GUALTERIO ARMANDO’S 34 CANCIONES HISPANOAMERICANAS PARA CANTO Y PIANO: A COMPREHENSIVE EDITION AND AN ANALYTICAL STUDY OF THE WORK’S THEMATIC UNITY, CHROMATICISM, AND USE OF MUSICAL QUOTATIONS

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During the 1930s, German-born music critic and composer Gualterio Armando (1887-1973), formerly known as Walter Dahms, set to music thirty-four poems by some of the most important Hispano-American poets from the latter part of the nineteenth and first half of the twentieth century. In these songs, Armando tries to capture the spirit and idiosyncrasy of Hispano-American cultures while incorporating his own musical aesthetics. Armando’s 34 Canciones Hispanoamericanas para Canto y Piano (34 Hispano-American songs for voice and piano) display an original sound and style full of rhythms, shapes, colors, and textures found in the music of various Hispanic cultures. Nevertheless, the essence of these songs is deeply rooted in nineteenth-century German musical traditions. This eclecticism results in unique works that developed and evolved as reflections of their creator’s musical psyche.

This dissertation presents an analytical study of selected songs from the 34 Canciones. The study focuses on three compositional aspects: unity within song cycles, chromaticism, and the use of pre-existing musical material. Since only one of the 34 Canciones has ever been published, this document also includes a complete edition of the thirty-four songs. Additionally, a significant part of the research incorporates a biographical sketch of the composer.
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PART I

CRITICAL ANALYSIS
During the 1930s, German-born music critic and composer Gualterio Armando (1887-1973), formerly known as Walter Dahms, set to music thirty-four poems by some of the most important Hispano-American poets from the latter part of the nineteenth and first half of the twentieth century. In these songs, Armando tries to capture the spirit and idiosyncrasy of Hispano-American cultures while incorporating his own musical aesthetics. Armando’s 34 Canciones Hispanoamericanas para Canto y Piano (34 Hispano-American songs for voice and piano) display an original sound and style full of rhythms, shapes, colors, and textures found in the music of various Hispanic cultures. Nevertheless, the essence of these songs is deeply rooted in nineteenth-century German musical traditions. This eclecticism results in unique works that developed and evolved as reflections of their creator’s musical psyche.

This dissertation presents an analytical study of selected songs from the 34 Canciones. The study focuses on three compositional aspects: unity within song cycles, chromaticism, and the use of pre-existing musical material. Since only one of the 34 Canciones has ever been published, this document also includes a complete edition of the thirty-four songs. Additionally, a significant part of this chapter incorporates a biographical sketch of the composer.
Walter Dahms was born in Berlin on June 9, 1887. He studied violin and piano from the age of five. In his early twenties, he became a music critic and wrote for several German publications, among them Der Hammer, Bühne und Welt, Kleines Journal, the Berliner Börsen-Zeitung, the Magdeburgische Zeitung, the Fränkischer Kurier, the Ostdeutsche Rundschau, the Allgemeine Musik-Zeitung, the Münchner neueste Nachrichtungen, and the Neue Preussische Kreuz-Zeitung. Some of his articles were also published in The Musical Quarterly, translated into English by Theodore Baker. In addition to his articles, Dahms-Armando published a number of books on music and composers’ biographies: Schubert (1912), Schumann (1916), Mendelssohn (1919), Die Offenbarung der Musik: Eine Apotheose Friedrich Nietzsches (1922), Musik des Südens (1923), Johann Sebastian Bach (1924), and Chopin (1924).

Dahms-Armando served in the German army during World War I from 1915 to 1918. Prior to serving in the army Dahms-Armando had been enthusiastic about the war. In his article “Der Sieg des Idealismus” (The victory of idealism) from 1914, Dahms-Armando exposes an exceptionally nationalist ideology and even promotes the war expressing thoughts such as:

Our idealism is worth the willingness of sacrifice. Who seems likely to stay behind, if millions of joyful hearts consecrate their lives to the Fatherland? Who would not want

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1 To this date, there is no complete biography of Walter Dahms/Gualterio Armando and no literature regarding his compositional output. The biography presented here is put together from 1) the brief biographical information on Dahms-Armando that appears on the website “Schenker Documents Online” (http://www.schenkercollection.org), which in turn uses Baker’s Biographical Dictionary of Musicians (1971) as its source, 2) information that Dahms-Armando’s granddaughter, Ms. Christina Teixeira Coelho, has provided me via e-mail, such as her personal memories, documents and letters belonging to her grandfather, 3) research done by Professor Timothy Jackson and 4) my own research from online sources and readings from Dahms-Armando’s books and letters. Ms. Teixeira is beginning to write a biography of her grandfather, which she expects to be able to publish.

2 As discussed later in this chapter, in 1931 Walter Dahms changed his name to Walter Gualterio Armando. In order to acknowledge both names, and to avoid any possible ambiguity, throughout this dissertation I refer to him as Dahms-Armando, unless the context makes it necessary to refer to him differently.


4 These books and all of his other writings written before 1931 are signed as “Walter Dahms.”
with the others to complete in sacrifice for the common people? ...this war, to be or not to be of German nature, means no less than the religious rebirth of the German people.5

However, after actually serving in the front lines, Dahms-Armando’s opinion about the war and Germany completely changed. Because of the treatment he and his fellow soldiers received from their superiors and then the social/political changes of the Weimar Republic, Dahms-Armando became deeply depressed and disappointed. The following paragraph, from a letter to Heinrich Schenker, illustrates Dahms-Armando’s feelings towards post-war Germany:

You [Schenker] write: “Do you really believe that, standing before the enemy, the French and English would treat you equally as an enemy?” That is precisely my accusation against Germany: why were we not all treated like brothers, why were we made into helpless, powerless slaves of dehumanized, bestial, sadistic, and brutal criminals (officers, and military doctors by proxy)? Why did these depraved individuals not come and join us, the rank and file, as brothers? Germany would have been invincible!! No, dear master, the German morale in soldier uniform walked in filthy trenches and had to stand to attention, while the officer riff-raff and their proxies walked the sidewalks. That is a symbol of German brotherhood, of which we were not guilty. Never should a pardon be granted, nor should people ever forget!! Never!! Germany must be dragged through the mud, just as the high command dragged us through the mud. That is the only satisfaction that we have for what we had to endure ourselves with clenched teeth for four years.6

Upon returning from the war, Dahms-Armando settled in Bavaria, where he continued writing books and articles and studied theatrical science at the Art and Science University of

6 Extracted from a letter from Dahms-Armando to Schenker, September 26, 1919; refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_45.html. Similar thoughts are expressed in other letters to Schenker as well, especially in that from June 11, 1919; refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_37.html. The English translations of all of the letters from Dahms-Armando to Schenker quoted in this dissertation are by John Koslovsky and are published in www.schenkerdocumentsonline.org. These translations are reproduced in this dissertation with permission of John Koslovsky.
Theatre in Munich under Artur Kutscher. In addition, he studied music theory privately with Otto Vrieslander (a disciple of Heinrich Schenker).

In 1913, Dahms-Armando wrote two favorable reviews of works by Heinrich Schenker: “Musikalische Bearbeitungen,” in the *Neue Preussische Kreuz-Zeitung* (July 15, 1913), regarding Schenker’s edition of Bach’s *Chromatic Fantasy & Fugue*, and “Beethoven redivivus,” also in the *Kreuz-Zeitung* (December 31, 1913), on Schenker’s *Die letzten fünf Sonaten von Beethoven... op. 109*. Schenker was pleased with these reviews and Dahms-Armando came to his attention that year. Subsequently, Dahms-Armando published other important reviews of Schenker’s works.

Dahms-Armando was fascinated with Schenker’s theoretical ideas and became one of his strongest supporters. In 1913 they began a mutual correspondence that lasted until 1931, from which 105 letters written by Dahms-Armando to Schenker still survive. These letters show that Dahms-Armando not only identified himself with Schenker regarding music, but also in other areas such as philosophy, politics, art, and social matters. In August 1919 Dahms-Armando visited Schenker in Pongau Salzburg for a couple of days; that was the only time they met.

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7 Artur Kutscher (1878-1960) was a German historian of literature and researcher in drama. He was a professor at Munich University, where he taught a seminar in theatre history. His work influenced many playwrights, poets, and directors. Some of his students included Bertolt Brecht, Peter Hacks, and Erich Mühsam.

8 Heinrich Schenker (1868-1935) was one of the most important music theorists of the twentieth century. His teachings have influenced generations of music theorists, musicologists, pedagogues as well as composers since the publication of his dozens of writings. German composer and musicologist Otto Vrieslander (1880-1950) was highly regarded as a composer of lieder – indeed, Schenker considered him as a gifted composer. As a musicologist, he produced several critical and analytical editions of the music of Carl Philipp Emanuel Bach and an important monograph on this composer.

9 The article “Beethoven Redivivus” can be read online in German and English, translated by Ian D. Bent, at http://mt.ccsmtl.columbia.edu/schenker/review/dahms_beethoven_redi.html.


11 All of these 105 letters can be consulted in the website “Schenker Documents Online” (http://www.schenkerdocumentsonline.org).

12 In the letter of Dahms-Armando to Schenker from August 31, 1919, Dahms-Armando thanks Schenker for having had him in his place. See http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_43.html.
Although we do not know what exactly Dahms-Armando did with Schenker during that visit, it is very likely that Dahms-Armando took some private lessons from the master, since Dahms-Armando had repeatedly expressed that intention in a number of his letters to him. Nonetheless, Dahms-Armando studied the work of Schenker by himself and in his lessons with Vrieslander.

Dahms-Armando and Schenker shared the view that music was generally taught incorrectly; they also strongly considered the norms of music theory from their time to be “false and inadequate.” Dahms-Armando believed that a new theory of music was urgently needed and that Schenker’s teachings were the solution to the problems created by earlier methods of instruction. In his article “The Biology of Music,” Dahms-Armando wrote:

Our music-theory [sic] has been a calculation with definite quantities, fixed values. When we once perceive that all is in a state of growth and flux, we shall be obligated to regulate our theoretical ideas from a different point of view, biologically, which means that we must consider Theory merely as an attempt at regulating that which is ever assuming new forms. This is the great advance made by music-theory with the teachings of Heinrich Schenker, one which it must now purposely elaborate.

Dahms-Armando was also a profound admirer of Friedrich Nietzsche and identified himself with his views of German society, history, art, and music. In a letter to Schenker dated June 11, 1919, Dahms-Armando wrote:

I escape from German misery in the pure world of counterpoint, and bury myself for hours in Nietzsche and Kierkegaard. At the same time, I see with horror just how awfully accurate these two illustrious souls were (in addition to Schopenhauer and other great writers) in their judgment of mankind.

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13 Walter Dahms, “The Biology of Music,” The Musical Quarterly, Vol. 11, No. 1, trans. Theodore Baker (Jan., 1925): 36. Similar thoughts were explicitly expressed by Schenker himself, almost ten years later, in the introduction to his Free Composition: “For more than a century, a theory has been taught which claims to provide access to the art of music, but in fact does quite the opposite. This false theory has obscured the musical discipline of previous centuries—that is, strict counterpoint and true thoroughbass.” See Heinrich Schenker, Free Composition (Der freie Satz), Volume III of New Musical Theories and Fantasies, translated and edited by Ernst Oster (New York: Longman, 1979, reprinted by Pendragon Press), xxi.


15 Friedrich Nietzsche (1844-1900) is arguably the most important German philosopher from the end the nineteenth century. In addition to his writings on philosophy, he also wrote poetry and was a skillful composer.

For Dahms-Armando, Nietzsche represented an ideal: the synthesis of a philosopher and a musician – he thought that “Nietzsche the musician” complemented “Nietzsche the philosopher.” Like Schenker, Nietzsche venerated the old German composers and disapproved of modern music, feelings that had been openly expressed in his books on Wagner and other writings. The following quote illustrates Nietzsche’s thoughts on modern music and their similarity with Schenker’s ideas on the same matter:

I also conceived an indelible hate against all modern music and everything that was not classic. Mozart and Haydn, Schubert and Mendelssohn, Beethoven and Bach, they are the pillars on which German music and I are founded.\footnote{“Ich empfing auch einen unauslöschlicher Hass gegen alle moderne Musik und alles, was nicht klassisch war. Mozart und Haydn, Schubert und Mendelsohn, Beethoven und Bach, das sind die Säulen, auf die sich deutsche Musik und ich gründen.” Quoted in Dahms’s \textit{Die Offenbarung der Musik}, 40. Except the letters from Dahms-Armando to Schenker and unless otherwise indicated, all the English translations of Dahms-Armando’s German writings presented here are mine.}

Similarly to Nietzsche and Schenker, Dahms-Armando was dissatisfied with the state of modern music.\footnote{Dahms-Armando regarded Johannes Brahms as the last German composer who really mastered the technique of music composition. See Walter Dahms, \textit{Mendelssohn} (Berlin & Leipzig: Schuster & Loeffler, 1919), 13.} In 1912, for example, Dahms-Armando attended two concerts in Berlin featuring music by Arnold Schoenberg. In the first concert, American pianist Richard Buhlig performed Schoenberg’s \textit{Drei Klavierstücke}, op. 11; the second concert included Schoenberg’s symphonic poem \textit{Pelleas und Mellisande}.\footnote{Richard Buhlig also gave the American premiere of Schoenberg’s op. 11 as well as the premiere of many piano pieces by contemporary American composers, including Ruth Crawford, Henry Cowell and John Cage.} Afterwards, Dahms-Armando published a very sarcastic article as an open letter to Schoenberg. In the article, “{	extquoteleft}Offener Brief an den Komponisten Arnold Schoenberg,\textquoteright\” Dahms-Armando mocks the music and the performances. He commented that he and others were laughing as the pianist was playing \textit{Drei Klavierstücke}, and that following the performance of \textit{Pelleas und Mellisande}, people who took music seriously felt sick to their stomach. Dahms-Armando regarded the two compositions as “anti-musical” and lamented that Vienna, the city where Haydn, Mozart and Beethoven had cultivated a love for...
true art, was now the city where Schoenberg was instead promoting lust and sensation. This article was re-published years later by Schoenberg’s friends as a joke to commemorate his fiftieth birthday.20

Similarly, in 1914, for the fiftieth birthday of Richard Strauss, probably the most important German composer of the time, Dahms-Armando published a very unsympathetic article in the magazine *Bühne und Welt*.21 The article began with a quotation of Nietzsche’s motto “today one makes money only with sick music.” This was an obvious reference to Strauss’s music, which Dahms-Armando regarded as a copy of Wagner’s and a mirror of modern music. Although Dahms-Armando recognized Strauss’s aptitudes as an orchestrator, he mainly saw him as a composer with an artificial talent and a man who was not in the first rank of creators. He believed Strauss’s only goal was to make money with his music, becoming as such a pernicious influence to the newer generations of composers. Dahms-Armando strongly criticized Strauss’s thematic materials, pointing out the “triviality” of his melodies.

Greatly influenced by Nietzsche, Dahms-Armando believed in the principle of dividing the world into “North” and “South.” This view represented more than just a geographical division and was, in application, more reflective of the history, culture, way of life, and art of the peoples from each of those areas of the world. Dahms-Armando described this dualistic principle in depth in his writings, especially in two of his books: *Die Offenbarung der Musik: Eine Apotheose Friedrich Nietzsches* (The revelation of music: an apotheosis of Friedrich Nietzsche), for which he received an award from the Nietzsche Society, and *Musik des Südens* (Music from

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20 Article published in the *Musikblätter des Anbruch* 6/7-8 (1924): 323-324. This article was originally published in 1912 in the Berlin newspaper *Das kleine Journal*. The 1924 reprint in the Anbruch was published without the author’s permission; for that reason Dahms-Armando sued the publisher, who had to pay a 100 Marks fine. See Dahms-Armando’s letter to Schenker from December 1, 1925: (http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_91.html#fn06).

the South). According to Dahms-Armando, the dualistic principle governed “our earthly humanity,” wisdom, knowledge, feelings and could be recognized more easily in Western music, where the two worlds mutually enriched and nourished each other; great Western music was then the result of a synthesis of those two worlds.²² In Dahms-Armando’s words, this musical synthesis was as follows:

From the South the perceptible clearness of the melody, from the North the metaphysical strength and relationship of harmony; from the South the dramatic pathos and the beautiful gestures, from the North the profound combinations and associations with the infinitum and cosmic through the counterpoint.²³

According to Dahms-Armando, a perfect synthesis of the two worlds, however, did not always exist in Western music; it was gradually achieved through history and reached its summit at the time of Haydn, Mozart and Beethoven.²⁴ Dahms-Armando thought that Western music reached its pinnacle with Beethoven, and then the synthesis of the two worlds increasingly began to lose strength.²⁵ He believed that by Wagner’s time the synthesis had become superficial, and after Bruckner’s music it had lost its Southern component. As such, modern compositions were just an intellectual product based on mere calculations. This was Dahms-Armando’s main complaint about modern music. Consider, for instance, Dahms-Armando’s following thought:

“Have people noted that all modern music is analytical, corroded, divided, reduced, in contrast to the synthetic and exciting art from earlier times?”²⁶ Additionally, he strongly favored the notion that atonality represented the end of music.

