* in relation to the composer's informal literary program. The analysis demonstrates how the work poetically re-creates the landscape of Valencia's home region in Cali through an international language devoid of Colombian folk rhythms and melodies. This document additionally highlights and discusses Valencia's distinctive perspective on national music.

As anticipated, Valencia channels his national identification through the creation of a "musical landscape" that avoids folk materials. This mode of musical representation is one way of expressing love for the homeland: it idealizes the beauty of nature and the life and customs of its inhabitants, as opposed to lauding the restrictions and corruption of urban life.[8] This evocation of a national identity is not necessarily articulated through folk topics. The act of musically expressing affection for one's homeland is reliant on the composer's perspective, and not on folk influences.[9] Valencia uses the skills acquired in his international training to present his very own love for Cali and Colombia.

Valencia's unique yet accomplished musical depiction of the Colombian nation deserves to be recognized as a different aesthetical perspective. This perspective articulates a different

[6]Gómez-Vignes, 138-142.

[7] Antonio María Valencia, Letter to his mother, Paris, May 5, 1926. quoted in Gómez-Vignes, 139.

[8] Matthew Riley and Anthony D. Smith, *Nation and Classical Music: From Handel to Copland* (Woodbridge: The Boydell Press, 2016), 87-89.

[9] Daniel M Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge: The Boydell Press, 2006), 56.

musical voice within the Colombian milieu of the times. This study intends to bring back Valencia's aesthetic in relation to his music, with the ultimate hope of promoting his work to contemporary audiences.

CHAPTER 2

NATIONALISM AND COLOMBIAN MUSIC IN THE EARLY TWENTIETH CENTURY

Though all Latin American classical music deserves to be considered in its own terms and not in relation to preconceived notions or expectations, at the beginning of the twentieth century (1900-1930), Latin American composers were confronted with a dilemma. [10] Their music could either be cast in an international style, making it respectable; or in a national, folk-influenced rhetoric, which made it distinctive.[11] This duality reveals the impact of the "universalism of music" idea that German composers and critics upheld in the nineteenth century, and that became influential in the Americas somewhat later.[12]

In Colombia, this duality influenced the discourse about national music. Musicians often attempted to convey a sense of Colombian-ness by combining local musical elements and European, in what was seen as an international expression of national identity. However, the dilemma arose in the confrontation of two problematic questions: first, how international could the music be and yet remain national, and secondly, how local could the music be and yet retain a sense of international respectability. Additionally, there was debate over which music should be considered national and which should not. This led to value judgments that categorized different types of music depending on their origin or popularity.

The interest to define national music started in the second half of the nineteenth century with the rise in popularity of Colombian popular genres (*pasillos*, *guabinas,* and *bambucos*)

[10] Ana R Alonso-Minutti, "Forging a Cosmopolitan Ideal: Mario Lavista's Early Music." *Latin American Music Review* 35, no. 2 (Fall/Winter 2014): 169.

[11] Ibid., 171-172.

[12] Kira Thurman, *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Ithaca: Cornell University Press, 2021), 57-58.

known at the time as the "national airs."[13] With increasing frequency, writers and musicians expressed their opinions about national music. Colombian writer and politician, José María Samper (1828-1888), valued the *bambuco,* as the epitome of Colombian national music.[14]However, his contemporaries believed that the popular genres were too limited for them to be recognized as national.[15] The Panamanian violinist Narciso Garay, in his article *Música Colombiana* (1894), described the national airs as primitive and structurally simple. He also posited for the need of a "musical genius" capable of "refining" the national airs and "redeeming" Colombian music.[16] These ideas continued to influence musicians' ways of thinking into the twentieth century.

Literature on Colombian national music describes and examines the issues related to the national identification and the ideas that were shaped by the opinions of the musicians in the early twentieth century. After the Thousand Days' War (1898-1902) and the independence of Panama as a state of Colombia (1903), a discourse about national unity rose to popularity. The *Conservatorio Nacional de Música* (National Conservatory of Music)—founded in 1882 as the Academia Nacional de Música—became an established institution that offered professional musical training. The musical scene now had two distinctive musical practices: A popular one aligned with the emergence of the entertainment industry, meant for mass consumption; and an academic practice, often considered elitist, that offered concert series of canonic Western music. The distinction between these practices often depended on the type and level of training of the

[13] Cortés, 56.

[14] José María Samper, "El bambuco," in *Miscelánea o colección de artículos escogidos de costumbres, bibliografía. variedades y necrología*. (París: E. Denné Schmitz. 1869): 68, quoted in Cortés, 56.

[15] Cortés, 56.

[16] Narciso Garay, "Música Colombiana" in *Revista Gris 2* no. 7 (1894): 242-243, quoted in Cortés, 57.

musicians. This further separated both types of music and fueled the composer's creative cultural dilemma.[17]

The interest on defining national music became a debate aimed at legitimizing the academic and popular musical practices. Jaime Cortés Polanía presents the debate on national music through primary sources found in the newspaper *Mundo al día*.[18] and in different periodical publications of the time such as *Revista del Conservatorio, El Nuevo Tiempo,* and *Revista Cultura.*[19] Cortés's text uses pieces of evidence to show a debate that influenced Valencia's unique viewpoint on national music.

Mirroring the divergence between the popular and academic musical practices, the debate on national music features two opposite points of view. The popular standpoint accepted popular music as the basis for national identification; for example, composer Emilio Murillo (1880-1942) believed that folk and popular music were the musical expression of national pride and unification.[20] The academic standpoint, to the contrary, argued that popular music was too simple and not Colombian enough. Guillermo Uribe Holguín (1880-1971)—Colombian composer and director of the National Conservatory of Music—argued that popular music had a strong Spanish-European influence and could not be considered national.[21] The academic standpoint on national music was considered elitist and lost strength within the musical scene. Musicians preferred the popular standpoint and embraced the use of popular materials in their compositions. This preference resulted in the prevalence of music based on the national airs.[22]

[17] Duque, 224.

[18] Cortés, 55-69.

[19] Ibid., 59-63.

[20] Ibid., 56.

[21] Ibid., 58.

[22] Duque, 224.

The debate attested to the value judgements on music and the expectations musicians faced towards their compositions. Ellie Anne Duque and Egberto Bermudez provide a contemporary view on the debate from different perspectives. Duque exposes an academic point of view highlighting the classical-trained composers and their work and focusing on Guillermo Uribe Holguín; on the other hand, Bermudez discusses popular music as the primary influence in shaping Colombian music.

Ellie Anne Duque, in *La cultura musical en Colombia,* concisely describes the nationalist debate on Colombian music in the early twentieth century. [23] She focuses on the nationalistic works of the main composers, regretting their lack of experimentation and originality. She describes the situation as a generation of composers who were unable to overcome the nationalistic trends of their time. She argues that Guillermo Uribe Holguín was the only composer who attempted to change this situation by using international compositional traits in his *oeuvre*. Referring to Antonio María Valencia, Duque briefly mentions his reputation as accomplished concert pianist, his nationalistic works, and his French-influenced style of composition.

Egberto Bermudez argues that the debate on national music in the early twentieth century has not been resolved yet, even a century later. [24] His argument revolves around Colombian popular music acknowledging the impact the newly created entertainment industry had on the popular opinion. He places Valencia on the academic side of the debate together with the

[23] Duque, 224-228.

[24] Egberto Bermúdez, "Un siglo de música en Colombia: ¿Entre Nacionalismo y Universalismo?," *Revista Credencial Historia* 13 (December, 1999).

composers who considered popular music vulgar and considered themselves “the guardians of a higher aesthetic.”[25]

[25] Bermúdez, 10.

CHAPTER 3

ANTONIO MARÍA VALENCIA: BIOGRAPHY AND IDEAS ON COLOMBIAN MUSIC

Antonio María Valencia distinguished himself as an accomplished musician whose personality gained the affection and respect of his friends, teachers, and colleagues. For example, French born American writer, Anaïs Nin (1903-1977) recorded her admiration for Valencia as a well-rounded musician with sophisticated perceptions and "balanced ideas about music, literature, race, sculpture and painting."[26] Biographical texts recount Valencia's life and his legacy as an influential figure in the professional musical scene as both performer and educator.

Biography

Antonio María Valencia was born in 1902 in Cali, Colombia. He began his musical studies with his father Julio Valencia, a cellist who was a member of *La Lira Colombiana* (a renowned group of Colombian folk music). A child prodigy, Antonio María started his musical career as a concert pianist and composer at the age of eleven which led to his first international tour to the United States and Panama three years later.[27] Upon his return he continued his studies with Honorio Alarcón—a distinguished Colombian pianist educated in the Paris Conservatory and Leipzig Conservatory highly regarded by his musical and technical execution.

In 1923, the Colombian government awarded Antonio María Valencia a scholarship that allowed him to continue his studies at the Schola Cantorum in Paris with Paul Brand (piano) and Vincent d'Indy (composition). During his education, Valencia adopted the compositional techniques proper to the European traits and the French romanticism; these foundations would

[26] *The Diary of Anaïs Nin III: 1955-1966*, edited by Gunther Stuhlmann (New York: Harcourt Brace Jovanovich, 1976), quoted in Gómez-Vignes, 121.

[27] Gómez-Vignes, 9-13.

contribute to the formation of his own style.[28]

In 1929, after a series of successful concerts and professional engagements in France, Valencia returned to Colombia. Upon his arrival to Bogotá, the capital city, he encountered a neglected cultural environment due to a lack of a sizeable audience.[29] However, his career as a concert pianist gradually consolidated with recital and chamber music series in different venues of Bogotá and other cities where the musical scene was starting to develop. His friendship with Guillermo Uribe Holguín contributed immensely to Valencia's reputation. They typically collaborated in chamber music concerts and orchestral solo performances with Uribe Holguín conducting and Valencia's solo recitals usually included Uribe Holguín's piano pieces.[30]

By 1931, Valencia's reputation was well-known throughout the country, and he was appointed as a professor of piano and music theory at the National Conservatory. A group of political opponents of Uribe Holguín initiated a campaign to nominate Valencia as the new director of the National Conservatory. Valencia accepted the proposal by resigning from his position and applying for the directorship. This decision precipitated a conflict with Guillermo Uribe Holguín and severely damaged their professional and personal relationships. This also divided the public opinion between musicians who believed a change in the conservatory's curriculum was necessary and those who did not. The latter criticized Valencia for having the audacity to challenge one of Colombia's most revered musicians at the time and even criticized Valencia's social status and race.[31]

As part of his postulation as the director of the conservatory, Valencia published an

[28] Gómez-Vignes, 144.