²² “Das dualistischen Prinzip beherrscht unser erdgebundenes Menschentum.” Walter Dahms, Musik des Südens (Stuttgart & Berlin: Deutsche Verlags-Anstalt, 1923), 97. See also p. 48.
²⁴ Of these three composers, Dahms-Armando regarded Mozart as the “ideal musician.” See, Musik des Südens, 53.
²⁵ Dahms-Armando believed that the “old ideals” of the music had found their conclusion in Beethoven’s work. See Dahms, Die Offenbarung der Musik, 91.
²⁶ “Hat man bemerkt, dass die ganze moderne Musik analytische Musik ist, zersetzende, teilende, verkleinernde Musik, im Gegensatz zur synthetischen, Bogen spannenden Kunst früherer Zeiten?” Dahms, Musik des Südens, 97.
On account of Wagner’s immense influence on Western music, Dahms-Armando saw him as the man responsible for what he perceived to be a decadent state in the history of music; he also thought that the music world had not been able to recover from Wagner yet.\cite{27} In his writings, Dahms-Armando portrayed himself as a pessimist about music and many other social and cultural matters of his time; in music, he mainly attributed this to the loss of the Southern component. He agreed with Nietzsche in that the North suffered from decadence, while the South represented truth and hope. The following quote (describing Bizet’s opera *Carmen*) is taken from Nietzsche’s book *The Case of Wagner*, and clearly exemplifies the philosopher’s ideas regarding the dichotomy of the North and the South:

> With Bizet’s work one takes leave of the humid North, and all the steam of the Wagnerian ideal… I envy Bizet for having had the courage for this sensitivity, which did not hitherto find expression in the cultured music of Europe – this more Southern, more tawny, more scorched sensibility…\cite{28}

Dahms-Armando believed that the fundamental elements of music existed only in the South, in their folk songs, and that Northern musicians needed to look for these elements.\cite{29} Interestingly, he thought that only a Northern musician could achieve the synthesis of the two worlds. He explained that Southern musicians already possessed the essential elements which gave life to music, and as such did not need the Northern components. However, Northern musicians did need these elements for without them Northern musical culture would collapse. Dahms-Armando compared this need with the Northern people’s natural nostalgia and yearning

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\cite{27} These Dahms-Armando’s thoughts about Wagner and his music were expressed in his writings from the 1920s. Interestingly, years later in his book *Richard Wagner; eine Biographie* (Hamburg: Rütten & Loening, 1962), Dahms-Armando does not attack Wagner, but gives him an honorable place in music history, as do most biographies on Wagner.


\cite{29} For Dahms-Armando “the fundamental elements of art music are found in the folk song” (Die Urelemente der Kunstmusik liegen im Volgesang), see *Musik des Südens*, 59. Additionally, he thought, that “the Northern musician should look for those elements in the melodies of the South so he can create something different” (Sucht der nördlichen Musiker auch den Anschluss an die Melodie im Süden, so wird doch diese Melodie unter seinen Händen etwas Anders), *Musik des Südens*, 64.
for the unique landscapes and sun of the south. It was these elements that gave Northern people
the ability to transform and synthesize the essential components of life. Dahms-Armando
believed that the curve of musical development was at its lowest point, but nonetheless this was
the beginning of something better, and that a new music, one that would join the two worlds, was
soon to be born.\(^{30}\)

In 1911, Dahms-Armando’s first marriage had failed and he wanted to get divorced;
however, although the marriage had broken apart, his first wife, Agnes Matulke, did not agree to
a divorce. Still, around 1920 Dahms-Armando met Margarete Ohman, and they lived together.\(^{31}\)
For this reason Agnes Matulke sued Dahms-Armando within the German justice system.\(^{32}\)
Additionally, as previously mentioned, Dahms-Armando was dissatisfied with the prevailing
political and social conditions in Germany. Because of these awkward situations, in 1921
Dahms-Armando opted to leave Germany with Margarete and move to Italy.\(^{33}\) Once there they
stayed briefly in Florence and then settled in Rome. In his letters to Schenker he complained
about how materialism and modernism had taken over Rome; however, he did consider his life in

\(^{30}\) Dahms-Armando believed that during his time “The music is at its lowest point, in which there were empty
sounds without synthesis… However, a different mankind is today at the end of the old one and at the beginning of
the expected new music…” (Die Musik ist an ihren Ausgangspunkt, wo sie noch Folge leerer Klänge ohne Synthese
war,… Aber eine andere Menschheit steht heute am Ende der alten und Anfang der erhofften neuen Musik…),
Musik des Südens, 101.

\(^{31}\) In his documents, Dahms-Armando mentions Margarete’s name in 1921 for the first time. Although he actually
did not marry Margarete until 1931, he refers to her as his wife in all his letters to Schenker since 1921. See post-

\(^{32}\) Regarding his legal situation about being prosecuted, in a letter to Schenker from 1925, Dahms-Armando writes
“Perhaps long ago I would have gone back to Germany, if the German ‘justice system’ left me in peace for eight
days; but I cannot live there… so…” (Refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_87.html). Similarly, in another letter
to Schenker from 1926, Dahms-Armando complains about the denied divorce and writes “…fifteen years without
peace, without a home, without basic human rights!” (Refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_95.html).

\(^{33}\) In a letter to Schenker from October 12, 1921, Dahms-Armando reports that he has recently arrived in Italy with
Italy to be much better than in Germany. For instance, in a letter to Schenker from October 28, 1922, Dahms-Armando wrote:

We spend all our energy here [Rome] to guarantee a modest existence; then at least my mother who is alone would be helped. In Germany my situation would be much worse. Therefore we want to hold out here. The politics of this country – a bitter spectacle like all of democratic politics throughout the world – does not concern us directly. Surrounded by such friendly people one can shut one’s ear to a certain extent, that one does not understand a word of their political rantings.\textsuperscript{34}

The following year (1922), trying to find what he identified as “true art,” Dahms-Armando traveled to the Gulf of Palermo in Southern Italy, where he wrote two of the aforementioned books: \textit{Die Offenbarung der Musik} and \textit{Musik des Südens}, books that reveal Nietzsche’s powerful influence and a love for Southern cultures. Much in the same tone used by Nietzsche when praising the music from the South, Dahms-Armando wrote in \textit{Musik des Südens}:

Music of the South, that is the soul of the music, its triumph, its apotheosis, its last, bolder, deeper meaning – its ideality… Music of the South is the language of the musical genius… Pure music, music of the South is more than music, it is the language of love for everything.\textsuperscript{35}

Despite living in Italy since 1921, Dahms-Armando also spent short periods of his life in Germany and Switzerland, where he wrote for the \textit{Neue Zürcher Zeitung}. In 1924 he began to write again for the \textit{Neue Preussische Kreuz-Zeitung}. He had worked for that newspaper between 1913 and 1915 as a music writer; this time he was correspondent from Italy writing on politics.

We do not have records of those articles, nevertheless, a letter to Schenker from 1925 sheds light about the type of articles he was writing.\textsuperscript{36} Consider the following paragraph:

\textsuperscript{34} Refer to \url{http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_72.html}. See also for example Dahms-Armando’s letters to Schenker from November 22, 1921: \url{http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_68.html} and March 11, 1922: \url{http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_69.html}.


\textsuperscript{36} As commented in his letters to Schenker, we know that Dahms-Armando was writing exclusively politically-informed editorials for this newspaper; however, he does not mention the exact content of his contributions. Refer to
The election of Hindenburg to the presidency has changed the position of Germany with a single blow. One clearly feels here that the whole of Europe has received a jolt that will bring about a new arrangement of molecules. In Italy the decision of the German people has made a largely favorable impression. Mussolini is very pleased by it, since Italy will be relieved and freed from the menacing pressure of the French. Now there will be some shrewd politics in Germany, and in ten years it will be more powerful than ever, a state in which all the conditions of the song of Germany are fulfilled.37

In 1926 Dahms-Armando and a publisher from Munich planned to launch a publishing company in which he expected to publish a “serious” music periodical. For that periodical Dahms-Armando asked Schenker whether he might contribute something new, or grant permission to reprint some of what he had written in Der Tonwille.38 The Dahms-Armando family moved to Berlin in the summer of that year to prepare the opening of the publishing company. The achievement success of the company was moderate. However, although the music almanac they were publishing, Der Musikus-Almanach, was fairly successful, it did not generate an acceptable financial return and they decided to close it.

By the end of 1926 Dahms-Armando published a review of the first volume of Schenker’s Das Meisterwerk in der Musik in the Allgemeine Musikzeitung.39 Less than a year after the launch of the publishing company, in the spring of 1927, Dahms-Armando expressed to Schenker to “have lost all hope for German spirituality and German intellectual life” and decided to move back to the South where “everything is handled much more lightly.”40 This time Dahms-
Armando moved to Nice, France, and stayed there until 1931 when he and his family moved to Paris.

After almost twenty years struggling to obtain his divorce from Agnes Matulke, early in 1931 it was finally granted. Shortly after the divorce Dahms-Armando married Margarete. At that point Dahms-Armando decided to break any kind of relationship with Germany and to begin a new life with his wife and their child. In a letter to Schenker from February 7, 1931, Dahms-Armando writes:

In recent days my personal affairs in Berlin, i.e., my marital situation, have finally been settled. The wonderful Germans have, after the crime of justice they committed against me, made me wait eighteen years for my basic human rights…However, my prospects this year have changed as a result of my emigration to Paris, and I hope for a large upcoming turn of events in my life, as I want to make my courageous wife and friend and our child happy and thereby as free as possible from the Nibelungen.41

A couple of weeks later, on February 23, Dahms-Armando sent a postcard to Schenker reporting that he had received a copy of the third volume of Das Meisterwerk in der Musik. That is the last correspondence Schenker ever received from Dahms-Armando. Indeed, as we will see later, after 1931 “Walter Dahms” almost disappears from the world. At this point it is worthy to note what Dahms-Armando wrote in the above quoted paragraph: “…and I hope for a large upcoming turn of events in my life [my emphasis], as I want to make my courageous wife and friend and our child happy and thereby as free as possible from the Nibelungen.” Does that sentence mean that Dahms-Armando was already planning to disappear and change his identity? I suspect so. It seems that he wanted to make it so secret that he did not even tell his revered master a word about his intentions. Only a few months later, in the summer of the same year, Walter Dahms changed his name to Walter Gualterio Armando and acquired Honduran

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41 Additionally, in this letter Dahms-Armando asks Schenker about his work on Der freie Satz. Refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_104.html.
citizenship with the aid of Froylán Turcios, the Honduran consul in Paris.\footnote{The paper that certifies Dahms-Armando as a Honduran citizen was issued in Tegucigalpa (Honduras’s capital) by the Honduran Ministry of Foreign Affairs dated June 8, 1931, and was certified in Paris on July 28, signed by Froylán Turcios.} As mentioned, from that year onwards, “Walter Dahms” vanished. Almost every composition, document and letter that he wrote since then was signed as “Gualterio Armando” and he identified himself as a Honduran citizen.\footnote{As is seen later in this dissertation, the “Dahms-Armando metamorphosis” also implied a reorientation in his ideology: from a conservative/right-wing oriented “Dahms” to a modernist/left-wing oriented “Armando,” an ideology that had nothing to do with Schenker’s. This is perhaps the reason why Dahms-Armando stopped his communication at this point with his old revered master.}

From 1929 to early 1933 Dahms-Armando was a translator for the large Italian opera publisher Casa Musicale Sonzogno, writing the German versions of several Italian libretti.\footnote{Dahms-Armando mentioned this Italian publisher in a letter to Commissar Hans Hinkel, Director of the Prussian Theater Committee. Although he did not reveal the name of the publisher, he described having realized the German translations of Sly, The Jakal-like Widow by Wolf-Ferrari, The King by Giordano, and Guilt and Repentance by Pedrello. It is well documented that these operas were published by Casa Musicale Sonzogno, and, indeed, the name of “Walter Dahms” appears as the translator of the German versions of these operas, edited by that publisher.} The publisher closed down in 1933 and, since Dahms-Armando became unemployed, he tried to obtain a position at the Berlin Opera and requested further support from the German government for his own compositional work.\footnote{Interestingly, in his letters to Schenker, Dahms-Armando usually writes about his articles, books and his views on music aesthetics, but almost never about his own music compositions.} Despite sending several letters to important people in high circles of the German government, among them Hermann Goering (the Prussian Minister-President) and Commissar Hans Hinkel (Director of the Prussian Theater Committee), he was unable to land a job there. It is interesting, however, that the letters he sent to the above-mentioned German officials in 1933, in the expectation of obtaining a job, were still signed as Walter Dahms. Moreover, in early 1933 he was still working for the Casa Musicale Sonzogno using that same name. It seems that from 1931 to 1933 Dahms-Armando was using two identities. The following paragraphs consider this rather significant aspect of Dahms-Armando’s life.
Prior to World War I Dahms-Armando had written for several important journals and newspapers. Some of them, such as Der Hammer, Bühne und Welt, and the Neue Preussische Kreuz-Zeitung, were extreme right-wing publications. These periodicals promoted ultranationalistic and even racist ideas, and were considered proto-Nazi pamphlets. Indeed, Theodor Fritsch, the editor of Der Hammer, was one of the worst anti-Semites and ultra-right-wing figures in Germany from the turn of the century up until his death in 1933. Following his passing, publication of his journal was taken over by the Nazis.46 In a letter to Hans Hinkel, Dahms-Armando wrote:

My name as a writer is not unknown in Germany. From the beginning of my career as an author I have stood up in the service of a folkish ideology [völkisch Gedanken] out of deep conviction. My contributions to magazines like “The Hammer” and “Stage and World,” and newspapers like “The New Prussian Cross Newspaper,” and “The Berlin Stock Exchange Newspaper” etc. show this; even more perhaps my many book publications, which, on account of their openly anti-democratic character, have made my daily existence even more problematic since in post-war Germany to date they have made my attainment of a public position corresponding to my abilities ever more difficult.47

In the same letter, Dahms-Armando mentioned that in 1933 the Prussian Ministry of Culture and the Foreign Office had granted him financial assistance. Additionally, his letters to Schenker, books and early articles (such as the ultra-nationalistic “Der Sieg des Idealismus,” partially quoted at the beginning of this chapter, p. 3-4) portray an anti-democratic and right-wing

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46 Similarly, the publication of the Neue Preussische Kreuz-Zeitung was taken over by the Nazi party in 1937 – its last edition was printed on 30 June 1939.
47“Mein Name als Schriftsteller ist in Deutchland nicht unbekant. Vom Anfang meiner schriftstellerischen Laufbahn an habe ich aus tiefer Ueberzeugung im Dienste des völkischen Gedankens gestanden. Meine Mitarbeit an Zeitschriften wie Der Hammer und Bühne und Welt, an Zeitungen wie Neue Preussische Kreuz-Zeitung, Berliner Börsen Zeitung usw. beweist dies; mehr vielleicht noch meine zahlreichen Buchveröffentlichungen, die zuletzt Wegen ihres offfenen antidemokratischen Charakters meine äussere Existenz immer problematischer gemacht haben, da sie mir im bisheringen Nachkriegs Deutschland die Wege zu einer meinen Fähigkeiten entsprechenden öffentlichen Stellung immer mehr versperrt haben.” Letter to State Commissar Hans Hinkel from September 17, 1933. Quoted from the article “Heinrich Schenker’s Comments on Some Compositions by Reinhardt Oppel” by Timothy L. Jackson in A Composition as a Problem VI (Tallinn, Estonia: Spin Press, 2012): 77-78. In this article Jackson suggests that Dahms-Armando, as other students of Schenker, was not aware of Schenker’s Jewishness.
ideology, similar to Schenker’s. This notwithstanding, Dahms-Armando’s writings and life from 1919 onwards exhibit an anti-war, anti-military, and anti-racist ideology.48

In 1919, he still abided by antidemocratic and antirevolutionary principles. For instance, in his book on Mendelssohn (1919) he wrote “democracy is transitory, revolutions subside, and only the individual can rescue the idea.”49 Similarly, in Music des Südens (1922), he stated: “True art, great art, is by nature anti-democratic, it is aristocratic.”50 Also in his biography on Mendelssohn, Dahms-Armando tried to distance the composer as much as possible from his “Jewishness,” but forthrightly regards him as a great master.51 After 1918 Dahms-Armando focused on writing composers’ biographies and stopped making contributions to ultra-right publications. On the other hand, as previously mentioned, in 1924 Dahms-Armando collaborated again with the conservative newspaper the Neue Preussische Kreuz-Zeitung.52 Still in the late 1920s, Dahms-Armando’s letters exhibit his conservative attitude and rejection of socialism. Consider, for example, the following paragraph from a letter to Schenker from 1925:

Because of this it is not easy to have to avoid Germany all the time, where – as things now stand with both of us as a consequence of the rotten German laws – the fist of the police and the judges, not to speak of today’s socialist school system, would take hold of such a thing [building an exemplary life] with pleasure, just to poison our lives.53

We do not know what Dahms-Armando’s attitude towards fascism was. However, since he lived in Italy for so long and during Mussolini’s dictatorship, we might guess that he did not

48 Dahms-Armando’s thoughts about war and militarism are carefully stated in his letter to Schenker from September 26, 1919, already commented on and partially quoted in this chapter (see p. 3). Refer to http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_45.html.
49 “Demokratie ist vergänglich, Revolutionen verrauchen, und nur der Einzelne retret die Idee…” Dahms, Mendelssohn, 192
51 Dahms-Armando devotes a number of pages to talk about Mendelssohn’s Jewish background. See Dahms, Mendelssohn, pp. 13ff.
52 Dahms-Armando regarded that job as not as worthwhile as his work as music writer; nonetheless, he says that it paid much better than any other job he has ever had (see letter to Schenker from March 5, 1924: http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_84.html#ftn04).
feel uncomfortable with Italian fascism, at least before 1931. On the other hand, we do know that by 1931 Dahms-Armando had become friends with Froylán Turcios, the Honduran consul in Paris, who was also an anti-imperialist insurgent, and Rufino Blanco Fombona, a Venezuelan revolutionary exiled from his country. Then in 1932, after he became “Gualterio Armando,” he was setting poems by Federico García Lorca, a well-known antifascist, and by many other famous left-wing Hispano-American authors, including Turcios himself. Dahms-Armando’s new lifestyle exhibits an abrupt and radical change in his ideology. This extraordinary change is especially striking, since Dahms-Armando used to be extremely critical about people who changed their social/political views from one day to the next. For instance, in a letter to Schenker, Dahms-Armando criticizes Gustave Stresemann, the German Foreign Minister during the Weimar Republic, for lacking basic conviction. Consider the following paragraph:

I once spoke to a high-ranking official at the embassy in Rome about the idea of “basic conviction” and told him that a man like Stresemann – who today is a monarchist and tomorrow a republican, today for the right and tomorrow with [Wilhelm] Marx for the left – would have to be called characterless in plain German, since people there place a high demand on every citizen to have a conviction and to stand by this conviction.

It is clear that Dahms-Armando wanted to – and did – completely change his identity and bury his past life. We do not know the exact reason for such an extraordinary decision. However, according to what has been exposed so far, the reason might have included at least the following factors: 1) after his divorce from Agnes, Dahms-Armando wanted to begin a totally new life leaving his German years behind and 2) by 1931, influenced by Froylán Turcios, Dahms-Armando began to change his social/political ideology and his right-wing/German nationalist

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54 It was Turcios who probably introduced Dahms-Armando to the Hispano-American literature and culture, and influenced him to turn his mind towards a left-wing oriented ideology. As exposed below in his biographical sketch, Turcios was a man of liberal principles, one opposed to those principles exhibited by Dahms-Armando earlier in his writings.

past, which conflicted with his incipient left-wing (and perhaps “Jew-friendly”) tendencies.\textsuperscript{56} His change of identity might have helped him to escape from some awkward situations.

As mentioned earlier, the closing of \textit{Casa Musicale Sonzogno} in 1933 forced Dahms-Armando to look for employment in Germany. At that time, someone of left-wing tendencies, a “Jew-friendly” supporter of the antifascist movement such as “Gualterio Armando” (Dahms-Armando’s official name since June 1931), would have never gotten a job in Germany. This explains why, in his letter to Hans Hinkel, Dahms-Armando presented himself as “Walter Dahms,” a name that had been related to a right-wing/antidemocratic ideology and had appeared in Nazi-friendly literature. Additionally, “Walter Dahms” had already acquired fairly widespread recognition over the years as a music writer. With those credentials Dahms-Armando might have thought it would be easier to obtain a good position in Nazi-Germany. However, his failure to find a job there might stem from the fact that Richard Strauss was the most powerful musician in Germany at that time. Strauss became the President of the Reichsmusikkammer in November 1933 and had control of almost everything related to musical matters, including aspects like the approval of Dahms-Armando’s application. If Strauss remembered the review published by Dahms-Armando (signed as “Walter Dahms”) that brutally condemned his music, it would have been very difficult for Dahms-Armando to gain acceptance into the politicized German musical spheres. This is certainly a feasible explanation as to why Dahms-Armando never obtained a position in Germany during those years.

From 1932 to 1934, Dahms-Armando lived near Paris at Ville d’Avray in the house of the American Henry Church, who supported and introduced him to a number of important

\textsuperscript{56} According to Dahms-Armando descendants, by 1930 the Dahms-Armando family had a considerable number of Jewish friends.
American and Hispano-American writers, artists, and scholars of the time.\textsuperscript{57} It was there and during that period that Dahms-Armando began setting to music the poems of Federico García Lorca and other Hispano-American poets, in addition to composing instrumental music based on Hispanic themes. All of these scores would be signed as “Gualterio Armando.” After 1934, Dahms-Armando never used the name “Walter Dahms” again, and years later he even denied being the same person.

Since Walter Dahms had been an important writer on music, a number of people were interested in knowing what had happened to him. This included the editors of the \textit{Bakers Dictionary of Musicians}, the \textit{Riemann Musik Lexicon}, and those of \textit{Die Musik in Geschichte und Gegenwart}. This search for Walter Dahms is documented in the article “Lexicographis secundus post Herculem labor” by Nicolas Slonimsky.\textsuperscript{58} In this article, Slonimsky described a 1970 letter from Dahms-Armando to Santiago Kastner: the document served as a response regarding Kastner’s inquiry to Gualterio Armando on whether he and Walter Dahms was actually the same person.\textsuperscript{59} Dahms-Armando’s replied as follows:

I see to my astonishment that in your zeal you went so far as to conduct correspondence behind my back with my publishers, with whom I maintain an excellent relationship. I have no idea what your motive is in all this, and I am at a loss to find the right word to characterize your actions. I am not identical with anyone but myself. I have absolutely nothing to say about Herr W. D. mentioned by you because I know nothing about him. I hope that this will put an end to it once and for all.\textsuperscript{60}

\textsuperscript{57} There is not much information about Henry Church, but we know that he was a wealthy ex-patriot American who moved to Paris. In Paris, Henry Church was editor of \textit{Mesures}, a literary journal specializing in publishing poetry. Eventually Dahms-Armando set to music a few of Mr. Church’s poems. It is worthwhile to note that Dahms-Armando was supported by this man and living in his house while being friend of Turcios, who had supplied weapons to revolutionaries in South America to kill Americans and their allies. So Henry Church was probably a man of anti-imperialist ideals and even left-wing tendencies.

\textsuperscript{58} This article appears in the journal \textit{Notes}, vol. 33 (1977): 763-782; see pp. 775-778.

\textsuperscript{59} Santiago Kastner was a musician who lived in Lisbon and whom the editors of the \textit{Riemann Musik Lexicon} had asked to look for Walter Dahms in that city.

\textsuperscript{60} See the above cited article by Slonimsky, “Lexicographis secundus post Herculem labor,” 777.
The above statement is clearly indicative of Dahms-Armando’s intent to hide his original identity, one that was related to an extreme right-wing ideology and which the Nazis had considered friendly.61

During 1934-35, Dahms-Armando left France and went to Spain, living in Barcelona and Madrid. He and his wife Margarete were well-known artists there, performing regularly as a duet in which he played the piano and she sang.62 In 1936, however, Dahms-Armando and his family left Spain because of the Civil War and went to live in Paris for a short time. They finally moved to Portugal, settling in Lisbon. In 1965, Dahms-Armando reclaimed his German citizenship, but never reassumed his German name. Dahms-Armando spent the rest of his life in Lisbon, composing and writing articles and books on music and history until his death on October 5, 1973.

Dahms-Armando’s compositional output includes at least two complete large-scale symphonies, three string quartets, four concerti, tone poems for orchestra, overtures, songs, church music, and sonatas for various solo instruments with piano accompaniment.63 Although some of Dahms-Armando’s compositions were published during his lifetime, most of his music survives only in manuscript form. A number of the works in his oeuvre were signed under the

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61 It is known that the type of financial assistance, like the one Dahms-Armando received in 1933, from the Prussian Ministry of Culture and the Foreign Office, was granted only to people that the German government, that is the Nazi party during that time, considered friendly. On the other hand, it is noteworthy that the German government granted financial assistance to a man that had promoted the music philosophy of a Jewish theorist: Heinrich Schenker. According to the Lexikon der Juden in der Musik, the Nazis scorned Schenker’s work.

62 There are several newspaper reviews of performances by Dahms-Armando and his wife. One of them appeared in the Spanish newspaper ABC from June 21, 1933. In the review, the author praises their artistic skills. The program included works by Mozart, Scarlatti, Brahms, and Wolf. This article can be accessed online at http://hemeroteca.abc.es.

63 The appendix of this dissertation contains a list of Dahms-Armando’s compositions. This list was prepared by John Koslovsky in July 2010 as part of his research on Dahms-Armando. The list is still unpublished and is reproduced with kind permission of Dr. Koslovsky.
name “Gualterio Armando” or “Walter G. Armando.” These manuscripts and most of Dahms-Armando’s personal documents are in possession of his granddaughter, Cristina Teixeira Coelho. Hispano-American culture, history, literature and art all interested Dahms-Armando. He believed that European art and music had become decadent and mediocre, and that only in Hispanic America could be a renaissance of true art. These thoughts are evidenced in a letter to the Venezuelan poet Rufino Blanco Fombona where he mentioned the following:

As you can easily imagine, the countries with great musical traditions, such as Italy and Germany, no longer produce anything good or important in the arts. Modern Italian opera is not worthy at all, and among the young musicians none of them has the aptitudes and experience to conduct a great artistic work.

Dahms-Armando wrote much in the same tone in another letter to the Nicaraguan poet Yolanda Caligaris:

The future of art is no longer in Europe but in the American countries, and my only wish is to contribute with my artistic work to the manifestation of that future artistic world.

It is significant to note that only three years before Dahms-Armando wrote the above cited letters, he was preparing German translations of Italian opera librettos for the Casa Musicale Sonzogno and, as the following fragment from a letter shows, had recommended himself to Hans Hinkel as an expert in order to advise Goering in his capacity as Intendant of the Prussian Theater Committee on the performance of modern Italian opera, as the following:

In my letter to the Prussian Minister-President [Goering], I asked whether it would not be possible for the Prussian Theater Committee to commission translations and reworkings of operas and plays from the [original] Italian, French, and Spanish, with the payment of a monthly stipend. My performance would be certainly satisfactory since my marked

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64 I own digital copies of a number of these works’ scores, including the instrumental parts of orchestral works.
65 “Como usted puede imaginarse fácilmente, los países de las grandes tradiciones musicales, como Italia y Alemania, ya no producen nada bueno e importante en las artes. La ópera italiana moderna no vale nada en absoluto y entre los jóvenes músicos no hay nadie con aptitudes y experiencia para tan magna obra artística.” Quoted from a letter to Rufino Blanco Fombona, dated May 25, 1936. Ms. Teixeira has provided me with copies of the letters here quoted. All of the English translations from Dahms-Armando’s letters in Spanish are mine.
66 “El porvenir del arte ya no está en Europa sino en los países americanos, y yo no deseo otra cosa que contribuir con mi trabajo artístico a la manifestación de este futuro mundo artístico.” Quoted from a letter to Yolanda Caligaris, dated October 12, 1935.
ability to feel empathy, my sense of style, fundamental musical and literary training and thorough linguistic command will enable me to accomplish this [task] to a remarkable degree. If this should prove impossible, perhaps the Prussian Theater Committee could honor me as a trusted agent with the responsibility to observe the Italian theatrical and musical life, which, after a residency [in Italy] of a decade I know most intimately; regarding all important new works that might interest Germany, I could provide regular reports, and additionally concerning institutions, revivals, and plans in Italian theatrical life etc. whereby I could act as a kind of corresponding member of the Prussian Theater Commission.67

While living in Spain (around 1934-1936), Dahms-Armando became friends with some important Hispanic-American artists and politicians with whom he kept up a mutual correspondence. In a number of those letters, Dahms-Armando expressed his desire to move to Central America and asked them for help carrying out his wishes. His dream, however, was never realized.

In a draft-letter addressed to Guillermo Uribe Holguín (Director of the Colombian National Conservatory) inquiring whether it would be possible for him to get a teaching position, Dahms-Armando claimed to have studied composition with several important musicians, among them Max Reger and Ferruccio Busoni. At this point it is important to note that, having been a student, admirer, and even friend, of Schenker, it is very curious - and remarkable - that Dahms-Armando would make such a claim. Dahms-Armando must have known that Schenker and his circle despised Reger.68 According to Schenker, Reger’s music does not present the fundamental

principles music should have (i.e. a fundamental line that expresses the key), principles that Dahms-Armando seriously observed. Also, Busoni was a well-known admirer of Schoenberg and even made some orchestrations of Schoenberg’s Op. 11, a work that Dahms-Armando lambasted in the review of Schoenberg mentioned earlier (p. 8). It is worth pointing out that this is the only time where Dahms-Armando mentioned having studied with those famous composers, so his statement should be taken with caution.

Dahms-Armando’s love for and interest in Hispano-American cultures is manifest in works such as Leyenda Maya, Divertimento Mexicano, Ollantay, Suite for Orchestra and Voice with Antique Peruvian Motives, Autumnal, Lyric poem for Voice and Orchestra (on poetry by Rubén Darío), Balada Castellana, Cuero de Oro, Choreographic Fantasy on a Legend from Guatemala, Popocatepetl, and the 34 Canciones Hispanoamericanas para Canto y Piano. All these works are signed with the name “Gualterio Armando.”

Dahms-Armando’s compositions were successfully performed and broadcast in several European countries during his lifetime, as evidenced by newspaper reviews, and in 2005 one of his compositions made its American debut: his Primavera Overture was performed by the Princeton Symphony Orchestra in the Richardson Auditorium.69

As a writer, Dahms-Armando published the following books, all of them in German and signed with the name “Walter G. Armando:”

Franz Liszt (Hamburg, Rütten & Loening, 1960),

Peregrinaçam, oder die seltsamen abenteuer des Fernão Mendes Pinto: Freie Bearbeitung und Übertragung seiner Anno 1614, zu Lissabon herausgegebenen Memoiren von Walter G. Armando, an edition of Fernão Mendes Pinto, d. 1583 (Hamburg : Hans Dulk,1960),

Winde weh’n, Schiffe geh’n:die schönsten Seegeschichten, co-authored with Dietrich Lange (Hamburg: Mosaik Verl, 1961),

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Paganini, eine Biographie (Hamburg, Rütten & Loening, 1961),

"The 34 Canciones Hispanoamericanas para Canto y Piano"

As mentioned earlier, Dahms-Armando became especially interested in Hispanic-American culture and wrote a significant number of compositions based on subjects from the Americas. Although he never actually traveled there, he was acquainted with their literature and music. As evidenced in his letters, he was friend of a number of important Hispanic-American writers, and there are dozens of compositional sketches where he identified and explored motives from Hispanic-American songs and dances. In his notes and sketches for his Divertimento Mexicano, a symphonic suite of Mexican dances, he referred to the book El Folklore y la Música Mexicana, (Folklore and Mexican music) by Rubén Campos (1928). This source contains a hundred popular songs and dances from which he borrowed the themes used to compose his Divertimento and other pieces.