[29] Ibid., 310.

[30] Ibid., 237-262.

[31] Ibid., 283-298.

extensive study on the conservatory titled *Breves apuntes sobre la educación musical en Colombia* (Brief remarks on the musical training in Colombia).[32] In this document, Valencia criticized the National Conservatory and revealed its pedagogical flaws. He meticulously explained how the Conservatory did not meet the expectations in comparison with other international institutions (hence the Schola Cantorum of Paris) due to a lack of technical and aesthetic instruction, analytical thinking, and cultural impact.

After being denied the post as the director of the National Conservatory, Valencia returned to his hometown, Cali. There, he founded the *Conservatorio de Bellas Artes* in 1933 with the assistance of the local government and friends, establishing himself as a successful educator and director. Simultaneously, his work as a composer began to take precedence over his performing career. Valencia's objective as a music educator was not only to train well-rounded musicians, but also to shape the culture of the city. In this way, Valencia influenced the growth and professionalization of the music profession in Colombia.[33]

By 1939, the construction of the new Conservatory in Cali was complete, and it offered a complete curriculum in accordance with the Schola Cantorum's principles. Due in part to his educational efforts, the cultural environment in Colombia improved, prompting Valencia to resume his concert career in 1944. One year later, however, his health began to deteriorate due to his regular consumption of alkaloids (which were legally prescribed at the time), causing him to resign as the director of the Conservatory. Valencia spent the last six years of his life teaching and performing as an accompanist for various artists across the nation, but he never appeared as a soloist again. Valencia died in his hometown in 1952 after contracting tetanus; doctors

[32] Antonio María Valencia, *Breves apuntes sobre la educación musical en Colombia* (Bogotá: E. J. Posse, 1932), 1.

[33] Gómez-Vignes, 311-339.

unfortunately were unable to locate the vaccine to save him.[34]

Ideas on Colombian National Music

Valencia's ideas on national music were influenced by his contemporaries and his education abroad.[35] In his younger years, Valencia supported Uribe Holguín's viewpoint, recognizing that Colombia's national airs are derived from the Spanish heritage and are not unique to Colombia. He also expressed that indigenous people's "native rhythms" could not aspire to the category of high art.[36] However, Valencia's idea on Colombian music would change later in his life when he recognized indigenous folklore as an essential component of Colombian identity and advocated for a "true artistic nationalism" that incorporated this aspect of Colombian culture.[37] This reflects a shortcoming of Colombian national music (discussed previously), when the debate focused primarily on the national airs from the Andean region of Colombia and did not acknowledge the contributions of indigenous or black cultures.[38]

Valencia's aesthetic views on Colombian national music remained constant throughout his life, despite the fact that his perceptions of Colombian music shifted in accordance with those of his contemporaries. His viewpoint recognized the significance of an international approach to revitalize the national identification. Valencia's aesthetic ideas promoted "the artistic tolerance" as an "essential virtue" to achieve the creation of a national musical style and acknowledged the value of popular music as part of Colombian culture.[39] He advocated for the "study and research

[34] Gómez-Vignes, 405-447.

[35] Andrés Pardo Tovar, *Antonio María Valencia: Artista Integral* (Cali: Imprenta del Departamento, 1958), 10-11.

[36] Interview by Carlos Ariel Gutiérrez, *El Tiempo* (Bogotá), April 30, 1930, quoted in Gómez-Vignes, 246.

[37] *La Patria* (Manizales), August 6, 1940, quoted in Gómez-Vignes, 248.

[38] Ibid., 248.

[39] Valencia, 15-16.

of the popular songs and rhythms" and the "assimilation" of the European compositional trends, elements which, according to him, came together to form Colombian national music.[40]

In this way, Valencia chose to express his own Colombian national identification through European gestures and procedures, only as a way of introducing Colombia to an international audience. His Parisian education equipped him with the skills required to do so.

[40] Valencia, 10-11.

CHAPTER 4

ANALYSIS OF THE *DÚO EN FORMA DE SONATA*: THE MUSICAL REPRESENTATION OF A LANDSCAPE

The Music and the Literary Program

The *Dúo en forma de sonata* is a pastoral work in modified sonata form composed as Valencia's final exam composition for Vincent d'Indy's class at the Paris Schola Cantorum in 1926. The *Dúo* articulates Valencia's international approach to Colombian music. The piece does not include popular rhythms or melodies but uses a French-influenced musical language. However, Valencia employs this language to represent the landscape of his hometown, as revealed by a literary description that he disclosed in a private letter to his mother in 1926. Valencia describes a pastoral scene in the countryside of his home region, the valley of the Cauca River. The scene is idyllic, peaceful, and natural, including the mountains, the trees, and the wind. Folk music playing at the distance, and the peasant woman's song longing for her beloved, bring up the customs of the people of the valley:

> In my sonata, I have tried to evocate the landscape of my dear valley with all of its characteristic brightness; from time to time, the breezes from the nearby mountain come to disturb the ecstatic calm of the landscape and make the *cachimbos* and the *gualandayes* tremble, and in the midst of all this, the echo of a distant festival adds a native tone with the rhythm of the *bambucos* (…) and the sweet song of the mountain lady who waits for her lover while pounding the corn.[41]

In the same letter, Valencia expresses his homesickness by explaining how during the composition of the sonata, his family and hometown were always present in his mind.

[41] *En mi sonata he tratado de hacer una evocación del paisaje de mi Valle querido, con todo ese derroche de luz que lo caracteriza; de vez en cuando vienen a tumbar la calma extática del paisaje las brisas que vienen de la montaña cercana y que hacen estremecer los cachimbos y los gualandayes y en medio de todo esto el eco de una fiesta viene a poner la nota autóctona con el ritmo de los bambucos y (…) la dulce canción de la montañera que espera a su amado, pilando maíz.* Valencia, "Letter to his mother, Paris, May 5, 1926" quoted in Gómez-Vignes, 139. (Translated by the dissertation author).

> It is useless to tell you that in the whole period of composition of my sonata, all mine have lived in my heart with more intensity than ever; it could not be otherwise, since I have tried to evoke in it the indelible impressions left in my memory by the landscape of my Valley, and you are all the soul of it.[42]

Valencia expresses his affection to the valley of the Cauca River through a musical representation of its landscape. Evoking the homeland's landscape through sound illustrates a national identification to its listeners, one which is not limited to including folk rhythms. However, this evocation is more than a simple description of the environment; it also incorporates the composer's emotional connection with the components of the landscape. On this basis, the landscape is not just concerned with a graphical representation; rather, it is a broader discourse, a depiction of the experience of being in a given moment and place. [43] In this sense, Valencia provides Colombian music with a different aesthetical perception that has been neglected, since it does not follow the nationalist discourse of his contemporaries. The following analysis focuses on the correlation of programmatic observations that make the *Dúo en forma de sonata* an original statement about the nation, alternative to the predominant trends of its time.

In order to support this point, I discuss the *Dúo en forma de sonata*, available in Gómez-Vignes's edition, in conjunction with the literary program that Valencia revealed in the letter to his mother. Valencia's *Dúo* is representative of his international approach to national identification through European compositional traits. As anticipated above, the program presents a pastoral scene of Valencia's home region, the Valley of Cauca.[44] A formal analysis of the piece identifies the compositional elements that Valencia used. These elements—themes, transitions,

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[42] *Inútil me parece decirte que en todo el periodo de composición de mi sonata, todos los míos han vivido en mi corazón con más intensidad que nunca; no podría ser de otra manera, ya que he tratado de evocar en ella las impresiones indelebles que dejo en mi memoria el paisaje de mi Valle, y ustedes todos son el alma de él.* Valencia, "Letter to his mother, Paris, May 5, 1926" quoted in Gómez-Vignes, 139. (Translated by the dissertation author).

[43] Grimley, 56-57.

[44] Valencia, "Letter to his mother, Paris, May 5, 1926," quoted in Gómez-Vignes, 139.

developments—are related to the literary program, using the composer's own words to interpret the music, correlating the individual lines of the program to specific sections of the piece.

The *Dúo en forma de sonata* structures the narrative of the program through the use of sonata form, as indicated by the piece's title. The music was written under Vincent d'Indy's tutelage as Valencia's final composition project at the Schola Cantorum. As is well known, d'Indy wrote a multi-volume treatise on musical composition, in which he discussed sonata form at length. His detailed description (summarized in Appendix A) constitutes a useful analytical frame for addressing the elements of Valencia's *Dúo*. James Hepokoski and Warren Darcy's sonata theory helps me to "translate" d'Indy's categories into modern criteria. Sonata theory is understandably richer and more detailed than d'Indy's discussion, enabling descriptions of unconventional structures such as the one that Valencia created. For analytical purposes, I use the scientific pitch notation system.

The *Dúo en Forma de Sonata*

Valencia's programmatic approach to the form brought together a freer treatment of the harmonic and thematic components within a well-known structure. An analysis of the exposition of the *Dúo en forma de sonata,* presented below, exemplifies how the program shaped the structure. A simple audition of the piece without the literary program may assess its style as French rather than Colombian. The program, however, puts European technique at the service of landscape representation.