One of Dahms-Armando’s projects was setting to music some of the best Hispanic-American poetry. In the above cited letter to the poet Yolanda Caligaris, he also mentioned:

As you will see from the list of my recent compositions, I have composed many songs for voice and piano on selected Spanish-American poems (this is not about folklore). I wish to continue this work (which is a work for the artistic and intellectual future of Spanish-America) and create an immense anthology of Spanish-American poetry with my music. That would be a work like that of Schubert, the great German composer. There must be hundreds of sublime Spanish-American poems that lend themselves to a classic and artistic music.70

70 “Como Ud. verá en la lista de mis últimas obras tengo ya compuestas, por ejemplo, muchas obras para canto y piano sobre escogidas poesías iberoamericanas. (No se trata de Folklore). Quisiera proseguir en este trabajo (que es un trabajo para el porvenir artístico e intelectual de Iberoamericana, y realizar una inmensa antología de la poesía iberoamericana con mi música. Sería una obra como la del gran compositor alemán Schubert. Habrá centenares de sublimes poesías iberoamericanas que se presten a una música clásica y artística.” Quoted from the letter to Yolanda Caligaris, dated October 12, 1935.
It seems that Dahms-Armando never composed an “immense anthology” of hundreds of Hispanic songs, but rather limited himself to forming the collection known today as the 34 *Canciones Hispanoamericanas para Canto y Piano*. In these thirty-four songs (organized in seven volumes), Dahms-Armando set to music poems by many important Hispanic-American poets from the end of the nineteenth and the first half of the twentieth century.

Volumes 1 to 3 are dedicated to Mexican poetry. All of the poems set in these volumes were written by internationally recognized Mexican poets. More often than not, nostalgia is the recurring theme in all these poems. Songs in Volume 1 exhibit adventurous chromaticism and unusual fundamental structures. The songs in Volume 2, all of them on poetry by Jaime Torres Bodet, explore the harmonic language used in Europe in the mid-nineteenth century, making allusions to and using quotations from the music of Liszt and Chopin. The songs in Volume 3 recall the rhythm of Spanish dances such as the *Fandango* or *Seguidilla*; all of them are in 6/8 meter and some figurations in the piano part imitate a guitar accompaniment; the melodic gestures on the other hand are also typical of those dances.

Volume 4 is dedicated to Honduran poetry. While the songs in this volume display long and beautiful melodic lines, their harmonic and voice-leading structures are simpler and the result is a set of attractive songs that are easy to sing and memorize. Love and landscapes are the main subjects. All songs in Volume 5 are on poetry by the Venezuelan poet Rufino Blanco Fombona. In addition to love, nostalgia is a frequent subject. All of the poems derive from Blanco’s book *Cancionero del amor infeliz* (Book of songs of the unhappy love, 1918). The songs in this volume are short and present open endings, creating a strong sense of continuity among the various consecutive pieces.
In Volume 6, Dahms-Armando set poetry from several writers from three different countries: Uruguay, Peru, and Colombia. The common theme among all these poems is love. Additionally, the idea of death and suffering as ways to achieve peace is also explored. The first three songs have open endings, and the beginnings of the third and fourth songs suggest a continuation of previous music, implying a harmonic and melodic link within the first four songs. Volume 7 is dedicated to poetry of Rubén Darío, one of the greatest poets of all time and the leading figure of the Modernismo movement. These poems are short love stories, often about unrequited love.

Table 1.1 lists the 34 Canciones, poets, and dates of composition, as well as the order in which they appear within the seven volumes that comprise the work. Unless otherwise indicated in the table, most of the songs were composed in Ville d’Avray, a small town on the outskirts of Paris, between 1932 and 1934.

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71 Along with the scores of the songs, Ms. Teixeira also found the list, written by Dahms-Armando, of the songs in the order given in the table.
72 Places and dates of composition appear in the songs’ scores.
Table 1.1 List of the 34 "Canciones Hispanoamericanas para Canto y Piano"

<table>
<thead>
<tr>
<th>Volume</th>
<th>Song</th>
<th>Poet</th>
<th>Date of composition</th>
<th>Special remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yo vengo de un brumoso país</td>
<td>Amado Nervo</td>
<td>17.V.1934</td>
<td>Date from the translation sheet&lt;sup&gt;74&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>Cuando Llueve</td>
<td>“”</td>
<td>14.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nocturno</td>
<td>“”</td>
<td>18.XI.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sollozo</td>
<td>“”</td>
<td>19.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>El desertor</td>
<td>Salvador Díaz Mirón</td>
<td>2.II.1932</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Lied</td>
<td>Jaime Torres Bodet</td>
<td>10.V.1932</td>
<td>Lisbon, no date of composition</td>
</tr>
<tr>
<td></td>
<td>Estamos en tierra nuestra</td>
<td>“”</td>
<td>13.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Música Oculta</td>
<td>“”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Río</td>
<td>“”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fatiga</td>
<td>“”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Barcarola Mexicana&lt;sup&gt;75&lt;/sup&gt;</td>
<td>José Gorostiza</td>
<td>21.V.1932</td>
<td>no date, no place of composition</td>
</tr>
<tr>
<td></td>
<td>Una canción olvidada</td>
<td>Enrique González Martínez</td>
<td>22.VIII.1932</td>
<td>Published by A. Boileau y Bernasconi, Barcelona, 1935</td>
</tr>
<tr>
<td></td>
<td>Balada de la loca fortuna</td>
<td>“”</td>
<td>21.V.1932</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Duda eterna</td>
<td>Froylán Turcios</td>
<td>17.VIII.1932</td>
<td>no place, no date of composition</td>
</tr>
<tr>
<td></td>
<td>Isla de amor</td>
<td>“”</td>
<td>17.V.1932</td>
<td>no place, no date of composition</td>
</tr>
<tr>
<td></td>
<td>Flauta rústica</td>
<td>“”</td>
<td>17.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Canción de Cuna</td>
<td>“”</td>
<td>17.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tu</td>
<td>“”</td>
<td>17.V.1932</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Al partir</td>
<td>Rufino Blanco Fombona</td>
<td>9.VIII.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La adorada gentil partió</td>
<td>“”</td>
<td>6.VIII.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Palomita mensajera</td>
<td>“”</td>
<td>5.VIII.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Enfermaste mi alma</td>
<td>“”</td>
<td>20.V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La sombra</td>
<td>“”</td>
<td>V.1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td>El último beso</td>
<td>“”</td>
<td>18.V.1932</td>
<td></td>
</tr>
</tbody>
</table>

<sup>73</sup> The dates of composition appear in the manuscripts of the songs.

<sup>74</sup> There is no date of composition in the manuscript of this song, but “May 17, 1934” appears in a separate document featuring a German translation of this poem.

<sup>75</sup> Based on the poem ¿Quién me compra una naranja? (Who will buy an orange for me?).
Table 1.1 (continued). List of the 34 Canciones Hispanoamericanas para Canto y Piano

<table>
<thead>
<tr>
<th>Volume</th>
<th>Song</th>
<th>Poet</th>
<th>Date of composition</th>
<th>Special remarks</th>
</tr>
</thead>
</table>
| 6      | ¿A dónde vas?  
Algo me dicen tus ojos  
Suspíra, oh corazón  
Serenata  
Explosión  
|       | Luis Onetti Lima  
Manuel González Prada  
José Asunción Silva  
Delmira Agustini | 24.III.1932  
12.VIII.1932  
16.VIII.1932 | no date, no place of composition no date, no place of composition |
| 7      | Cuando la vio pasar  
Llegué a la pobre cabaña  
En la pálida tarde  
Los tres reyes magos  
Allá en la playa | Rubén Darío  
“  
“  
“ | 29.IX.1932  
1.X.1932  
1.X.1932  
7.X.1932 | no date, no place of composition |

76 The original name of this poem is *Si la vida es amor* (*If life is love*).
All thirty-four songs are written for high voice, and were probably intended to be sung originally by Dahms-Armando’s wife Margarete, a soprano. The texts of the poems encompass different topics such as nostalgia, tales, landscapes and, above all, love – only one song, “Los tres reyes magos” (The three wise men), is religious in character. As would be expected, the works are consistent with Dahms-Armando’s musical ideology: his language is tonal but incorporates chromaticism comparable in scope to that found in the works of Brahms. The piano writing is also in the style of Brahms but on occasion it is virtuosic, as in the piano works of Liszt. However, as is shown in the analytical chapters, while the musical surface evokes old styles, the structural design of the songs discloses a revolutionary aesthetical ideology.

Dahms-Armando befriended some of the poets who wrote the texts that inspired the 34 Canciones, among them Jaime Torres Bodet, Rufino Blanco Fombre and, especially, Froylán Turcios. Turcios and Dahms-Armando must have been especially close friends since, as mentioned earlier, it was Turcios who helped Dahms-Armando obtain his Honduran citizenship and change his name. Dahms-Armando met these poets in Paris and Madrid when they were serving their respective countries as diplomats. Most of the poets of the 34 Canciones belonged to the Spanish literary movement known as Modernismo. All but two of them are still regarded as some of the most significant and influential writers and poets in the modern history of Hispanic-American literature. The poetry of Luis Onetti Lima, however, is mostly forgotten, and Froylán Turcios is mainly remembered as an important Honduran intellectual, revolutionary and politician. In the case of Turcios, he has been forgotten as a writer not because of the quality of his literary work but for political reasons that are addressed in his descriptive summary (p. 36), and his oeuvre has begun to be revalued only recently.77

77 Today Turcios’s work is being studied by a number of scholars, especially José Antonio Funes Rodríguez, who has written and published several articles, including his doctoral dissertation, on Turcios and his literary work.
The Poetry and the Poets

As mentioned above, most of the poetry set in the 34 Canciones is part of the Modernismo Spanish literary movement. Furthermore, some of the poets were leading figures not only in literature, but also in politics. The few poets who did not belong to Modernismo still belonged to related literary movements. For this reason, and in order to better understand the songs, a brief account of Modernismo and descriptive summaries of the poets are included in this study.

Modernismo refers to the Spanish-language literary movement that lasted from the late 1870s to the second decade of the twentieth century. Modernismo began as an exclusively Hispanic-American movement that aimed to achieve cultural independence from Europe – specifically Spain. Later, the movement sought a complete renovation of the Spanish language and a new sense of Hispanic unity. At the same time, Modernismo was a response to the crisis of beliefs created by positivism, which dominated western intellectual circles toward the end of the nineteenth century. It represented, according to Cathy L. Jrade, “Spanish-America’s first full-fledged intellectual response and challenge to modernity.” But Modernismo also embodied a revival of the Spanish-language literature. The artistic level of Modernista literature is comparable to the works of the great Spanish writers from the Renaissance, such as Cervantes, Garcilaso de la Vega, and Góngora y Argote. Indeed, some scholars assert that there had not been such a high level of Spanish-language literature since the end of the seventeenth century.

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79 Following Cathy L. Jrade’s convention in her above cited book, I use the word Modernista as the adjectival form of Modernismo. In her book, Ms. Jrade convincingly explains why it is convenient to use the Spanish words Modernismo and Modernista rather than their English translations in her English text. See Jrade, 1.
80 In his book Antología del Modernismo: 1884-1821 (Mexico D.F., UNAM, 1999), José Emilio Pacheco considers that the Golden Age of the Spanish literature ended in 1695 with the death of Sor Juana Inés de la Cruz. See Preface, xi.
The authors who belonged to this movement were strongly influenced by the earlier European literary currents of Symbolism and Parnassianism as well as French literature, from which they adapted metric structures such as the *Alejandrino* meter; indeed, at some point Rubén Darío, considered the greatest of the *Modernista* poets, wrote “[Modernismo] is nothing else than the Castilian verse and prose passed through the refined sieve of good French verse and prose.” One of the main features of *Modernista* poetry is the importance it gives to meter and rhythm (an influence from Symbolism). In addition, *Modernismo* seeks beauty through images related to all the senses: sounds (frequently as music), smells, textures, flavors and, above all, colors in the form of adjectives, blue being a particularly recurrent color (for example, of the *34 Canciones*, “Lied,” “Rio,” “Al partir,” “¿A dónde vas?,” and “Explosión” significantly stress the blue color). *Modernista* authors searched for formal perfection, and at the same time they rejected the ordinariness of everyday reality, both aspects constituting central features of Parnassianism. Thus, *Modernismo* explores exoticism, mythology, and eroticism through images that take the reader to distant places and times. Consider, for example, the following lines from the *34 Canciones*’ poems.

From “Yo vengo de un brumoso país lejano” (Nostalgia. Exoticism. Distant places and times.

Meter: twelve-syllable lines)

English translation

Yo vengo de un brumoso país lejano, I come from a misty far-away country, regido por un viejo monarca triste… Governed by an old and sad monarch…

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81 The *Alejandrino* meter consists of 14-syllable verses divided into two 7-syllable hemistiches. In the *34 Canciones*, this meter is present, for instance, in Rubén Darío’s “Cuando la vio pasar.” *Pidió una copa y se bajó el embozo.* This line is made up of 14 syllables, 7 + 7. Other common meters in *Modernista* poetry are 8-syllable and 12-syllable lines. For example, Amado Nervo’s “Cuando llueve” and “Yo vengo de un brumoso país lejano” (the first two songs of the *34 Canciones*) are examples of 8-syllable and 12-syllable lines respectively.

82 “[El Modernismo] no es otra cosa que el verso y la prosa castellanos pasados por el fino tamiz del buen verso y de la buena prosa franceses.” Quoted in *Introducción al estudio de la literatura hispanoamericana*, by Juan Carlos Rodríguez and Álvaro Salvador (Madrid: Ediciones Akal, 2005), p. 175.

83 My own English translations.
Mi numen sólo busca lo que es arcano,
mi numen sólo adora lo que no existe.

From “Cuando llueve” (Melancholia. Creating images through the senses: music reference as metaphor. Meter: eight-syllable lines)

-¿Ves, hija? con tenue lloro
la lluvia a caer empieza.
-Sí, padre, y cayendo reza
como una monja en el coro.

-Do you see, daughter? With a soft crying
The raining starts falling.
-Yes, father, and as it falls it prays
As a nun in the choir.

From “Lied” (Creating images through the senses: music reference as metaphor. Blue color. Meter: eight-syllable lines)

El arroyo está cantando
porque me has mirado tú
y en el sol de tu mirada
toda el agua se hace azul.

The brook is singing
because you have looked at me
and in your sunny glance
All water becomes blue.

From “Música oculta” (Creating images through the senses: smells. Meter: six-syllable lines)

Como el bosque tiene tanta flor oculta,
parece olorosa la luz de la luna.

Since the forest has so much hidden flower,
the moonlight seems to emit a scent.

From “Lied” (Eroticism. Blue color. Meter: eight-syllable lines)

La mañana está de fiesta
porque me has besado tú
y al contacto de tu boca
todo el cielo se hace azul.

The morning has a party
Because you have kissed me
And by touching your mouth
The whole sky becomes blue.

From “Fatiga” (Eroticism. Meter: eleven-syllable lines)

Apóyate mi amor sobre mi espalda
y muérdeme la boca con tus besos
que esta tarde me siento como nunca entre tus brazos, ¡huérfano!...

My love, lean on my back
and bite my mouth with your kisses
this evening I am feeling as never before
in your arms, an orphan!