The Exposition (mm.1-90)

According to Hepokoski and Darcy, the exposition is the first rotation[45] of a sonata and

[45] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (Oxford: Oxford University Press, 2011), 612-613. Note: the term "rotation" refers to the

introduces the structural elements that comprise a two-part exposition of the sonata form: a Primary space (P), a Transitional space (TR), and Secondary space (S), and a Closing Space (C). It also features two rhetorical devices that articulate these structural elements. The Medial Caesura (MC), which is the break point of a two-part exposition sonata form, and the Essential Expositional Closure (EEC). The latter is the first important rhetorical gesture of a sonata form that delineates the end of the secondary space and the arrival to the new key. In the *Dúo en forma de sonata,* the exposition describes the various aspects of Valencia's program that would be elaborated upon in the development and recapitulation.[46]

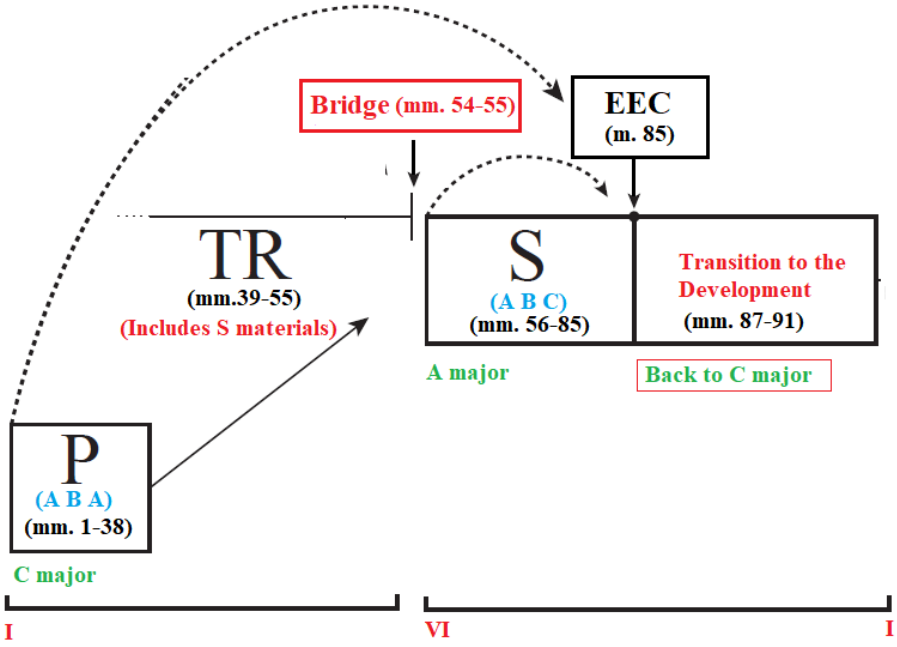


Figure 1: Exposition of *Dúo en Forma de Sonata, C G-V 32*, structural analysis.

Figure 1, based on Hepokoski and Darcy's "Generic Layout Sonata Form," represents the structural analysis of the exposition of the Dúo. It shows the thematic treatment of each section, their tonal centers, and the changes in the form that are discussed in the analysis. These changes

cycle of thematic elements within a structure. In sonata form, it serves as a rhetorical device that establishes the expectations in the sequence of thematic components.

[46] Hepokoski and Darcy, 23-24.

are the bridge from the transition to the Secondary space instead of the Medial Caesura (MC), and the use of a transition to the development instead of a Closing space.

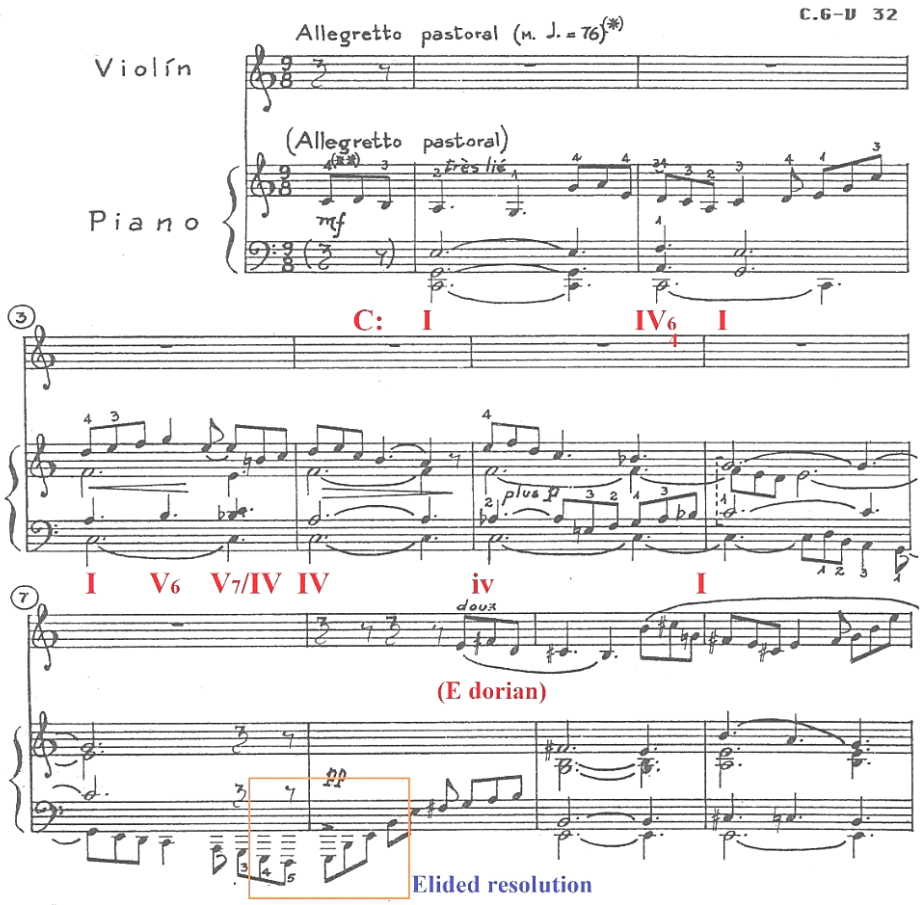
The Primary Space (P)

The primary space is a tripartite structure (ABA) where the A section (mm. 1-18) presents the principal theme (P) of the sonata and the B section (mm. 19-29) serves as an inner contrasting passage between the theme and its restatement. As explained below, these three distinctive sections have a correlation with Valencia's program: section A (principal theme) depicts the landscape of Valencia's hometown, section B brings up the disruption by the breezes from the mountains, while the restatement of section A represents a brighter look at Valencia's "dear valley." The end of the primary space suggests Valencia's melancholic reminiscence of his hometown through the semitone gesture associated with a sigh.

The A section, illustrated in Example 1, has a melancholic character that might be heard as evoking "the landscape of my dear *Valle,*" as Valencia expresses in his program.[47] The choice of pitches and intervals of the melody alludes to the pentatonic collection. The harmony gives predominance to the subdominant chord through a secondary dominant (mm. 3-4). This gesture is followed by a modal borrowing from C minor (measure 5) using the minor subdominant, before resolving on C major via a plagal cadence (mm. 5-6). In measure 7, the arpeggio in the bass line insinuates a resolution to C major in measure 8. However, this resolution is elided through an ascending E minor arpeggio that leads to the entrance of the violin. The modulation uses E as a common tone to restate the principal theme in E Dorian. This section moves back to C major to end on a half cadence in measure 19.

[47] This and the many references to Valencia's description of the piece, are presented in context at the beginning of this chapter. The source for all of them is Valencia, "Letter to his mother, Paris, May 5, 1926," quoted in Gómez-Vignes, 139.

Example 1: Primary space (section A). *Dúo en Forma de Sonata*, mm.1-10.[48]

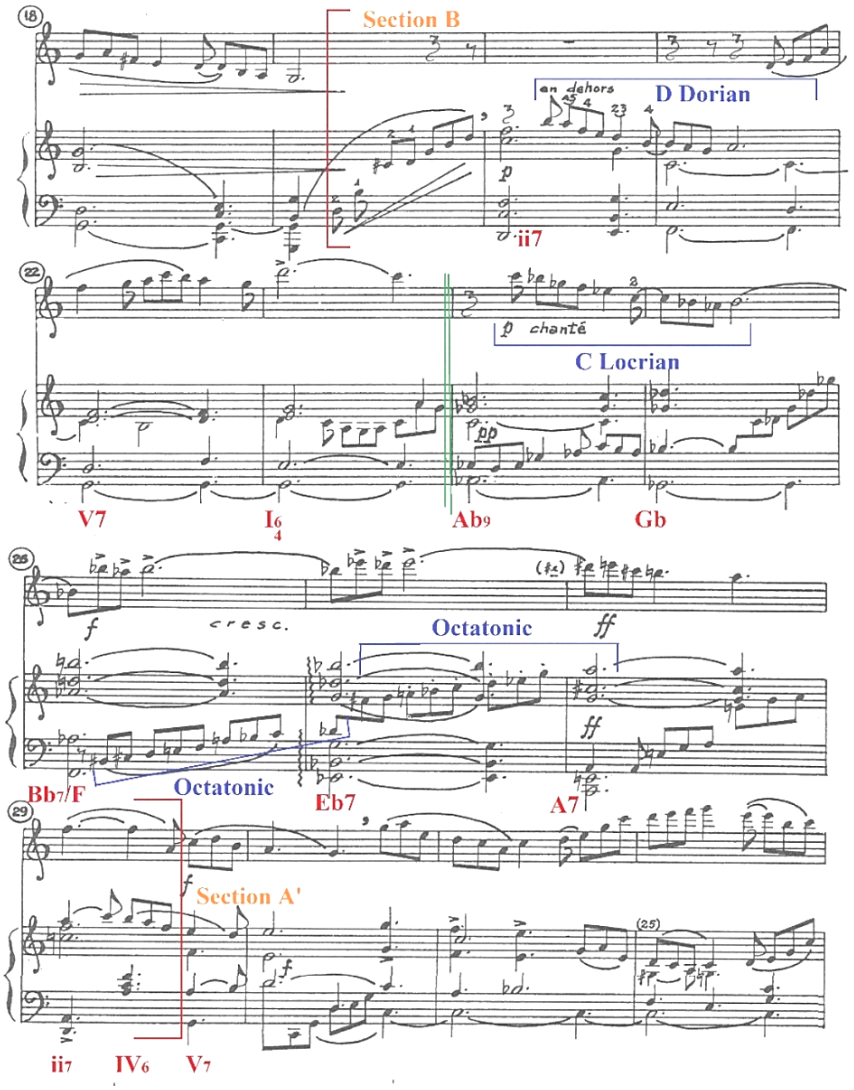


Section B (mm. 20-29) provides more activity and movement through chromatic harmonic progressions and modal and octatonic scales. As Example 2 shows, section B presents a new motive in the right hand of the piano with a D-Dorian descending scale (mm. 20-21) followed by a tonal response of the violin in C major (mm. 21-23). The first phrase of this section is built on a D minor seventh chord which has a subdominant function in C major (mm. 20-23). In the next phrase (mm. 24-29) the bass line descends by whole steps Ab2–Gb2–F2–Eb2 and finishes with a perfect authentic cadence to D minor (measure 29). This modulatory passage presents a mixture of octatonic scales and modal scales (D Dorian and C Locrian). The

[48]Antonio María Valencia, "Dúo en forma de Sonata C. G-V 32." *Imagen y obra de Antonio María Valencia*, vol. 2, edited by Mario Gómez-Vignes, (Cali: Corporación para la cultura, 1991) 364.

restatement of the principal theme (P) in C major follows the cadence on D (measure 30). This unstable inner section might illustrate in music what Valencia describes as "the breeze that disturbs the calm."

Example 2: Primary space (section B). ***Dúo en Forma de Sonata,*** **mm.18-29.**[49]

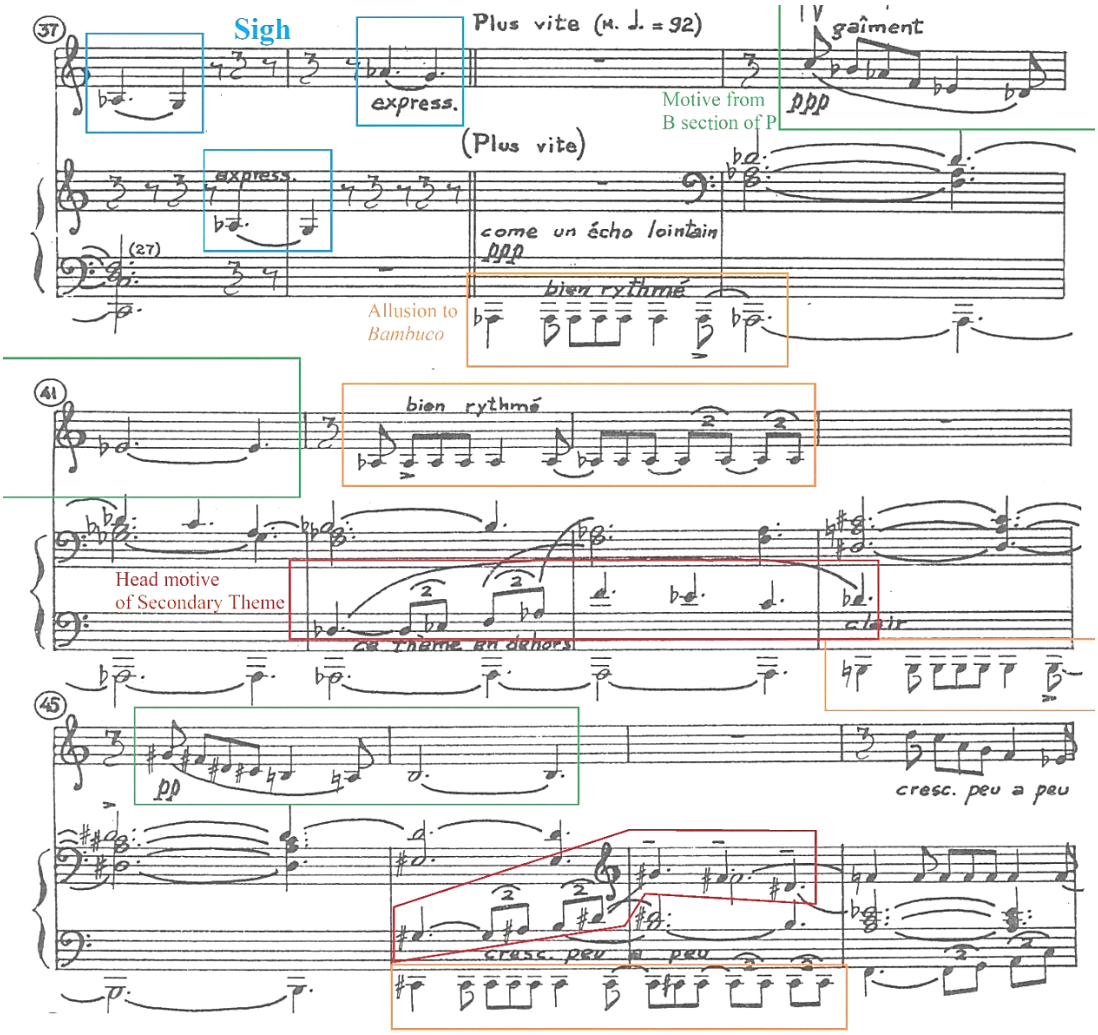


The restatement of the principal theme (mm. 30-35) involves a thematic exchange between the piano and the violin. The range of both instruments is richer, and the pervasive use of appoggiaturas extend the resolutions of the cadences to provide harmonic variety (mm.31-34).

[49] Valencia, "Dúo en forma de Sonata C. G-V 32," 365.

These procedures to the principal theme seem to represent the "characteristic brightness" that the program assigns to the Cauca valley. This section ends with the interchange of a descending semitone (Ab3-G3) between violin and piano in measures 37-38 (Ex. 3). The descending minor second has been associated with the idea of a *sigh.* [50] In Valencia's piece, the presence of this musical gesture is used throughout the piece, as if insisting on Valencia's homesickness.[51]

Example 3: Beginning of the Transition. *Dúo en Forma de Sonata*, mm. 37-45.[52]



[50] Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 17. Monelle describes the descending minor second as the *pianto*, which is an "iconic topic" that has been associated with weeping. By the eighteenth century, this musical gesture represents a sigh.

[51] As expressed in Valencia, "Letter to his mother."

[52] Valencia, "Dúo en forma de Sonata C. G-V 32," 367.

The Transition (TR)

A tempo change (*plus vite*) marks the beginning of the transition (Ex. 3, m. 39). In the music of this section, Valencia suggests overlapping three items of the program: The breeze of the mountains, the distant festival, and the song of the mountain lady. The "breeze of the mountains" is depicted through the restatement of the motive from the B section of the primary space. The expressive mark *gaîment* (cheerfully) creates a dialogue between this motive and the dance-like motive in the bass line (measure 40). The expression mark *come un écho lontain* (like a distant echo) in measure 39 can be read as "the echo of a distant festival." A dance-like motive *bien rythmé* (very rhythmical) in the bass line introduces the "native tone with the rhythm of the bambucos."

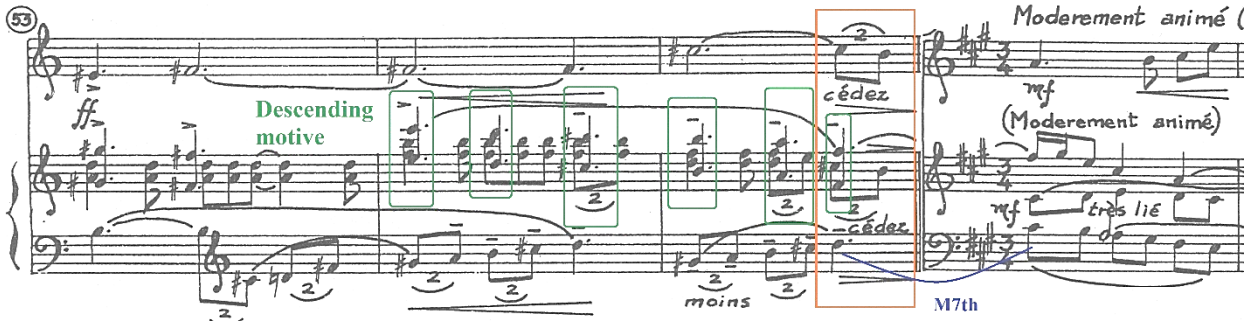
The bambuco is a popular folk-rhythm from the region of the Cauca River characterized by the juxtaposition of 6/8 and 3/4. However, this metric combination is not regular, and it is presented at several levels. The melodic line is usually in 6/8 but occasionally includes 3/4 gestures. In the accompaniment, the variety is greater since usually there is a combination of Colombian instruments, either percussion or plucked, playing at the same time. Some instruments accentuate a 3/4 metric while others play 6/8, and yet other ones, like the *tambora* (a double parched drum), combine both subdivisions.[53] Valencia evokes the bambuco rhythm with the dance-like motive by using eight notes within the 6/8 and 3/4 metrics and adding syncopations at the end. This is most evident in measure 42 in the violin and measure 46 in the bass line (Ex. 3).

One of the most particular features of the transition is the insertion of the head motive of the second theme, which is what Valencia seems to reference as "the song of the mountain lady"

[53] Carlos Miñana, "Rítmica del bambuco en Popayán" *A Contratiempo* 1 (1987): 46-48.

(measure 42) in the program. This motive, marked *en dehors*, is presented in different keys using unexpected modulations that lead to the secondary space; there, the second theme is presented in complete fashion. Through a conscientious use of dynamics and expression marks, Valencia gives the listener the impression of moving between the breeze of the mountains and the distant festival while gradually drawing nearer to the mountain lady. In measure 39, the dynamic is *ppp come un écho lontain*; in mm. 45-48, it is *pp crescendo peu à peu* (little by little); at the end of the transition mm. 53-56, it is *ff*, with a *cédez* (or ritenuto) that ushers the music into the secondary space.

Example 4: Bridge to the Secondary Space, *Dúo en Forma de Sonata*, mm. 53-56.[54]



As shown in Example 4 (mm. 53-55), Valencia connects melodically the transition with the secondary space. The texture changes in the piano part where a descending chord progression, built on the melodic material of the secondary theme, provides a cadential effect. These elements demonstrate Valencia's preference for continuity over articulation, with avoidance of the medial caesura. The section works as a bridge between the transition and the new section. Here, Valencia perhaps reinforces his programmatic idea of the mountain lady's song, presenting it clearly after it was barely perceived between "the native rhythms and the breeze of the mountains."

[54] Valencia, "Dúo en forma de Sonata C. G-V 32," 367.