From “Al partir” (Eroticism. Creating images through the senses: music reference as metaphor. Meter: alejandrino, 7+7 syllable lines)
Estreché sus quince años  I hugged her fifteen years
besé la boca de flor  I kissed the flowery mouth
y los cabellos castaños and the brown hair
junto al viejo mar cantor. near the old singing sea.

From “Explosión” (Blue color. Meter: eleven-syllable lines)

¡Si la vida es amor, bendita sea! If life is love, blessed be it!
Quiero más vida para amar! Hoy siento I want more life to love! Today I feel
que no valen mil años de la idea That a thousand years are not worth
lo que un minuto azul de sentimiento. A blue minute of feeling.

The above extracts exemplify the typical Modernista style. As these texts illustrate, the
majority of the poems explore love themes and add erotic, nostalgic and melancholic elements;
the arcane and distant aspects are present as well. Additionally, there is a recurrent allusion to
music and the color blue, and the poems present a clear meter.

As mentioned earlier, the poets chosen by Dahms-Armando for the 34 Canciones were
leading figures in Spanish literature and some were also politicians and diplomats. Additionally,
many were involved in social movements for independence, promoting nationalistic and left-
wing ideologies. The following are descriptive summaries of each of the poets in the order that
they appear in the 34 Canciones.

Amado Nervo (Mexico, 1870-Uruguay, 1919) was a diplomat, writer, poet, and journalist
for several newspapers in Mexico, Cuba, and Argentina. He was a correspondent for the 1900
Paris Exposition, a city where he lived for four years. He is considered the greatest poet of
Mexican Modernismo and the greatest poet in the Americas after Rubén Darío’s death.

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Salvador Díaz Mirón (Mexico, 1853-1928) was a politician, journalist, writer, and poet, considered one of the precursors of Modernismo.\(^8\) His book *Poesías* was published in New York in 1895 and five years later in Paris, bringing him international recognition. Strongly influenced by Lord Byron and Victor Hugo, Díaz Mirón’s poetry presents a well-built rhythm, excellent verbal command, and formidable metaphors that create wonderful images and descriptions.

Jaime Torres Bodet (Mexico, 1902-1974) was a writer, poet, and diplomat.\(^8\) He occupied several important diplomatic positions for the Mexican government: from 1929 to 1940 he served as a diplomat in Madrid, Paris, The Hague, Buenos Aires, and Brussels; he acted as Secretary of Education (1943-1946, 1958-1964), Secretary of Foreign Affairs (1946-1948), Director-General of the UNESCO (1948-1952), and Ambassador to France (1954-1958). In 1966, he received the Mexican National Prize for Literature and Linguistics. Torres Bodet belonged to the literary group Los Contemporáneos. This post-Modernista group sought to recover the universal character of poetry and was heavily influenced by European Symbolism. Mexican Baroque literature (especially that of Sor Juana Inés de la Cruz) is especially important for this group, and, in contrast to Modernista poetry, ordinary aspects of life and irony play a significant role.

José Gorostiza (Mexico, 1901-1973) was a member of Los Contemporáneos and occupied a number of positions in public administration: Secretary of Foreign Affairs and National Chief of the Fine Arts Department.\(^8\) He was also a professor of literature in the National University and a professor of history in the National School of Teachers. His 1925 book

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\(^8\) Francisco Monterde, *Díaz Mirón, el hombre, la obra* (México: Ediciones de Andrea, 1956). See also Pacheco, 40 ff.


\(^8\) Sheridan, 23 ff.
Canciones para cantar en las barcas became an important book of poetry. The poems in that book are inspired by Spanish songs and romances from the fifteenth and sixteenth centuries, especially those by Góngora y Argote. In 1968, Gorostiza received the Science and Arts National Price in Literature.

Enrique González Martínez (Mexico, 1871-1952) was a physician, politician, journalist, and poet.⁸⁸ He was especially known for his translations of French poetry and is considered the last Modernista writer. During the 1920s he served as a diplomat in Chile, Argentina, Spain, and Portugal. He received the National Prize in Literature in 1944 and was nominated for the Nobel Prize in Literature in 1949. He gave preference to the Symbolist elements of Modernismo (focal importance to rhythm and meter) over Parnassian ones (formal perfection and rejection of ordinary aspects of life), establishing the aesthetics of post-Modernista literature.

Froylán Turcios (Honduras, 1874-Costa Rica, 193) was a writer, journalist, and politician, considered one of the most important Honduran intellectuals of the early twentieth century.⁸⁹ He was Secretary of State, representative, and delegate in the League of Nations. He was the private secretary of guerrilla leader Augusto César Sandino in Nicaragua and fought against what he considered to be American interventionism in Central America. In 1929, when the Honduran Liberal Party assumed power, a party that Turcios supported, he was sent to Paris as consul. However, in November 1932, the conservative party, supported by the United States, regained control of the government and installed General Tiburcio Carias Andino as president. Carias became a dictator and remained in office for sixteen years. During that period Turcios remained an exile, first in Europe and then in Costa Rica; none of his works was published in Honduras and so his work began to be unknown. This is probably the reason why Turcios was

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⁸⁸ Jrade, 95 ff, and Pacheco, 233 ff.
forgotten as a writer. Only recently has his literary work begun to be reassessed and accorded its rightful significance. Turcios’s main subjects are eroticism, irony and the society’s decadence. In a number of his tales and poems, Turcios exhibits a desire for a more equal society, one that cultivates values such as charity and compassion for those who have little. For instance, in his tale “La mejor limosna” (The best act of charity), a leprous man goes through a town house-by-house asking for help; nobody helps him, and finally he receives a deadly gun shot wound from a one-armed ex-convict who thinks that that is the best help a leper can receive.90 In this way Turcios represents and criticizes the “sick” society of his time, one in which people prefer to kill rather than to help each other. This is the type of writing Turcios was publishing when he met Dahms-Armando. It is worthwhile to point out that Turcios had been a delegate in the League of Nations, an organization that Dahms-Armando had criticized earlier in his writings.91 Dahms-Armando must have been so profoundly moved by Turcios’s ideology and personality that he began to break with his past at around that time (early 1930s). Turcios always wrote in the literary style of Modernismo, a style that vanished by the late 1910s. In some of his writing at the end of his life, he criticized the new literary styles and thought of them as imperfect. In this regard, Turcios’s artistic ideology is similar to Dahms-Armando’s, who did not accept modern styles and continued composing in an “old-fashioned” style that he considered truly artistic.

Rafael Heliodoro Valle (Honduras, 1891-Mexico, 1959) was a writer, poet, diplomat, and historian; he was the Honduran ambassador to the United States from 1949 to 1956.92 He spent most of his life in Mexico, where he was a professor at the National University.

90 This tale is one of Turcios’s better known writings and was published in his book Cuentos del amor y de la muerte (Paris: Le Livre libre, 1930), 279-280.
91 For instance in his letter to Schenker from October 28, 1922, Dahms-Armando refers ironically to the League of Nations; see http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_72.html.
92 Oscar Acosta, Rafael Heliodoro Valle, vida y obra (Honduras: Universidad Nacional Autónoma de Honduras, 1964).
Rufino Blanco Fombona (Venezuela, 1874-Argentina, 1944) was a Grand Master of Freemasonry, as well as a writer, poet, diplomat, and politician. He served as an envoy in several countries, among them Holland, the United States, and France. In 1905 he became the governor of the Territorio Federal de las Amazonas. Because of political differences with the Venezuelan government he was exiled from 1910 to 1936, living first in Paris (1910-1914), and then in Madrid (1914-1936). While in Spain, he was the governor of Almería (1932) and Navarra (1933). He was the main Simon Bolivar scholar of his time and was nominated to receive the Nobel Prize in Literature in 1928.

Luis Onetti Lima (Uruguay, 1874-1940) was a journalist and poet. His name and work are hardly remembered these days.

Manuel González Prada (Peru, 1844-1918) was a writer, politician, and poet; he is considered the leading exponent of Peruvian realism and one the precursors of Modernismo.

José Asunción Silva (Colombia, 1865-1896) was one of the most important precursors of Modernismo in Central America.

Delmira Agustini (Uruguay, 1886-1914) was one of the first female Modernista writers, and her work focused primarily on feminine sexuality. She explored other topics such as fantasies and exoticism. Eros, the Greek god of love, is the main character in many of her poems and literary works.

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96 Jrade, 45 ff.
97 Jrade, 133 ff.
Rubén Darío (Nicaragua, 1867-1916) is the leading figure of Modernismo and his work came to represent the epitome of Modernista art. Some scholars consider him the first major poet in the Spanish language since the seventeenth century. Darío was the one who coined the term Modernismo while referring to that literary movement. It officially began with the publication of his book Azul... (1888), a compilation of poems and textual prose. The poems in Azul... evoke the ideal, the infinite, and the eternal. A gifted poet, he published his first poems in a newspaper when he was just twelve years old. His main influences were Victor Hugo and Paul Verlaine. Darío experimented adapting the French Alexandrine verse into Castillian meter, and this rhythm became a distinctive trait not only in his works, but also in Modernista poetry as a whole. He gave enormous importance to rhythm in his poems. In 1896, Darío published Prosas profanas y otros poemas, which served to consecrate Modernismo. Additionally, Darío was a journalist and diplomat. He served as Nicaraguan ambassador in Spain, and correspondent of the Argentinean newspaper La nación.

"The 34 Canciones": A Reflection of the “Dahms-Armando Metamorphosis”

As noted, the 34 Canciones were written during Dahms-Armando’s crucial transitional phase: 1932-1934, a period in which he was still using both identities, Dahms and Armando. During those years Dahms-Armando was living a split – and contradictory – personality that is reflected in the 34 Canciones. While the German conservative “Dahms” is manifested in the musical surface, the Hispanic revolutionary “Armando” is developed in the core of the music.

98 Carmen Ruiz Barrionuevo, Rubén Darío (Madrid: Síntesis, 2002). See also Jrade, 67 ff.
99 Jrade, 1.
100 Let us remember that it was at some stage in this period that he was making revolutionary friends, such as Turcios, while he was also trying to ingratiate with the Nazis to get employed in Germany.
Thus, as is examined in the analytical chapters, conservatism and modernism, past and present, North and South, coexist in these songs, resulting in a unique sound.

Whereas most poems are about love, Dahms-Armando’s preference for nostalgia, particularly in the “Mexican” and “Venezuelan” volumes (Volumes 1-3 and 5), reveals his feelings and memories from the past, his “Dahms” earlier period. This is especially evident, for instance, in “Yo vengo de un brumoso país lejano” and “El desertor.” Consider the following lines from “Yo vengo de un brumoso país lejano:”

Yo vengo de un brumoso país lejano, I come from a misty far-away country,
regido por un viejo monarca triste… Governed by an old and sad monarch…
Mi numen sólo busca lo que es arcano, My inspiration only seeks what is arcane,
mi numen sólo adora lo que no existe. My inspiration only worships what does not exist.

These lines constitute the poem’s first stanza. The text echoes Dahms-Armando’s yearning for the old Germany, the country he considered no longer to exist, and his worship of the arcane. This song, however, exhibits a very high level of chromaticism and an unusual structural design in the deeper levels of voice leading, a sign of the emerging “Armando.”

Similarly, “El desertor” is the story of a man who is obligated to go to war, just as in the case of Dahms-Armando in the First World War. This song is indeed a transformation of a Mexican folk song into a highly sophisticated art song. In the same way as “Yo vengo de un brumoso país lejano,” “El desertor” presents an unusual, yet fascinating, design of the middle- and background structures. Additionally, Volume 3 includes a song that was especially significant for Dahms-Armando: “Fatiga,” a song dedicated to his wife, with an elegant erotic text. The music of this song is a brilliant parody/transformation of Chopin’s piano etude Op. 25 No. 1. Likewise “Yo

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101 Dahms-Armando’s nostalgia for his old German life is also palpable by the fact that in addition to the Spanish text, the score manuscript of “Yo vengo de un brumoso país” includes an alternative German translation of the poem.
102 Likewise in “Al partir” and “La dorada gentil partió” the lover suggests, through metaphors, to be in exile (Blanco Fombona, the author of these poems, was indeed in exile while he wrote them).
vengo de un brumoso país lejano,” in addition to the Spanish text, the score of “Fatiga” includes an alternative German translation of the poem. Thus, in some way, these three songs reflect the transition from “Dahms” into “Armando” (these songs are analyzed in detail in chapters 3 and 4).

A number of the selected poems seem not to have had a special personal relationship to Dahms-Armando’s life; generally they are beautiful love and narrative poems. Possibly their inclusion reflected the intention to reach a wider audience. Nevertheless, the juxtaposition of the “conservative Dahms” and the “revolutionary Armando” are present in the music of the thirty-four songs. This remarkable attribute is discussed in the detailed analyses of the songs in the subsequent chapters.

Dissertation Outline

The dissertation is divided into two parts: Part I consists of the critical analysis and Part II consists of a complete edition of the 34 Canciones. Part I is subdivided into five chapters. Following this chapter, which presents an overview on the composer and the 34 Canciones, Chapters 2-4 cover the analytical portion of the dissertation. These three chapters are organized according to three remarkable compositional aspects of the 34 Canciones: unity within song cycles (Chapter 2), chromaticism (Chapter 3), and use of musical quotations (Chapter 4). As such, Chapter 2 examines the songs in Volumes 5 and 6. The songs in these volumes present open structures and are linked with consequent songs, creating unity among the songs within each volume. Chapter 3 is dedicated to the study of chromaticism in songs involving complex harmonic procedures. Chapter 4 deals with songs that present quotations from music by other composers. Finally, Chapter 5 summarizes the findings from my research.
In order to facilitate presentation, all musical examples referred to in each chapter are presented at the end of the text. References to the examples are given within brackets, such as [EXAMPLE 1.1]. In the electronic version of this dissertation, each reference to an example also functions as a hyperlink that takes the reader to the cited example. Additionally, below each example there is also a hyperlink “[go back to the text]” that takes the reader back to the corresponding text.

As stated earlier, only one of the thirty-four songs, “Una canción olvidada” (1932), has ever been published. The remaining thirty-three songs exist only in manuscript form. These songs are not only of high quality but also, as mentioned earlier, they set some of the best poetry written in Hispanic America at the end of the nineteenth and early twentieth century. As such, these thirty-four songs deserve to be known, published and performed. Accordingly, Part II consists of an edition of each of the thirty-four songs.

Analytical Technique

As has been noted, Dahms-Armando was a fervent follower and supporter of Heinrich Schenker’s ideas on music theory. The study of the 34 Canciones provides a significant opportunity to examine the work of a “Schenkerian” composer in order to establish a relationship between theoretical Schenkerian concepts and their compositional application. For that reason, Schenkerian analysis is the central analytical tool used in this study.

Designation of Pitch Register

There are several systems to indicate the register of pitches; throughout this document, the system shown in the next example will be used.

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103 Gualterio Armando. Una canción olvidada (Barcelona: A. Boileau y Bernasconi, 1935).
Chapter 2

The Unified Volumes

The 34 Canciones para Canto y Piano are organized into seven volumes by the authors of the poems and by the authors’ country of citizenship. Most of the songs are composed as individual pieces of music; in other words, they sound as complete works in themselves and are not musically related to other songs in the 34 Canciones. This is true for the songs in Volumes 1, 2, 4 and 7. The songs in Volumes 3, 5 and 6, however, share musical characteristics which unify them within their respective volume. The three songs in Volume 3, for example, are written in the style of two popular Spanish dances: the fandango and seguidilla. The songs are in 6/8 meter and make use of rhythms and melodic ornamentations typical of these dances. Additionally, the piano accompaniment resembles a guitar, the most commonly used instrument to accompany such music. Despite the fact that the songs in Volume 3 share the features just mentioned, from an aural standpoint they can still be identified as self-contained pieces. This means that each has its own thematic material and a satisfactory sense of tonal closure. Conversely, the songs in Volumes 5 and 6 incorporate elements such as open endings and are very short in length; this would indicate that they need to be paired with other music. Unlike the songs found in other volumes (including Volume 3), listening to the songs in Volumes 5 and 6 individually and out of context proves to be a not entirely satisfactory experience. This chapter focuses on the songs in Volumes 5 and 6; it includes a discussion of the techniques used by Dahms-Armando to create a sense of continuity and connection between the different pieces that form those respective volumes.
All of the songs in Volume 5 are on poetry by the Venezuelan author Rufino Blanco Fombona (1874-1944).\(^1\) All of the poems are from Blanco’s book *Cancionero del amor infeliz* (Book of songs of unhappy love).\(^2\) Although the book was published in 1918, some of the poems included were in fact written much earlier (i.e. 1899-1901, 1910), while Blanco Fombona was serving as consul in different countries. Whereas all of the poems in the book are about love, the earlier ones also reflect a sense of nostalgia and yearning for the author’s homeland; these are the ones which Dahms-Armando set to music. The selected poems are short and also explore the themes of eroticism and melancholy, common *modernista* topics (*melancolía* is indeed a recurrent word in *modernista* poems). Dahms-Armando set these poems in 1932, while he was living at Ville d’Avray (Paris) as an exile (Blanco Fombona also lived in Paris as an exile from 1910-1914).

As previously mentioned, the songs in this volume are quite short (the longest has forty-two measures, the shortest twenty-four) and, except for the last one, they all avoid a perfect authentic cadence at the end. As such, the listener experiences a satisfactory ending only at the conclusion of the last song. These open endings are created in very different and imaginative ways in each song, always by means of incomplete or unusual fundamental structures. Regarding this topic, Schenker wrote the following in *Free Composition*:

> To man is given the experience of ending, the cessation of all tensions and efforts. In this sense, we feel by nature that the fundamental line must lead downward until it reaches 1, and the bass must fall back to the fundamental. With 1/I all tensions in a musical work cease. Thus a fundamental line can never end, for example, with 3–2.\(^3\)

\(^1\) According to a letter (May 25, 1936) from Dahms-Armando to Blanco Fombona, they met for the first time in Madrid in 1934 and became close friends. A biographical summary of Blanco Fombona is given in Chapter 1.


This is consistent with Dahms-Armando’s procedures, which create open endings by avoiding the “musts” stated by Schenker in the above paragraph and applying them only to the last song.

“Al partir” (When leaving)

Blanco Fombona wrote this poem in 1901. That same year, while he was away from his country, he met and fell in love with a younger girl; his love, however, was unrequited. The story is nicely portrayed in the poem:4

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Estreché sus quince años</td>
<td>I tightly held her fifteen years</td>
</tr>
<tr>
<td>besé la boca de flor</td>
<td>I kissed the flower-shaped mouth</td>
</tr>
<tr>
<td>y los cabellos castaños</td>
<td>and the brown hair</td>
</tr>
<tr>
<td>junto al viejo mar cantor.</td>
<td>next to the old singing sea.</td>
</tr>
<tr>
<td>“Piensa, amada, en el amante, no me quieras olvidar,”</td>
<td>“Think, sweetheart, of the lover, do not want to forget me,”</td>
</tr>
<tr>
<td>Y cayó una estrella errante en la copa azul del mar.</td>
<td>And a wandering star fell in the blue cup of the sea.</td>
</tr>
</tbody>
</table>

Typically Modernista, the poem contrasts delicate love with an intense sense of eroticism, in addition to suggesting a distant place and time. Another typical modernista element is the use of the color “blue,” which refers to an ideal subject: “en la copa azul del mar” (in the blue cup of the sea). Especially noteworthy is the beautiful metaphor of the “wandering star,” which represents the poet traveling away from his country, and the fall of the star representing the unrequited love.

Example 2.1 displays a deep-middleground voice-leading graph of the song, the first one in Volume V.

[EXAMPLE 2.1]

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4 Blanco Fombona, 61.
5 Unless otherwise indicated, all English translations of the poems are mine.
As shown in Example 2.1, the tonic chord and primary tone (♯3) are established at the beginning of the song. Although there is a V-I progression in the bass arpeggiation by the end of the song (mm. 24-25), the primary tone never descends to ♯1: ♯2/V (m. 24) does not fall to ♯1 but rather goes back to ♯3, supported by the tonic chord in m. 25, and prolonged until the end of the song. The linear progression ♯3-♯2-♯1 (b1-a1-g1) occurring in mm. 1-4 in the top voice is then repeated a number of times in important structural points. These repetitions strongly create the need to hear the progression in complete fashion in the fundamental line; however, this is not accomplished. Additionally, in mm. 1-4, the linear progression ♯3-♯2-♯1 is supported by a “deceptive” I-V-VI progression in the foreground. This gesture is duplicated in the repetition of Part A in mm. 20-22, and transformed as b1-a1-g♯1 at the beginning of Part B (mm. 10-16).

The transformation of the linear progression ♯3-♯2-♯1 as ♯3-♯2-♯1 (b1-a1-g♯1) in Part B creates the most notable passage in the song’s structural design: the g♯1 in m. 16 annunciates a modulation to the minor Neapolitan. The arrival of the g♯1 in m. 16 is supported by an E major chord. Then, while the g♯1 is prolonged as an inner voice, the upper line moves up to a♯1, supported by D♯7, and then to b1 supported by the G♯ minor at the cadence in m. 18. This progression creates an auxiliary cadence VI-V7-I in G♯ minor, the minor Neapolitan enharmonically reinterpreted as the minor raised tonic. At the same time, this auxiliary cadence is nested within a larger harmonic progression that links the tonic G major with the minor Neapolitan: I (m. 1) – III♯ (m. 7) – V7 of ♯I (m. 17) – ♯I♭ (=♯II♭) (m. 18).

As shown in the graph, the middleground upper line that links Part B and Part A’ outlines a ♯3-♯2-♯1 (b1-g♯1 [=a♭1]-g1) progression. However, the modulation to the minor Neapolitan reinterpreted as a raised tonic poses a difficult enterprise: how to return to the tonic in the ♯3-♯1-♭1
upper line progression. This problem probably reflects the poet’s intricate issue of falling in love with a much younger girl, almost half his age. As shown in the graph, b\(^1\) moves to g\(^\#1\) through a\(^1\), and then the g\(^\#1\) moves indirectly to g\(^1\). The g\(^\#1\) in m. 18 moves to b\(^5\) in m. 19 (this is in fact a diminished third: a\(^1\) to b\(^5\)) and then to g\(^1\) in m. 20. The b\(^5\) is supported first by a B major chord and then by a D7 chord (V of I). The harmonic progression B-D7-G (III-V\(^7\)-I) in mm. 19-20 creates an auxiliary cadence leading back to the tonic. This progression somehow “corrects” the big auxiliary cadence III-V\(^7\) of I-IVb (mm. 7-18) that had originally resolved with a modulation to the minor Neapolitan.

The modulation back to the tonic in m. 20 marks the repetition of the music of Part A, which concludes the song. As mentioned earlier, the song ends with 3 in the fundamental line, creating a rather unsatisfactory ending. The sense of open endedness is strengthened by the fact that, although the fundamental line remains on 3, the voice actually moves up and ends on 5, while the primary tone is kept in an inner voice. A progression b\(^2\)-a\(^2\)-g\(^2\) (3-2-1) is heard in the piano in mm. 25-27 following the end of the voice part, but it certainly does not belong to the fundamental line. Moreover, the tenor voice in the piano part moves d-f\(^7\)-e\(^\#\)-d just before the last chord of the song, implying a I\(^7\) chord and therefore weakening its perception as the tonic. The deceptive harmonic progression in the introductory measures (mm. 1-4, then repeated in mm. 20-22), the problem of the modulation to the minor Neapolitan, the seventh-chord at the end, and the unfulfilled fundamental line, all contribute to adequately illustrate the poem’s unaccomplished love story.

\[\text{In 1901 Blanco Fombona was around twenty-seven, while, according to the poem, the girl he fell in love on the ship was only fifteen years old.}\]
“La adorada gentil partió” (The adored kind girl left)

The text of this song is a fragment from a longer poem, *The Song of Exile*. The poem was written in 1899 when the author had to leave his country and his beloved. The text reflects the author’s uncertainty about his future and his love life. The author also explicitly mentions that the lover is in exile:

La adorada gentil partió.  
La noche te cerca, desterrado.  
Tú sabes que amor vuela de los pechos como un pájaro.  
El ala de la duda que golpea tu frente melancólica.  
Tú sabes que un afecto se marchita como una rosa... como una rosa...

The adored kind girl left.  
The night surrounds you, exile.  
You know that love flies from the chest like a bird.  
The wing of doubt that hits your melancholic forehead.  
You know that affection withers like a rose... like a rose...

The poet provides the reader with a lovely poetic figure in the lines “Tú sabes que amor vuela de los pechos como un pájaro” (You know that love flies from the chest like a bird) and “Tú sabes que un afecto se marchita como una rosa... como una rosa...” (You know that affection withers like a rose... like a rose...) – these statements reflect the author’s fear of losing his beloved. Additionally, the poem suggests that his lover is faraway (“The adored kind girl left”), a typical modernista feature.

This song presents a fascinating fundamental-structure design. As shown in Example 2.2, in the deep middleground, the tonic is prolonged by means of a lower neighbor motion D (m. 1)-C♭ (m. 11)-D (24) in the bass. This neighbor motion is an enlargement of the D-C♭-D motive presented in the bass at the outset of the song (mm. 1-3 – see score in p. 284 and bracket in Example 2.2). As explained below, the massive enlargement of the D-C♭-D motive allows a modulation to D♭ major (the lowered tonic) in m. 19. Additionally, similarly to “Al partir,” the primary tone never descends to 1, but rather remains on 3.

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7 Blanco Fombona, 70.
The tonic chord (D minor) is established from the beginning of the song. This is followed four measures later by the appearance of the primary tone (f₂, 3), which is introduced by means of an arpeggiation. The arrival of the primary tone is delayed and introduced as a dissonance, as it is locally a non-chord tone (at that point the harmony implies an A first-inversion chord), which serves to intensify the dramatic effect of the opening, a technique used to “heighten the inner tension,” as described by Schenker. Other than this and the introduction of Eb in the upper line, the piano opening (mm. 1-8) elaborates a tonic prolongation with no more unusual gestures. However, once the voice enters in m. 9, new unexpected harmonic detours are introduced.

The D minor harmony moves to a C♯ diminished chord in m. 11 (♭VIIº – the F and A in the piano and voice is a double suspension that resolves to E-G in m. 12). The following B♭ and F chords (mm. 13-14) are passing harmonies that lead to the A♭ chord in m. 15. An important word in the poem is “desterrado” (exile) – the condition of the author while writing these verses. It is noteworthy that when the word “desterrado” is set (m. 13), the tonal center begins to shift away from the tonic, D minor (“home”), towards D♭ major (mm. 19), a really distant key (“a faraway land”). The A♭ chord in m. 15 is prolonged and its seventh is added in m. 18, adopting the function of a dominant. This secondary dominant then resolves at the cadence on D♭ in m. 19. At this point, the C♯ in the bass in m. 11 is picked up, now reinterpreted as D♭. D♭ as tonal center, however, does not last very long. By this moment, the text reads “The wing of doubt that hits your melancholic forehead.” The quick abandonment of D♭ as a tonal center expresses a “doubt,” discomfort, of “being in that place,” a place so far away from the home. The D♭ major chord

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becomes minor in the following measure and rapidly moves to E minor and then to G minor (mm. 20-21); this constitutes a harmonic progression that does not resemble a D♭ key, either major or minor. This is followed by a motion from G minor to an A7 chord, creating a familiar IV-V7 progression in D minor which announces the return to the home key. Before resolving to D minor, however, the bass A in the A7 chord moves to C♯ in m. 23, picking up the prolonged C♯ in the deep middleground.

To conclude the song, the opening music is briefly recapitulated at the return of the tonic in m. 24. Unlike “Al partir,” this song does not even end with a V-I progression in the bass arpeggiation; rather, the bass moves D-E♭-D, supporting a I→II-I progression to represent the closing gesture (mm. 29-30). This gesture is indeed a transposed repetition of the opening motive a¹-b♭¹-a¹ (see m. 1 and bracket in Example 2.2) and supports a Phrygian cadence at the tonic level (the song ends with a c²-d² motion in the voice supported by E♭-D in the bass). As a result, there is a hidden repetition of the opening motive (a¹-b♭¹-a¹): a parallelism at the level of the tonic (D-E♭-D in the bass) supports the entire last part of the song (mm. 24-30), providing strong motivic justification for the unusual ending.

The absence of a final V-I progression and concluding fundamental line (a proper descent to 1) both create an open ending. Additionally, by the end of the song (m. 29), the vocal line has moved to an inner voice while the primary tone remains in the top. The line f²-g²-a² appears in the piano in the last two measures, reinforcing the feeling of open-endedness. Moreover, the last chord of the song is a dissonant one: it is a D minor chord with the added ninth, therefore, heightening the effect of unresolved tension and doubt. The dissonant final chord, the Phrygian closing gesture and the unfulfilled fundamental line nicely depict the lover’s fear of losing his beloved.
“Palomita mensajera” (Little carrier pigeon)

This poem first appeared in *Cantos de la prisión* (Songs of prison) and was written around 1909-1910, when Blanco Fombona was jailed as a political prisoner. Similar to “Al partir,” this poem is about a distant love affair. In this case, however, the lover is in prison and the hope to see his beloved is the only thing keeping him alive. A particularly charming element is the poetic comparison of the little pigeon to “hope.” The “turquoise sky” is a recurring *modernista* image.

Sobre un arco, en la prisión,  
cayó un copito de nieve, de nieve:  
es una paloma breve,  
blanca como una ilusión.  

Over an arch, in prison,  
a little snowflake fell, a snowflake:  
it is a little pigeon,  
white like hope.

Viene del cielo turquí,  
abre su pico de rosa  
y me dice, cariñosamente:  
Está buena y piensa en ti... piensa en ti.

It comes from the turquoise sky,  
it opens her rosy beak  
and lovingly, tells me:  
She is fine and thinks of you... thinks of you.

Following the form of the poem, the song is structured in two parts: Part A (mm. 1-24) sets the first stanza and Part B (mm. 25-42) sets the second stanza. The key signature in Part A is the same of the previous song: one flat. Additionally, the first high pitch is a2, the pitch that ended the previous song – a2 is indeed the highest pitch in both songs. The first chord, however, is not D minor but F major. Nevertheless, F major never reaches the status of a key. The following harmonies, such as A7 and the absence of a single C7 chord, actually suggest D minor. Interestingly however, there is not a single D minor chord in root position in Part A – the D minor chords that do appear are in first inversion (mm. 5 and 13, see music, p. 276), and most of the A7 chords do not resolve to a D minor chord. As a result, the key in Part A remains ambiguous and creates a sense of anxiety (further animated by the repetitive rhythm in the right hand), a feeling experienced by the protagonist while in prison. As illustrated in Example 2.3, the

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9 Blanco Fombona, 57.
voice leading of the inner voice in Part A manifests its tonal ambiguity. For instance, the C♯ in m. 8 (which would be the third of an A chord) moves to C, the fifth of an F chord, instead of D. The last harmony in Part A is an A7 chord that for the first time resolves to a D chord (though a major one) in root position, as it elides with the beginning of Part B.

As shown in Example 2.3, the voice leading in Part A creates a large-scale chromatic voice exchange: the a² in the top voice at the beginning of the song becomes the A in the bass in m. 24 and the F in the bass becomes the e♭2 in the top voice at the end of m. 24. The e♭2 then leads to the primary tone f♭2 in m. 25. Therefore, Part A actually functions as an auxiliary cadence whose goal is to reach the tonality of D major in Part B, creating a transitory passage from the previous song.

The D major chord in m. 25 rapidly acquires a convincing feeling of tonic due to the fact that 1) it represents the much expected D chord in root position, 2) it involves a change of mode, and 3) the pitch D is indeed sustained in the bass practically for the remainder of the song. The clearly prolonged, almost sustained D major harmony throughout Part B adequately portrays the lover’s joy when he learns his beloved is fine and thinks of him. However, the B♭s and the E half-diminished chords in Part B recall the ambiguity and anxiety of Part A. It seems that the protagonist, in spite of his optimism, still has his fears of never seeing his beloved again. Additionally, both the almost immobile D major harmony in Part B and the quasi a² ostinato in most of the song well portray the unmoving condition of the prisoner.