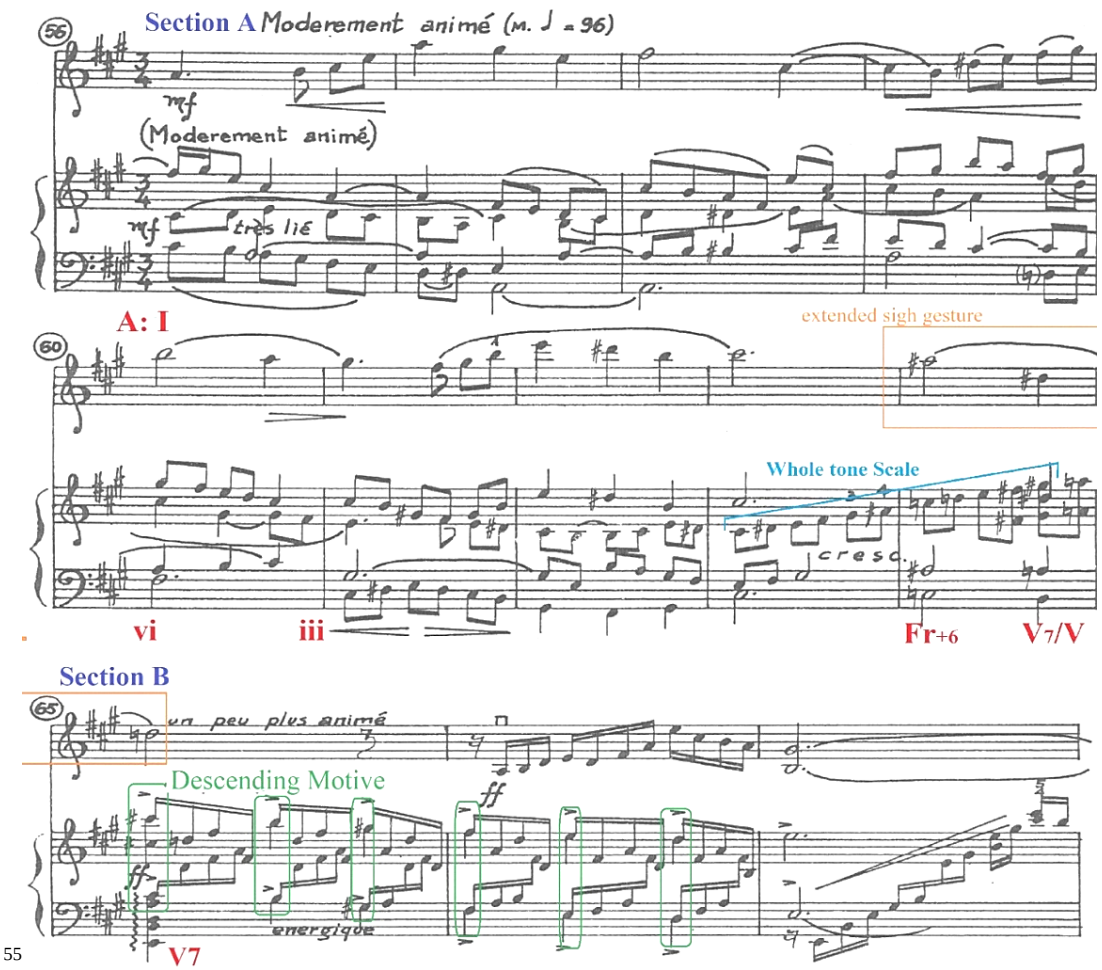
The Secondary Space (S)

The secondary space is introduced by the new tempo, *Modérément animé*, which corresponds to "the sweet song of the mountain lady who waits for her lover while pounding the corn" in the author's literary program. The change to a slower tempo and from 9/8 to 3/4 projects the momentum forward, in contrast with the more static character of the first part. The secondary space, like the primary space, is divided into three parts (ABC). The A section (mm. 56-64). presents the sonata's secondary theme (S), the B section (mm. 65-74) acts as its expansion and the C section (mm.75-84), serves as the closure of the secondary space. In section A, the piano, with a contrapuntal texture, keeps the motion alive while the violin introduces what seems to be "the sweet song of the mountain lady." As shown in Example 5, Valencia deploys the secondary theme on A major (mm. 56-60). Instead of establishing the key with the typical subdominant and dominant chord progression, the composer uses the submediant chord (vi) to reach the mediant (iii) (Ex. 5, mm.61-63). The section ends with a cadence into the dominant by means of a French sixth chord. In measures 63 and 64 a whole-tone scale adds harmonic instability to the mix and sets the sound of the next section.

The B section of the secondary space (mm. 65-74) is a developmental section, energetic and virtuosic, based upon a descending melody in quarter notes. This motive is built upon a fragment of the secondary theme (see the violin part in measure 57, Ex. 5) and primarily serves as a transition. The six descending notes are accented and marked *énergique* (with energy), and the tempo is slightly more animated (*peu plus animé*). The six notes are interwoven with descending arpeggios in sixteenths that produce agitation. The hammer-like descending melody and the agitated arpeggios perhaps convey what Valencia describes as "pounding the corn." The section concludes with a fragmented version of the motive, now reduced to just three notes,

diminishing the energy and intensity (*en diminuant*, m.73) and bringing in the section C with an arpeggio over the dominant 6/4 chord of A major. Section C (mm.75-84) presents a lyrical theme that stays in the middle register of the violin part and closes the secondary space. At the conclusion of this section, the energy subsides to facilitate a calm arrival to A major. With a dominant pedal tone (E) and a clear perfect authentic cadence, this section establishes the arrival to the essential expositional closure in A major (Ex. 6, m. 85). As the new key is finally confirmed, the melody reintroduces the sigh gesture that also closed the first group, as a kind of musical refrain to articulate both the primary and secondary spaces.

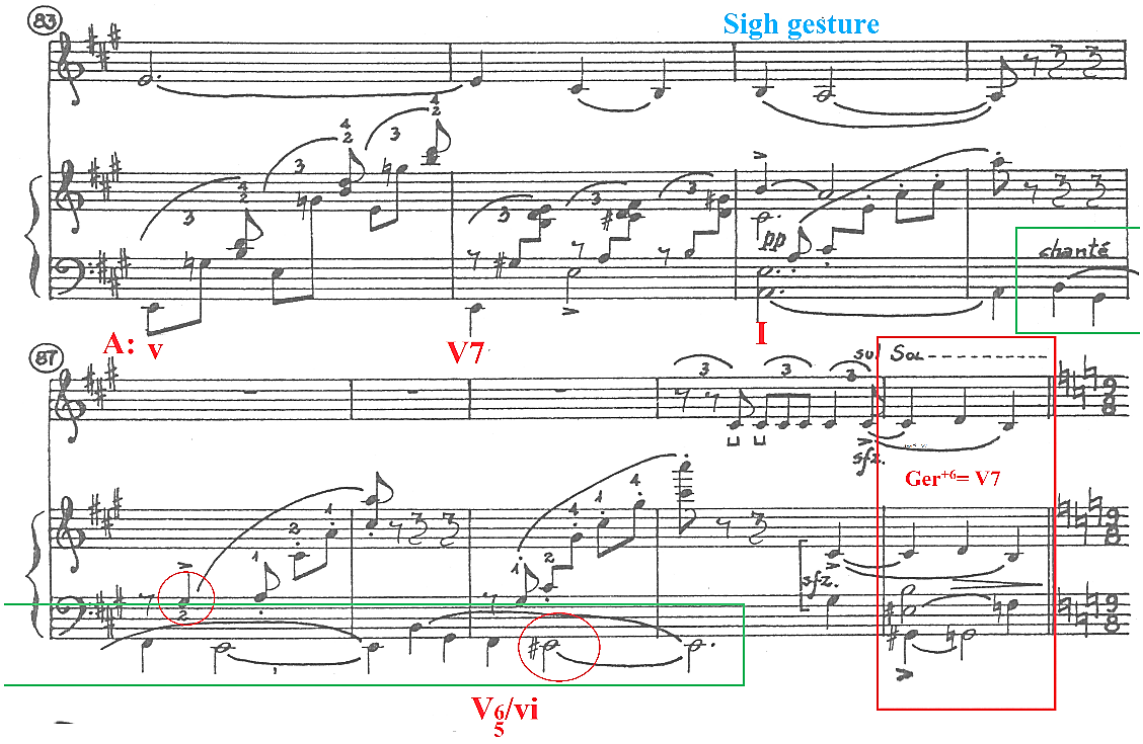
Example 5: Beginning of the Secondary Space. *Dúo en Forma de Sonata*, mm. 56-67.



[55]

[55] Valencia, "Dúo en forma de Sonata C. G-V 32," 368.

Example 6: End of the exposition. *Dúo en forma de sonata*, mm. 83-91.[56]



Transition to the Development

A short transitional section links the ending of the exposition, in A major, with the beginning of the development, which brings back the opening tonality, C major (mm. 89-91). The bass line reprises a fragment of the primary theme's head motive while the right hand plays ascending arpeggios. The G sharp, introduced in measure 88 as a passing tone, becomes part of a C-sharp major chord in measure 89, which destabilizes A major. The bass line then changes from G sharp to G natural in measure 91 and resolves the C-sharp major seventh chord to an augmented sixth chord. This chord enharmonically becomes the dominant seventh of C major, instead of landing on the expected tonic of F-sharp minor. The process creates a sense of incompleteness. It also redirects the listener's focus from the theme of the "mountain lady" back

[56] Valencia, "Dúo en forma de Sonata C. G-V 32," 370.

to the landscape music by restating the dance-like motive in the violin (Ex. 6, measure 90), in preparation of the reappearance of the primary theme in the developmental space (mm. 91-92). The voice leading of this transition and the motivic restatement make the change of scenery seamless for the listener.

The Developmental Space (mm. 91-157)

The developmental space is the second rotation of the piece, divided into the three main regions (primary, transitional, and secondary). The parts are differentiated by tempo changes and thematic materials, all of which brings a new perspective of the program to the listener.