As mentioned, after the arrival of the structural tonic in m. 25, the D major chord is prolonged for the rest of the song. Although there is a descent of the fundamental line by the end of the piece (mm. 36-37), the fact that the implied structural ū is supported by the E half-
diminished contrapuntal chord (thus avoiding a V-I cadential formula), weakens the sense of closure and creates an open ending. While there is a V-I progression at the very end of the song (mm. 40-41), this is not a structural one, but rather forms a part of the tonic prolongation.

“Enfermaste mi alma” (You sickened my soul)¹⁰

In the previous song, the poet was afraid of losing his beloved’s affections; in this poem, these fears become a reality. Nonetheless, the love/suffering duality may be a way to reach some bliss (i.e. line 7: “and let bliss emerge from the grief”) – common in modernismo.

Enfermaste mi alma de tristeza
y la siembras de oscura poesía;
discurre la fontana de terneza
entre jaras de aquel melancolía.

You sickened my soul with sadness
and scatter it with dark poetry;
tenderness flows from the fountain
through rock roses of that melancholy.

Si está en tu mano el medicar, sé buena,
arranca esa maleza de dolor,
y que surja la dicha de la pena
como una mariposa de una flor.

If your hands can heal, be good,
pull out that weed of pain,
and let bliss emerge from the grief
like a butterfly from a flower.

The tonal and voice-leading plan of the song exhibits an enthralling and imaginative structure that reflects the poetic text. Resembling the form of the poem, the song is organized into two parts: Part A (mm. 1-11) sets the first stanza and Part B (mm. 12-24) sets the second one. As shown in Example 2.4, the upper voice progressively elaborates a descending-fifth progression (♯5-1) at different structural levels, from a middleground level to the fundamental line. Whereas the fundamental line presents a more or less regular structure (both ♯3 and ♭♭3 are present in the line), the bass arpeggiation mirrors the fundamental line, moving the bass down to the lower fifth, thus creating a I-IV-I progression in the background. As a result, the music unfolds an unusual fundamental structure, as the structural V is avoided.

[EXAMPLE 2.4]

¹⁰ Blanco Fombona, 3.
The first elaboration of the 5-1 motive occurs in mm. 1-6 and sets the poem’s first two lines. A chromatic passing tone (C♭) is added to the descending-fifth progression. Since the descending line moves in parallel thirds with the alto voice, the C♭ is accompanied by an A♭, which later will be emphasized as an important chord. This descending-fifth line is basically supported by a prolongation of the tonic elaborated by means of a I-V-I progression.

The 5-1 motive is then further elaborated in mm. 6-12. This time the descending line sets the last two lines of the first stanza and reaches the beginning of the second stanza. Much more chromaticism is added to the bass and the alto voices and, just like in the first elaboration of the descending-fifth progression in mm. 1-6, the passing tone C♭ is added to the line. Similarly, the descending-fifth progression is realized over a prolongation of the tonic, now in a much more sophisticated version: this tonic prolongation consists of a I-II-V-I♭ progression. Similar to the upper line, the lower line also performs a descending-fifth line in mm. 6-9; however, this is a fully chromatic line that goes from g1 to c♭1, creating an augmented descending fifth. The arrival of the c♭1 in the bass (m. 9) forms a minor Neapolitan chord that supports the c♭2 passing tone in the upper line. Additionally, the c♭1 anticipates the b♭ in the tenor in m. 12, the major third of the I chord. A fascinating passage of text depiction occurs precisely in this passage. Measures 6-10 set the phrase “discurre la fontana de terneza entre jaras de aquel melancolía” (tenderness flows from the fountain through rock roses of that melancholy). This text is delightfully represented by the slow descending long chromatic lines in the piano (both hands) that dramatically embellish the harmonic progression from the tonic to the minor Neapolitan.

Part B begins at the change of key signature in m. 12. The new key signature implies a modulation to G major which nonetheless never becomes fully established as a key. The warmth of a major key is evaded and the grief of the poet still persists. Although the G major chord in m.
12 is preceded by its own dominant, the added seventh and ninth in the G major chord considerably diminish its sense of tonic and rather generate the aural perception of it being a dominant of IV. As such, the prolonged I chord in mm. 1-14 is reinterpreted in m. 12, in a middleground level, as V of IV, which then resolves to IV in m. 15. Accordingly, in the background the harmony in mm. 1-15 elaborates a I-IV progression and, similarly, the bass descends from G to C imitating the descending fifths d²-g¹ in the upper line (mm. 1-6, mm. 6-14, and the fundamental line). The arrival of the structural IV in m. 15 creates a satisfactory resolution of the G⁹ chord (V of IV, m. 12) and presents an optimistic point in the narrative: the poet implores the beloved to “be good” and to “pull out that weed of pain.”

The structural IV chord moves to the definitive arrival of the tonic through an audacious chromatic voice exchange: the C in the bass in m. 15 becomes the c² in the top voice in m. 22, and the e² in the top voice in m. 15 becomes the Es in the bass in m. 22. The prolongation of the IV chord elaborates unexpected (though appealing) chromatic detours, which nevertheless support the descent of the fundamental line. The open ended effect is also elaborated at a middleground level: at that structural level the bass moves by step from C (m. 15) to Es in m. 22, so the final tonic chord is oddly approached by a V⁶ VI chord, rather than an expected V (the D major chord in m. 18, the only one that appears in Part B, is a passing one, far from being the structural V). The open ended effect is strengthened by the fact that at the arrival of the structural tonic in m. 23, the highest pitch in the piano part is not g¹ (1) but d² (5), which then moves to b² (3) as a final point, weakening the sense of closure.

Interestingly, the fundamental line enharmonically reinterprets the 5-1 motive. While this descending line is spelled as D-C-C♭-B♭-A-G both in mm. 1-6 and then in mm. 6-12, in the fundamental line it is spelled as D-C-B-B♭-A-G, exposing the conflict of the major and minor
modes in the song (especially in Part B), a reflection of the poet’s grief caused by love.

Additionally, as the poem reads “and let bliss emerge from the grief,” the bliss is achieved only at the arrival of the major tonic at the very end of the song, following a long series of dramatic chromatic events that occurred throughout the entire piece.

“La sombra” (The shadow)

Apparently, this poem was written after the author and his lover had an argument that caused the relationship to fall apart. Like the previous poems, this one also deals with the painful process of a vanishing love.

Llovía, llovía, It rained, it rained,
y mientras reñimos and while we argue
la sombra esparcía the shadow spread
por la serranía through the mountains
sus negros racimos... its dark bunches…
Y lo que antes vimos And what we saw before
se desvanecía. would vanish.
Mientras regañamos While we quarrel
la noche esparcía the night spread
sus fúnebres ramos its mournful bouquets
en tu alma y la mía... in your soul and mine…
Y lo que adoramos And what we love
se desvanecía. would vanish.
Llovía, llovía... It rained, it rained…

The text depiction in this song is clear. The events occurring in the poem take place when it is raining. The endless rain is depicted by the quasi-perpetual rapid figures in the piano accompaniment. Additionally, the song begins and ends with the same music, paralleling the fact that the text begins and ends with the same phrase: “Llovía, llovía…” (“It rained, it rained…”). It is, however, at a deeper level where the composer expresses the profound poetic meaning of the text. The tonal structure of the song magnificently conveys the unachieved resolution of the lovers’ argument. As Example 2.5 illustrates, the deep structure of the song is a II$^\#_6$–V, a

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11 Blanco Fombona, 105.
progression that usually leads to a tonic; in the song, however, this progression, like the lovers’ argument, never finds its resolution.

[EXAMPLE 2.5]

The II₆ chord is established immediately at the beginning of the song. The b₁ in the upper line is approached from below and supported by D in the bass. Just six measures later, the harmony moves to the Neapolitan in root position by means of a chromatic voice exchange: b₁ moves up to d₂ and the d in the bass moves down to B₆. The voice exchange is filled in by passing tones in both the upper line and the bass. These passing tones, as well as the inner voices, form an A minor chord in m. 5; its condition as a passing chord avoids a structural tonic status. Additionally, the chromatic voice exchange mirrors the foreground and simpler voice exchanges in the outer voices in mm. 5 and 6.

While the d₂ (m. 6) is prolonged in the upper line, the bass initiates a descent from the B₆ (m. 6) to D (m. 33), picking up the prolonged D in the background. Once the bass reaches the D in m. 33, the upper line descends to the initial b₁ and the initial II₆ chord is recovered. As shown in Example 2.5, the progression from the Neapolitan in m. 6 to the II₆ in m. 33 creates a large-scale chromatic voice exchange that reverses the one found in mm. 1-6. Therefore, the harmonies within the bigger voice exchange should also be interpreted as passing ones. Measures 11-17, for instance, feature A minor as the tonal center and suggest the arrival of a structural tonic: the A minor in mm. 11-17 is prolonged through a I-IV-V-I progression heavily ornamented by chromatic lines in both the lower and upper lines. This A minor section, however, is a passing expanded harmony on the way from the Neapolitan in m. 6 to the diminished chord over G in m. 20. Additionally, both the chromatic nature of mm. 11-17 and the numerous diminished chords avoid the stable character of a structural tonic region.
The progression from B♭ (m. 6) to G (m. 20) in the bass moves in parallel thirds with the upper line. After the arrival of b♭1 in m. 20, the upper line ascends back by step to the prolonged d2 in m. 31. After the arrival of G in the bass in m. 20, the ascent to d2 in the upper line is supported by an E major chord in mm. 27-31. The d2 over the E chord in m. 31 suggests a V7 that resolves to the A minor in m. 31, giving the impression of an arrival to the structural tonic. However, just like the A minor in m. 5, this one is also a passing harmony, this time on its way to the structural II♯ chord in m. 33. Once the initial II♯ chord is picked up in m. 33, the opening music is recapitulated to conclude the song. Finally, the II♯ chord moves to the V chord in m. 36, and the song ends with the prolonged ♯2 in the fundamental line, leaving the end open.

“El último beso” (The last kiss)\(^\text{12}\)

Similar to the previous poems, this one also deals with the loss of the poet’s beloved; however, this time the loss is due to her death. Indeed, this poem was written after the death of the author’s wife. The poem dramatically portrays the poet’s mourning. In the song, the poet’s sorrow is expressed by the highly chromatic harmony and the contrast between chromatic shapes and sudden skips in the melody. Additionally, the feeling of distress found in the song is heightened by the tension created by the prolonged subdominant-seventh harmony and the delayed arrival of the primary tone. Among the 34 Canciones, this is one of the songs exhibiting a considerable high level of chromaticism.

No pudiendo mi espíritu
encerrar en tu féretro
como una ensangrentada rosa
en un jazmín de un beso,
Y aquella flor y el ósculo
emocionado eché en tu fosa.
Cuando el jazmín sin pétalos,
desligado en partículas,

Not being able to shut
my soul in your coffin
like a bloodstained rose
in a kiss’s jasmine,
And overwrought, I threw that
flower and kiss in your grave.
When the jasmine without petals,
broken in particles,

\(^{12}\) Blanco Fombona, 125.
vuelvo al polvo o floto en el viento,
frasco vivirá el ósculo
de mi espíritu, el ósculo
hecho de amor y pensamiento.

I go back to the dust or float in the wind,
the kiss will live fresh,
from my soul, the kiss
made of love and thought.

Example 2.6 displays a voice-leading graph of “El último beso,” the last song of Volume 5. As the graph illustrates, this song ends with a full descent to ¹ in the fundamental line supported by the cadential formula V-I. Consequently, this is the only song in the volume that ends properly, according to Schenkerian theory, providing an adequate sense of closure to the set of songs. Nevertheless, the form of the fundamental structure does not coincide with any of the ones described by Schenker.¹³

[EXAMPLE 2.6]

As the graph illustrates, the fundamental structure is incomplete. Similarly to the previous song, this one begins “off-tonic.” As such, in relation to the other songs which had an open ending, it could be stated that this one has an “open beginning.” Indeed, the graph shows that the structure of the song is basically a IV-V-I auxiliary cadence. Moreover, in this already unconventional structure, the IV has an added minor seventh and is prolonged through most of the song, moving to the structural V only at the climax in m. 35, just three measures before the end. The absence of an initial tonic gives the impression that an element is missing that should occur before the opening, producing some kind of connection to the preceding song.

Additionally, the initial chord is not just a triad, but is in fact a G major chord with a seventh and a ninth, one that provides a considerable amount of tension. The beginning of the song is indeed related to the first song of the volume, which is in G major and ends with an implied G7 chord (see Example 2.1).

¹³ See the possible forms of the fundamental structure described by Schenker in Free Composition, 17-21.
In a deeper sense, the opening G9 chord belongs to the subdominant minor-seventh (IV\(^\flat7\)) prolongation that governs the beginning of the song. The need of resolution of a G9 chord is not satisfied with its progression to the C minor seventh chord in m. 2 since this chord contains dissonance. Instead, the C minor seventh chord connects the G9 chord with the F (IV) chord in m. 3. Accordingly, in a deeper structural level, the G in the bass in the initial chord is an incomplete neighbor that resolves down by step to the structural F bass in m. 3 – a truly audacious and unconventional opening. In the middleground, the IV chord moves to an apparently cadential V\(^\flat\frac34\) chord in m. 6. The resolution of the prolonged V (mm. 6-10) on the C minor chord in m. 11 does not constitute a cadential gesture since this “V-I” progression is caught within a phrase; on the contrary, the C minor chord connects the V (G7) chord with the upcoming E\(\flat\) chord in m. 12. Hence, the G chord (prolonged as a V\(^\flat\frac53\) complex) actually functions as an upper neighbor of the structural IV and the neighbor G in the bass moves back chromatically to the F in m. 14. As such, the initial IV\(^\flat7\) chord is picked up in m. 14 and two measures later the music of the introductory nine measures – plus the voice – is repeated, making the tonal structure of the opening music explicit: the IV\(^\flat7\) chord is prolonged and the function of the G9 chord in m. 16, which corresponds to that on m. 1, is clarified as an upper neighbor. Retrospectively, the prolongation of the IV\(^\flat7\) chord in mm. 14-19 by means of a chromatic voice exchange further clarifies the chromatic voice exchange in the parallel passage in mm. 1-5. Additionally, the initial motion towards the F in the bass, i.e., the initial G-C-F is then recomposed in an enlargement across mm. 20-24-30, exposing its subordination to the structural IV\(^\flat7\) prolongation.

The IV\(^\flat7\) is picked up in m. 30 and one measure later its long prolonged seventh (E\(\flat\)) moves down to the sixth (D) supported by V7 of V in the middleground. The IV\(^\flat7\), therefore,
moves to the structural V through passing chords derived from D harmonies (i.e. D7, D° and B♭ chords). The climax of the song happens precisely at the arrival of the structural V in m. 35, when the voice sings the word “amor” (love) and reaches the highest pitch of the song, a², also creating a V9 chord and recalling the opening sonority (this is significant, as the word “amor” and the a² appear only once in the song).

The primary tone 3 (e²) is reached only one measure before the arrival of the structural tonic (m. 37), that is, almost at the end of song. The delayed arrival of the primary tone, through the slow ascent of the upper line, builds up tension and recreates the song’s drama. Similar to the process seen in “La adorada gentil partió,” (see Example 2.2), the arrival of the primary tone is not supported by the tonic chord. The primary tone is instead sustained by the structural dominant-seventh harmony, producing a rather dissonant dominant-thirteenth chord. The arrival of the tonic in m. 37 is not entirely satisfactory initially. The I chord in m. 37 arrives as an accented § chord which, nevertheless, quickly resolves in the second beat of the measure (see music in p. 300). The § (A-F) over the tonic is a double suspension that recalls the G9 chord at the outset of the song. The I§-§ ending might be interpreted as a little “souvenir” from the open endings found in all the preceding songs.