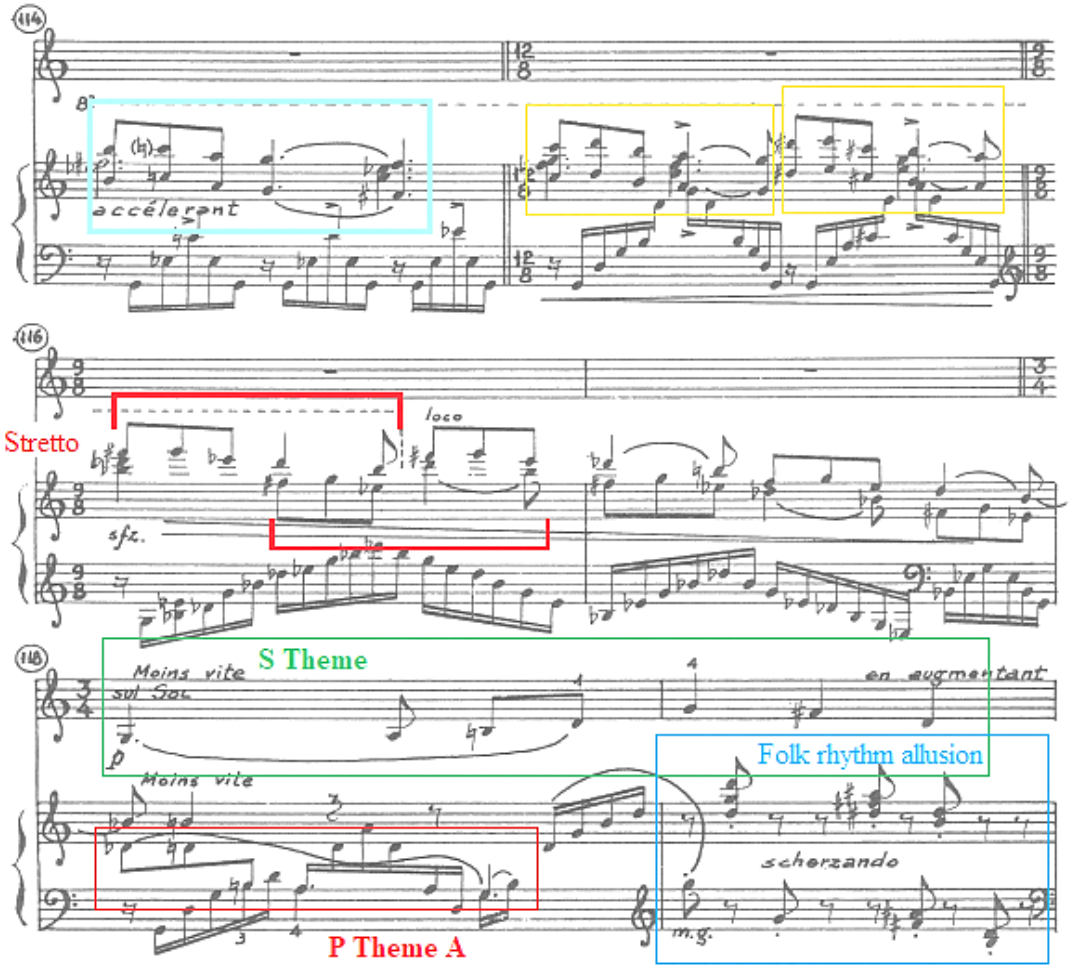
Development: Primary Region

At the beginning of the developmental space Valencia seems to have introduced a new item of the program, namely the Cauca River, which had previously been merely implied. The arpeggiation in the piano part apparently depicts the river's flow (marked *toujours très lié et clair*), which gives the impression of taking the listener on a journey through the different areas of the Cauca Valley. The primary theme opens the developmental space in the home key of C major, but in a new tempo (*calme*) and in augmentation (mm. 92-96). On measure 97, the tonality switches to A-flat major and the violin line prepares the following section using thematic material based on the sigh motive (mm. 97-101).

Following this section, the music becomes more agitated, and the sense of motion intensifies. In measure 109, the piano takes the lead and modulates to G major by using the dance-like motive over a German sixth chord. The primary theme is presented in the new tonal center with a large increase in energy (*très agité, accelerant*), dynamics (*crescendo beaucoup, en augmentant*), and difficulty (mm. 110-117). At this point, Valencia employs motivic fragmentation gradually reducing the length of the figures until a climatic two-part *stretto* is

presented at the end of the section (mm.116-117). This climax leads the listener to the transitional region of the developmental space (see Ex. 7).

Example 7: Development: Transitional region *Dúo en forma de sonata,* mm.114-120.[57]



Development: Transitional Region

A new section begins in measure 118, in which the mountain lady's song coexists with the motive of the landscape and some native dance rhythms. The beginning of the section is based on a two-measure motive that combines a fragment of the secondary theme (in the violin) with the head of the primary theme (in the tenor voice of the piano) and accompanying

[57] Valencia, "Dúo en forma de Sonata C. G-V 32," 373.

arpeggios. This motive is then sequenced through the circle of descending minor thirds (G-E-C#/Db-Bb). This constant tonal shift keeps the listener on the move. The sense of motion is reinforced by the suggested fingering of the violin part, which instructs the player to play each statement on a different string. The juxtaposition of time signatures, 3/4 in the violin and 9/8 in the piano, alludes to the *bambuco* rhythm. A variant of a second folk dance, the *pasillo,* completes each motive with staccato chords in the piano (m. 119, 121, 123 and 125).

This section seems to depict the mountain lady's longing in a more urgent or dramatic way, while mirroring the transition from the exposition. Instead of just waiting, the mountain lady seems to have started a search for her beloved by moving through the land, as represented by the sequencing of both of the relevant gestures —the secondary theme and the landscape motive—through different tonal centers. Simultaneously, the allusion to the *pasillo* adds a native coloring to the scene.

Development: Secondary Region

The last section of the development further intensifies tension and motion in order to reach a climax and mark the start of the recapitulation. This section first introduces the secondary theme in F major and then embellishes it (mm. 127-133). The piano disrupts the process and changes the mood by using the quarter-note descending motive that is associated with the pounding of the corn (mm.134-140). These changes slow down the sense of motion and add a melancholy tone to the scene, as if depicting the speaking subject's longing of the mountain lady. A descending chromatic line in the bass (mm. 135-138) hints at a sad affection that enhances the sense of longing, as the line moves to A minor through D minor.

Even if, as expected, the development does not include cadences but only continuous music, a new subsection begins in measure 151. A fragment of the primary theme in

augmentation is exchanged between the violin and piano in a canonic conversation. Motivic fragmentation, a continuously rising texture, and a written accelerando produce a rousing climax, perhaps the most intense of the piece, on measures 154-156. Written over a dominant pedal that prepares the recapitulation, this climax combines a cadenza-like passage, the metrical displacement of the main motive, and tremolos in the violin, with dense chords and wide-ranging arpeggios in the piano. A resolution only occurs at the beginning of the recapitulation (measure 157).

Through its tripartite structure, the developmental space seems to offer a different perspective on the program by recombining and recontextualizing the motives from the exposition, in what appears to be a new journey through territory that was previously covered. To achieve this, Valencia uses different developmental procedures, including motivic fragmentation, augmentation, sequencing, and modulation, to produce a sense of instability, to reach an important climax and justify the recapitulation as an extended resolution.

The Recapitulation (mm. 157-241)

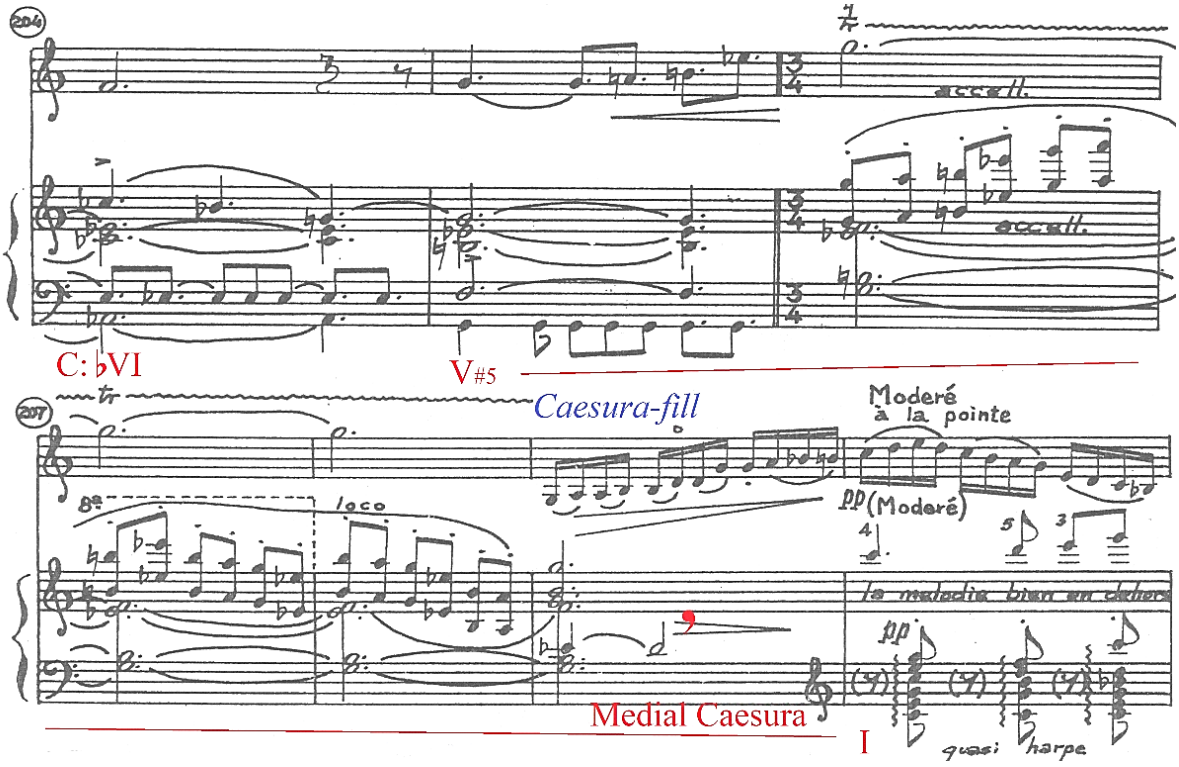
The recapitulation is the last rotation of the sonata. Here the realization of the program appears to focus on Valencia's emotional expression of the homeland from his personal point of view which is marked by the transformation of the sonata form and the treatment of the thematic materials. The most noteworthy elements for this section are the changes made to the narrative of the exposition such as the register, texture, tonal centers, extended sections, and breaks.

The Recapitulatory Primary Space

The recapitulation brings up the primary theme (A) in its brightest version, as it is now played two octaves higher than the original (mm. 157-162). The pacing is not static; the piano continues the motion of the developmental space. The fast arpeggios in the piano left hand again

seem to represent the river, adding an energetic element to Valencia's program and completing the landscape. However, the theme is soon reiterated in a darker, less assertive mood (mm. 164-172). The harmony, now centered in C minor, alternatively visits the Locrian and Aeolian modes (mm. 169-172) before unexpectedly resolving in C major (measure 174). The remainder of the recapitulatory primary space is composed of correspondence measures[58] with the exposition (mm.175-192). The treatment of the sigh gesture at the end of the recapitulatory primary space is presented differently, first as Ab3 and G4 in the piano (measure 192), and then as Db4-C4 in the violin (measure 193). This reiteration of the theme, in a darker mood, seems to express Valencia's homesickness, his desire to be reunited with his homeland, and everything that it represents.

Example 8: Recapitulatory Medial Caesura. *Dúo en forma de sonata,* mm. 204-210.[59]



[58] Hepokoski and Darcy, 241. *Correspondence measures* in the recapitulation is the term employed to design the measures that are identical (or only with few changes) to the measures in the exposition.

[59] Valencia, "Dúo en forma de Sonata C. G-V 32," 381.

The Recapitulatory Transition

The recapitulatory transition keeps the same structure as in the exposition, but now leads to C major instead of A major. As in the exposition, Valencia here overlaps the motives that seem to represent the popular dance, the song of the mountain lady, and the breeze that runs through the valley. However, this time Valencia clearly separates this section from the secondary space by prolonging the dominant of C with raised fifth (m. 206-209), fleetingly touching upon the natural triad and with a medial caesura in measure 209. The violin part provides a caesura-fill in measure 209 that gently resolves in C major on the secondary theme (measure 210) with a diminuendo.[60] The presence of this articulation creates a distinct formal break in the piece and prepares the listener for the restatement of the mountain lady's song.

The Recapitulatory Secondary Space

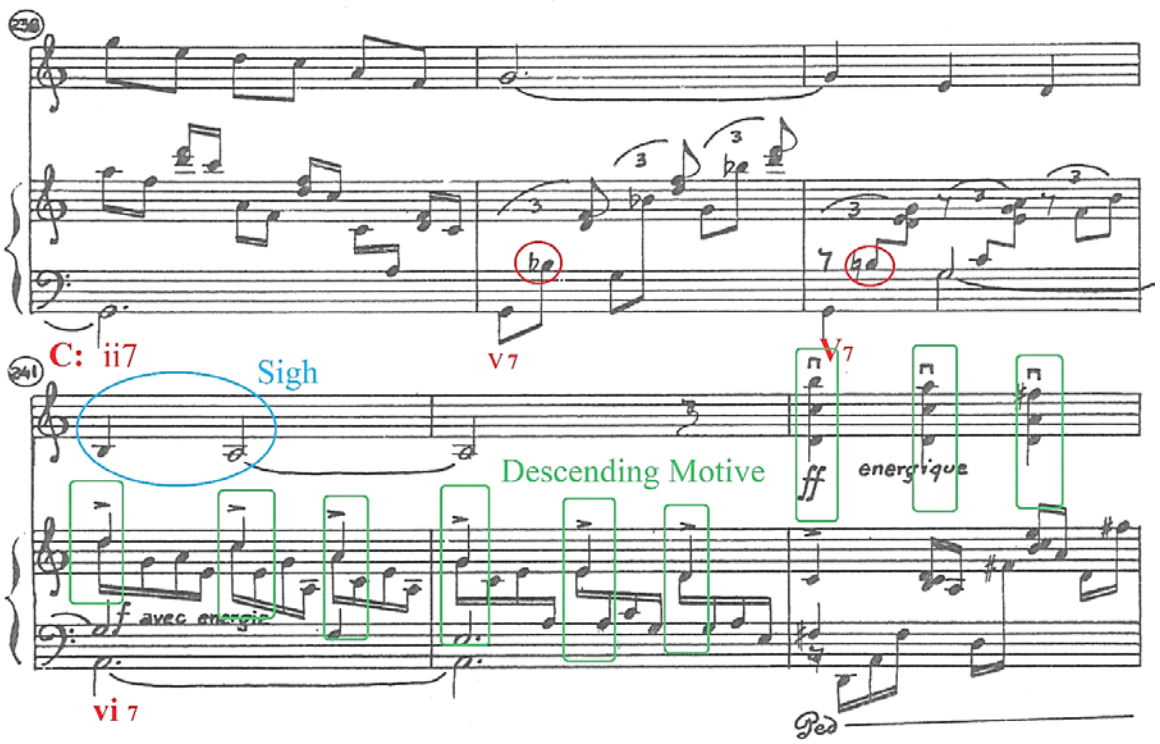
In the recapitulatory secondary space, Valencia focuses on the secondary theme, which apparently is associated with the mountain lady's yearning "while waiting for her lover" (as per the program). Valencia achieves this perspective by keeping the same themes and a similar tripartite structure (ABC) as in the exposition but using a different disposition of the melodic material. Section A presents the secondary theme (mm. 210-221) in the piano part, while the violin accompanies it with a *moto perpetuo* of sixteenth notes. The melody, in the upper register, now is set one octave higher than the original, and it is presented with a harp-like accompaniment. The melody becomes increasingly brighter on a phrase-by-phrase basis, as the pitch rises in musical space.

In the following sections of the recapitulatory secondary space, Valencia prepares the

[60] Hepokoski and Darcy, 34-36. A medial caesura usually features a pause in the sound; however, sometimes this pause is filled out with a melody in one of the voices to connect smoothly to the next section.

listener's expectations by having the same structure as their counterparts in the exposition, but this time leading to C major. Section B strives for the same dominant expansion over the descending quarter-note motive with the interwoven sixteenth notes, while the closing section C brings back the tonic key. The harmony uses a colorful chord progression as the perfect authentic cadence builds anticipation for the arrival of the essential structural closure. This arrival, according to sonata theory, is the main goal of a movement because it fulfills the tonal expectations of the entire piece.[61]

Example 9: Secondary Space (end of section C). *Dúo en forma de sonata,* mm. 238-243.[62]



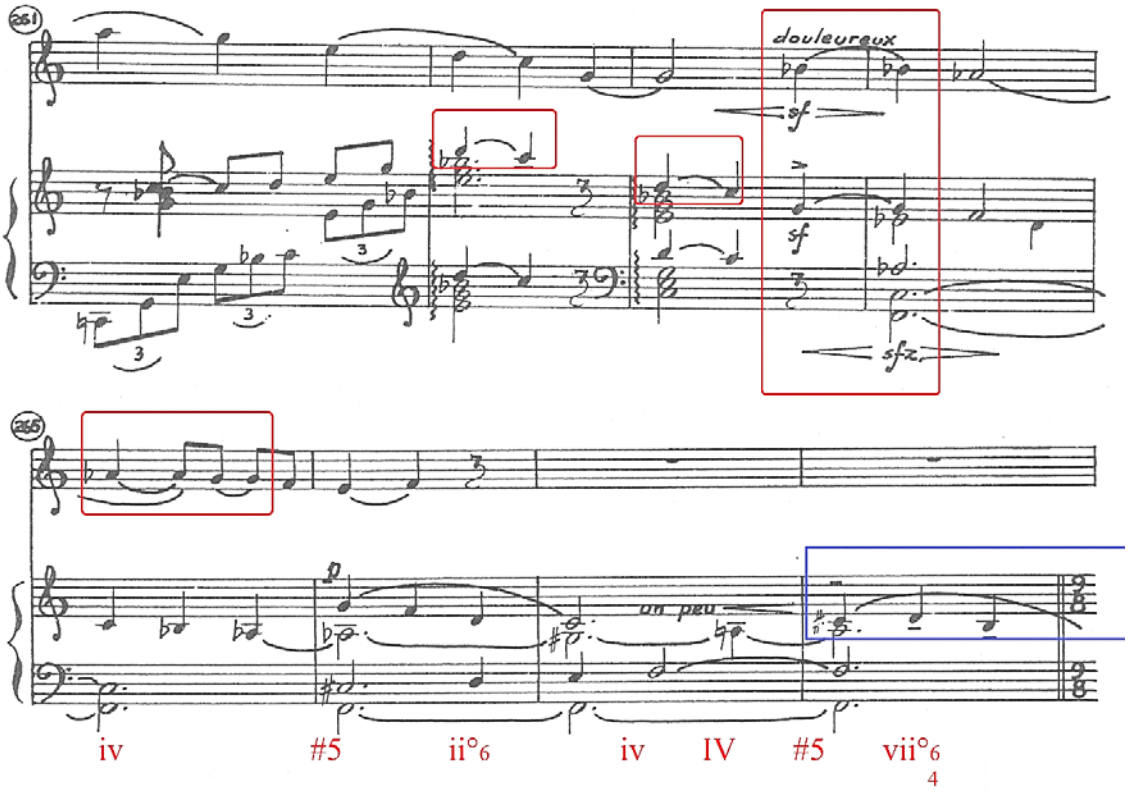
However, Valencia alters the structural procedure of the exposition and delays closure by means of a deceptive cadence in the relative minor (measure 241). By way of contrast, he then replays the descending quarter-note motive to initiate a dialogue between violin and

[61] Hepokoski and Darcy, 232.

[62] Valencia, "Dúo en forma de Sonata C. G-V 32," 285.

piano (mm. 241-256). This perhaps is the most complex section of the movement, where the use of enharmonic modulations broadens the piece's tonal spectrum. The final iteration of the motive (mm. 255-256) reduces the energy and returns to fragments of the secondary theme in the minor subdominant (F minor). A sense of yearning for the delayed resolution is clearly present here, as a possible way to convey the longing of the mountain's lady that wishes to be reunited with her lover. Additionally, the sigh gesture becomes more prominent, as is played in parallel thirds, resolved to the minor subdominant, and marked *douleureux* (painful) in measures 263-264.

Example 10: End of recapitulatory secondary space. *Dúo en forma de sonata,* mm. 261-268.[63]



Throughout the recapitulation of the secondary space, Valencia seems to newly emphasize the mountain lady's wait for her lover in the narrative by expanding the harmony

[63] Valencia, "Dúo en forma de Sonata C. G-V 32," 286.

and eliding cadences. The musical realization of the literary program switches from description to a personal expression, as Valencia now seems engaged in evoking "the indelible impressions left in my memory by the landscape of my valley." After this point, a contrapuntal passage filled with suspensions in the piano leads back to the tonic (mm. 264-268). Ultimately, the essential structural resolution (measure 269) is achieved through a soft plagal gesture, as if emphasizing the poetry of longing (Ex. 10).

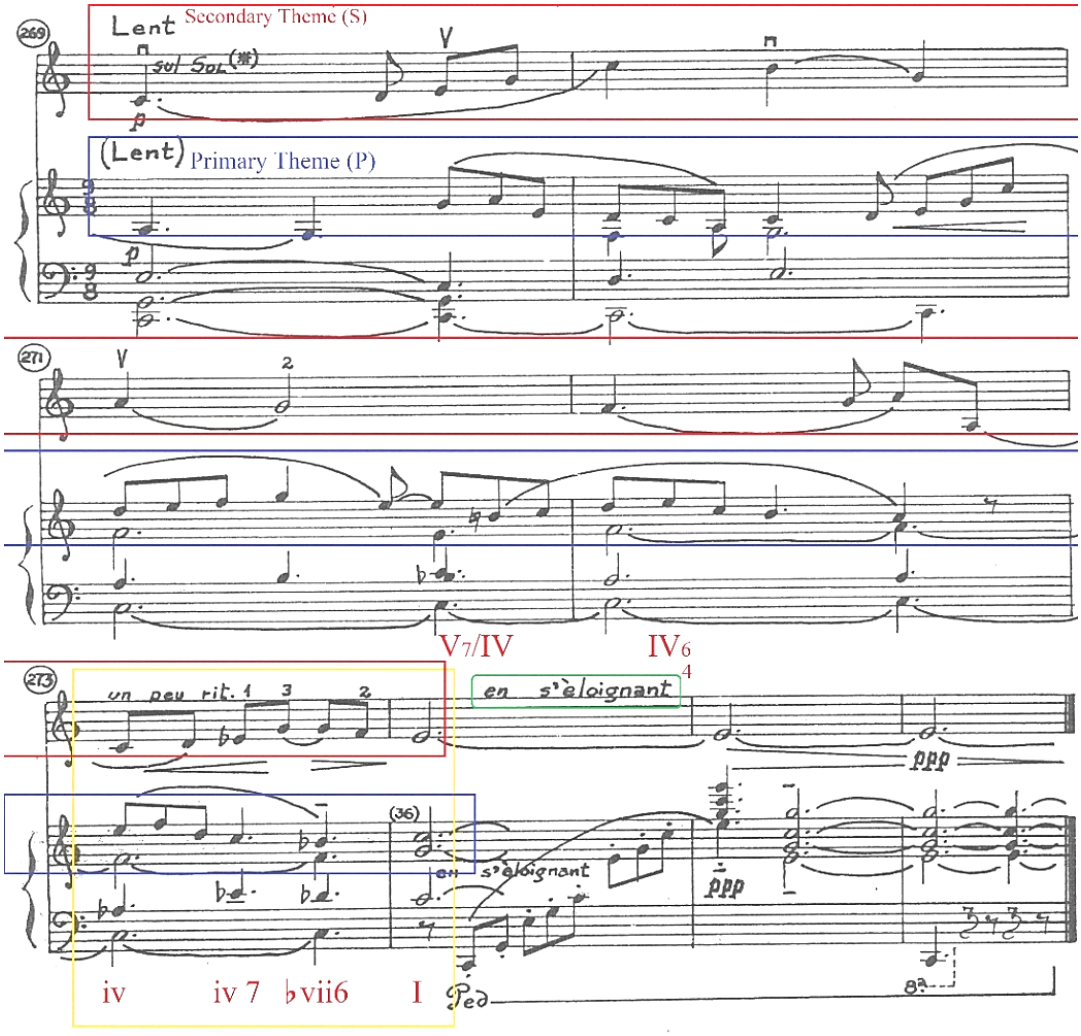
The Closing Space: Coda

In the Closing Space, Valencia finally achieves a satisfactory resolution for the whole composition. The secondary theme is now superimposed to the main theme, 3/4 over 9/8, and played on the tonic in a slow tempo (*Lent*) (Ex. 11) The final cadence (measure 273) is a soft Phrygian gesture (iv7 – vii6 – I) that resolves on a C major arpeggio and dissipates away (*en s'èloignant*). The juxtaposition of both themes (and meters) at the end brings balance to the whole movement while recalling the allusion to the *bambuco*. It also puts both themes into retrospective and suggests yet another interpretation of Valencia's program. The emphasis that the composer puts on "the yearning of the mountain lady" during the recapitulation seems to be satisfied only when she finally joins "the landscape" of the composer's hometown.

Valencia's contribution to this piece on national identity is original because he brings his own personal perspective to the thematic materials. Beyond musically describing the landscape elements of his "dear valley" (including the breeze, the mountains, and the mountain lady), he conveys the emotions that all of them elicit in him (such as the ecstatic calm, the disruption, or the uneasy wait for the lover). The recapitulation emphasizes the themes and adds another dimension to the overall musical representation. In addition, the lovely coda, perhaps the most straightforward section of the entire movement, seems to be the

composer's personal declaration of love for his hometown. Valencia depicts in music his memories of the landscape of his hometown, while he emphasizes the elements that make this pastoral scene unique and distinctive (at least for him).

Example 11: Coda. ***Dúo en forma de sonata,*** **mm. 269-276.**[64]



[64] Valencia, "Dúo en forma de Sonata C. G-V 32," 286.

CHAPTER 5

CONCLUSION

"National" music conveys the nation through its internal characteristics (such as landscapes, culture, or language), as opposed to "nationalistic" music, which is intended to arouse political ideologies.[65] The musical representation of a landscape falls under the category of national music and projects sentiments about the country, and it is not always substantiated through the use of popular rhythms or melodies. This musical landscaping nevertheless projects national sentiment. This document contend that Antonio María Valencia expressed his national sentiment and his love for Colombia through European compositional traits, which during his time were considered international. In this, Valencia stood away from other contemporary nationalist composers in Colombia. The latter used folk music as the fundamental device to construct national music.

This dissertation's analysis, in correlation with the narrative in Valencia's letter, demonstrates Valencia's aesthetic as a national composer with an international language. He uses techniques and procedures learned during his Parisian training (sonata form, tonal and modal harmonies) and avoids folk materials. However, his compositional style substantiates Valencia's love of the homeland through the programmatic description of the landscape. Furthermore, Valencia's standpoint becomes clearer when the musical evidence is put in relation to his ideas on national music. These ideas coincide with the composer's discussion of the "Colombian artist" in his essay on music education[66]. There, as discussed previously, the author develops a conciliatory approach to Colombian music that needs to be deeply rooted on popular music but

[65] Riley and Smith, 8-9.

[66] Valencia, *Breves apuntes sobre la educación musical en Colombia,* 15.

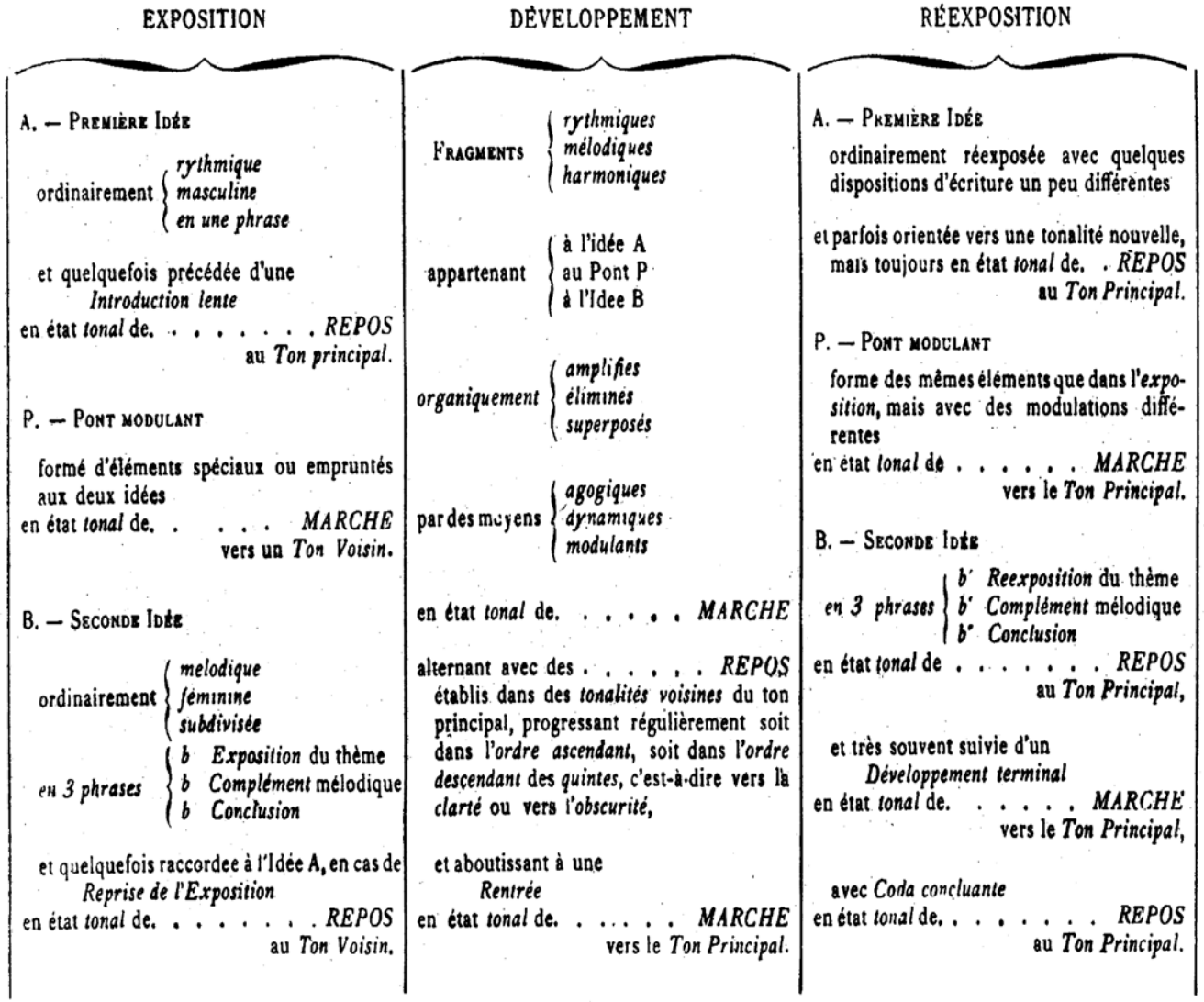
also requires to be expressed through an international language.

The *Dúo* is cast in sonata form, a well-known structure from the European tradition that has influenced compositions around the world. Sonata form is a preestablished structure that generates expectations for the listener. However strict it might seem, it is usually appropriated by individual composers through idiosyncratic manipulation: it is modified, twisted, and variously edited for the sake of making it the composer's own. Sonata form is never a strictly predetermined format but rather a compositional frame that is freely realized. In the case of Valencia, sonata form serves as an elaborate vehicle to tell the story of his homeland, the culture, and the feelings of the people. Within the sonata frame, the use of modes, harmonic relationships, and musical gestures that originally were European become Valencia's own way of "translating" his cultural upbringing and his national emotion to a wider international audience.

This international representation of Colombian identity through landscape broadens Valencia's message to humanity at large. It also recognizes a different perspective on the musical identification with the Colombian nation as an alternative to the use folk elements that are specific for Colombian music. My hope is that this dissertation will aid performers and audiences to enlarge their knowledge of Colombian musical identifications and raise their awareness of the values of not just the *Dúo en Forma de Sonata* but also Valencia's neglected oeuvre.

APPENDIX

SONATA FORM ACCORDING TO VINCENT D' INDY



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[67] Vincent d'Indy, *Cours de composition musicale*, vol. 2, pt. 1. (Paris: Durant, 1909), 287.

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