Besides open endings and open beginnings (or in general open fundamental structures) that create a dependency with the surrounding songs, there are other motivic connections throughout the six songs in Volume 5: 1) the employment of sophisticated chromatic voice exchanges, 2) the frequent usage of the Neapolitan chord in different ways, and 3) the appearance of a persistent neighbor-tone figure in the piano accompaniment that is easily
recognized and identified. The following are examples of these figures. “Al partir:” the quasi-ostinato neighbor-tone figure in the inner voices (see the repeated D-E-D figure and its transpositions in the piano part); in “La adorada gentil partió:” the ostinato figure A-B♭-A and the D-C♯-D, which is also a motive in the deep structures (see Example 2.2 and the piano part in the score in pp. 284-285); in “Palomita mensajera:” the F♯-G-F♯ in the right hand, which later becomes A-B♭-A in the second part middleground; the F♯-G-F♯ in the right hand at the beginning of “Enfermaste mi alma;” the B-C-B in the piano and voice in “La sombra;” and the initial neighbor-tone figure in the piano’s top line in “El último beso.” Therefore, in addition to the harmonic and structural attributes of the songs that have already been discussed, the neighbor-tone figures provide an added sense of unity to the entire set of songs.

Volume 6

The five songs in Volume VI feature poems set by four Central-American poets. The first song (“¿A dónde vas?”) is by Luis Onetti Lima (Uruguay, 1874-1940?), the second and third (“Algo me dicen tus ojos” and “Suspira, oh corazón”) by Manuel González Prada (Peru, 1844-1918), the fourth one (“Serenata”) by José Asunción Silva (Colombia, 1865-1896), and the last one (“Si la vida es amor”) by Delmira Agustini (Uruguay, 1886-1914). Except for “Si la vida es amor,” the other songs are tonally, melodically and harmonically linked. Perhaps the last song in the volume should be considered separately, as Dahms-Armando probably intended to emphasize the fact that the author is the only woman in the volume, and indeed in the 34 Canciones.

14 The frequent employment and notably important weight Dahms-Armando gives to the Neapolitan chord, either major or minor in root position or in first inversion, indicates that perhaps he related this chord with Hispanic culture. The I-II chord is indeed very common in Flamenco music; it is almost a motivic sonority in the repertory – the Phrygian mode and progressions such as I-II-I or I-II-III-II-I are usual.
While the last song is in B major, the first four songs feature keys that are closely related to D minor, such as D major and F major. The first three songs are short (the longest one, “Suspira, oh corazón,” is only thirty-three measures long) and present open endings. The fourth song (“Serenata”) is considerably longer (113 measures), and its sense of closure at the end is entirely convincing. Thus, the last song of the volume would appear to be slightly out of place, especially because its key is so far away from D minor and the other closely-related keys used in the first four songs.

“¿A dónde vas?” (Where are you going?)

The question in the poem “¿A dónde vas?” refers to “Where are you going after death?” a recurrent modernista subject. In modernismo, death is not seen as a fatal event, but rather as a state of peace and contentment for the soul following hard times and pain in the earthly life. Another typical modernista element in this poem is the use of the color “blue” to point out an ideal: “mundo azul” (blue world). The text clearly reflects this philosophy.

As shown in Example 2.7, the fundamental line of “¿A dónde vas?” ends on 3. This structure creates an open ending, an effect that is enhanced by the register transfer of the fundamental line once it descends near the end, in m. 27.

[EXAMPLE 2.7]
It is worth noting the fact that although the change of mode formally divides the song into two parts in m. 14 (Part A: mm. 1-13 in D minor and Part B: mm. 14-32 in D major), from a structural voice-leading standpoint the division is in fact caused by the interruption in m. 21. Part B consists of a pair of antecedent-consequent phrases. The antecedent phrase (mm. 14-21) cadences on the half cadence in m. 21, where the interruption occurs; the consequent phrase (mm. 22-32) cadences on the imperfect authentic cadence in m. 29 – the remaining four measures form a cadential extension. At the interruption, the fundamental line descends from the primary tone $^5$ to $^2$ supported by V, but $^3$ ($^3$) is missing in the line: the line moves $^1$, $^1$ (m. 19), $^1$ (m. 21). The descent of the fundamental line is given in the piano part. This unusual voice leading is the result of a hidden repetition (a parallelism) of the main motive in the song’s major-mode section. This motive appears immediately at the outset of the major-mode section in m. 14 (see the bracket in the example and the music in p. 303) and repeats in mm. 16, 22, and 24. Later, the missing $^3$ would appear to be emphasized by being placed an octave higher at the end of the song. The expected resolution of $^2$ at the interruption (which is usually fulfilled by the end of the second structural part) is never achieved, strengthening the sense of open endedness.

Regarding the text setting, it is worth mentioning that the question “¿A dónde vas?” (Where are you going?) is set only during the short D minor prolongation in mm. 1-4. After that, the music quickly modulates to the relative major (F) and then to the parallel major (D), perhaps reflecting the state of contentment reached in death. Nevertheless, the “Where are you going?” idea, the eternal question about the afterlife, is expressed solely by musical means in the D major section. Measures 20 and 28 link a pre-dominant chord with the structural dominant; in these bars, the voice moves up from $d^2$ to $e^2$ through the passing tone $d^2$. At the same time, the upper line in the piano part supports the voice line in unison; however, the chromatic passing tone
between d² and e² is spelled as e♭². So, while the e♭² in the piano part is expected to move down to d², it actually moves up to e², raising the question “where are you going?” Additionally, while d² in the top line ascends chromatically to e² (mm. 20 and 28), the bass descends chromatically from d¹ to c½¹ through d♭¹ (not c♯¹, which is already in the scale of the home key!). The chromatic passing tones d♭² in the voice and d♭¹ in the bass (which create an augmented prime) might also raise the question “D, where are you going?” further depicting the poem’s title.

“Algo me dicen tus ojos” (Your eyes tell me something)

This poem is a triolet, a poetic form not uncommon in modernismo. A triolet is a one-stanza poem of eight lines that has a rhyme scheme ABaAabAB, as well as a defined structure where the first, fourth and seventh lines are identical, as are the second and final lines, thereby making the initial and final couplets identical as well.¹⁵ The poem describes the charm and mystery surrounding a woman’s eyes, and how these are one of the attributes used most by women to attract men.

Algo me dicen tus ojos, Your eyes tell me something,
Mas lo que dicen no sé. But I know not what they say.
Entre misterio y sonrojos, Between mystery and blushes,
Algo me dicen tus ojos. Your eyes tell me something.
¿Vibran desdén y enojos, Does disdain and anger vibrate,
O hablan de amor y de fe? or do they speak of love and faith?
Algo me dicen tus ojos; Your eyes tell me something;
Mas lo que dicen no sé. But I know not what they say.

The song presents a ternary form, A-B-A’, with a phrase structure ab (A) - c (B) - a (A’).

Phrase a sets lines 1-2 (mm. 3-6) and 7-8 (mm. 17-20), phrase b sets lines 3-4 (mm. 7-10), and phrase c sets lines 5-6 (mm.13-16). Consequently, lines 1-2 and 7-8 are set almost identically (mm. 3-6, 17-20). Likewise, line 4 is set quite similar to line 1 due to the fact that the text is the same (mm. 9-10).

¹⁵ The form stems from medieval French poetry and is related to the rondeau.
The deep voice-leading structure of this song is similar to the one found in the previous song. Example 2.8 illustrates the following five points: 1) the primary tone is 5; 2) the fundamental line is divided into two by an interruption (m. 16); 3) the descent of the fundamental line at the interruption is given in the piano in an inner voice; and 4) at the end, the fundamental line descends only to 3, creating an open ending (see score in p. 296).

The interruption shapes the form of the song as AB∥A’. The recapitulation of thematic material from Part A after the interruption, including the modulation back to the home key (Part B modulates to the relative minor), provides unity to the song as well as a sense of tonal resolution. The second branch of the fundamental line (m. 17-20) is indeed a parallelism of the song’s main motive, c²-b¹-a¹. This motive initially appears very close to the surface in mm. 3-4 (see Example 2.9 and bracket in Example 2.8); it then frames the first two phrases at a deeper middleground level (mm. 1-6 and 7-10), and finally it appears again at the beginning of the fundamental line’s second branch, in mm. 17-18. Thus, the incomplete second branch has the two-fold purpose of creating both an open ending and a hidden repetition of the song’s main motive.

[EXAMPLE 2.8]

[EXAMPLE 2.9]

“Suspira, oh corazón” (Sigh, oh my heart)

The text is about a love affair that must be kept secret in order not to hurt a third person. However, the lover later opts to leave in spite of his suffering caused from his departure.

Suspira, oh corazón, tan silencioso, que nadie sienta el eco del suspiro.  
Por no turbar los sueños del dichoso, suspira, oh corazón, tan silencioso.  
Fingiendo la alegría y el reposo, en la quietud y sombra de un retiro,
suspira, oh corazón, tan silencioso,
sigh, oh my heart, so silent,
que nadie sienta el eco de un suspiro.
that no one feels the sigh’s echo.

Like the previous poem, this one is also a triolet (by the same author as well). Similarly, the song presents a ternary form A-B-A’ with a phrase structure ab (A) - c (B) - a (A’). Phrase a sets lines 1-2 (mm. 1-9) and 7-8 (mm. 25-32), phrase b sets lines 3-4 (mm. 10-16), and phrase c sets lines 5-6 (mm. 17-24). Consequently, lines 1-2 and 7-8, are set almost identically (mm. 1-9, 25-32). Likewise, because of the same text, line 4 is set quite similarly to line 1 (mm. 13-15). The voice-leading structure, however, is quite different from the preceding triolet.

[EXAMPLE 2.10]

As shown in Example 2.10, the voice-leading analysis of this song discloses a rather unconventional structure: the dominant chord and $\hat{2}$ ($e^2$) in the upper line are prolonged throughout the whole song. As illustrated in the graph, the passages in which the tonal center is clearly D, such as phrase b (D minor, mm. 10-16) and the entire Part B (D major, mm. 17-24), are held within the dominant prolongation.

At the beginning of the song the prolonged dominant is approached by the $II^\natural$ chord. The bass moves up chromatically from $g^1$ to $a^1$. This $g^1$-$g^\natural$-$a^1$ figure in the bass becomes a motive that repeats several times in the song. In Part A (mm. 1-16), the prolonged $\hat{2}$ is repeatedly extended by its upper neighbor at a middleground level, thus creating an $e^2$-$f^2$-$e^2$ motive. The modulation to the parallel major in Part B creates a large-scale upper neighbor that prolongs $\hat{2}$ in the upper line, but it also transforms the $e^2$-$f^2$-$e^2$ motive to $e^2$-$f^\natural$-$e^2$. The replacement of the diatonic $f^2$ by the chromatic $f^\natural$ in the neighbor motive and the consequent switch to the parallel major, musically depict the text of Part B: “Fingiendo la alegría y el reposo, en la quietud y sombra de un retiro” (Pretending happiness and rest, in the calm and shadow of a departure).
incidental major “pleasing” mode of Part B falsely expresses both the real pain of the departure and the “suffering” minor mode of the song. Part B ends with a half cadence that is prolonged through the remainder of the song, which consists of the recapitulation of the opening material.

As in “El último beso,” the off-tonic opening creates a connection with the previous song. The II₆ chord at the outset of the song works as a pivot chord in order to modulate from the F major key of the previous song to the D minor key of “Suspira, oh corazón:” in D minor II₆ is an E semi-diminished chord which is also VII₆ in F major. Additionally, the chord functions as a passing chord between the final F chord of the preceding song and the prolonged A chord in the present song (see Example 2.11).

[EXAMPLE 2.11]

The song ends with ₂ in the top voice supported by a V⁷ chord that is sustained during the last two measures. Throughout the song, the largely prolonged and unresolved V chord dramatically expresses the suffering affect of the poem; additionally, the feeling of anguish is convincingly expressed via the unmeasured tremolos in the piano’s right hand part. Ending the song with a V⁷ chord creates a strong open ending. The song that follows, titled “Serenata,” is in D major. As such, the V⁷ (A7) chord at the end of “Suspira, oh corazón” provides a perfect preparation for the subsequent song.

“Serenata” (Serenade)

In this poem, the author attempts to describe the environment during a serenade, in which the shine of the moon gradually emerges from a cloudy sky as the singer plays his guitar and sings to his beloved. The poet depicts a cold night, but expresses that every note and syllable from his music are in fact the inextinguishable flames of his love.

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La calle está desierta; la noche fría; velada por las nubes pasa la luna; arriba está cerrada la celosía y las notas vibrantes, una por una, suenan cuando los dedos fuertes y ágiles, mientras la voz que canta, ternuras narra, hacen que vibren las cuerdas frágiles de la guitarra.

La calle está desierta; la noche fría; una nube borrosa tapó la luna; arriba está cerrada la celosía y se apagan las notas, una por una.

Tal vez la serenata con su ruido busca un alma de niña que ama y espera, como buscan a lares donde hacer nido las golondrinas pardas en primavera.

La calle está desierta; la noche fría; en un espacio claro brilló la luna; arriba ya está abierta la celosía y se apagan las notas una por una. El cantor con los dedos fuertes y ágiles, de la vieja ventana se asió a la barra y dan como un gemido las cuerdas frágiles de la guitarra.

As with “Suspira, oh corazón,” “Serenata” opens with a II-V auxiliary cadence. As shown in Example 2.12, the opening II chord (E minor) also contains a and d₁; this is due to the fact that 1) the chord is actually formed by the pitches of a guitar’s open strings (E-A-d-g-b-e₁) and 2) the guitar is continuously mentioned in the text and imitated in the song’s piano accompaniment. In addition, the opening sonority has e² at the top, which is also the last pitch of the previous song; this establishes a melodic link between both pieces.

The street is deserted; the night is cold; the moon passes by hidden through the clouds; above, the lattice is closed and the vibrating notes, one by one, sound when the strong and agile fingers, while the singing voice, narrates tenderness, cause the fragile guitar strings to vibrate.

The street is deserted; the night is cold; a dark cloud covered the moon; above, the lattice is closed and the notes fade out, one by one. Perhaps the serenade, with its noise, searches for the soul of a girl that loves and waits, how dun swallows in spring seek snares where to nest.

The street is deserted; the night is cold, the moon shone in a clear space, above, the lattice is now open and the notes fade out one by one. The singer with his strong and agile fingers, from the old window held the bar and the fragile guitar strings sound like a groan.

As with “Suspira, oh corazón,” “Serenata” opens with a II-V auxiliary cadence. As shown in Example 2.12, the opening II chord (E minor) also contains a and d₁; this is due to the fact that 1) the chord is actually formed by the pitches of a guitar’s open strings (E-A-d-g-b-e₁) and 2) the guitar is continuously mentioned in the text and imitated in the song’s piano accompaniment. In addition, the opening sonority has e² at the top, which is also the last pitch of the previous song; this establishes a melodic link between both pieces.

[EXAMPLE 2.12]

The structural tonic and the primary tone arrive in m. 5. As shown in Example 2.12, the fundamental line descends to 2 only in m. 109, supported by the “guitar sonority.” This moves to

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17 The guitar is probably the most popular musical instrument in Latin America and therefore is almost always used to play serenades.
the structural V(9) chord in m. 112 and follows the same progression which occurred at the
beginning of the song. The fundamental line finally resolves to Î in the last measure (m. 113),
supported by the structural tonic; this represents the first “close ending” heard in the volume.

The song can be divided into three large, almost repeated parts: A (mm. 5-42), A’ (mm.
42-79) and A’’ (mm. 79-113). The differences between these three parts are minor melodic and
harmonic rearrangements and their deep middleground is basically the same (see mm. 5-38 in
Example 2.12). Each Part A closes with a perfect authentic cadence (mm. 42, 79, 113), releasing
all the tensions accumulated, in contrast to the previous songs. The end of “Serenata” offers a
satisfactory ending not only to the song itself, but also to the group formed by the first four songs
in the volume.

“Si la vida es amor” (If life is love)

The last song in Volume 6 sets the poem “Explosión” (Explosion) by Delmira Agustini,
the only female author chosen for the 34 Canciones. The composer, however, titled the song
with the text of the poem’s first line. The poem is highly passionate. It uses the typical
modernista ideas of the ideal blue, the distant and the sorrowful melancholy, placing love above
everything and describing it as a redemptory force.

¡Si la vida es amor, bendita sea!
Quiero más vida para amar! Hoy siento
que no valen mil años de la idea
lo que un minuto azul de sentimiento.

Mi corazón moría triste y lento…
Hoy abre en luz como una flor febea.
¡La vida brota como un mar violento
donde la mano del amor golpea!

If life is love, blessed be it!
I want more life to love! Today I feel
that a thousand years are not worth
a blue minute of sentiment.

My heart was dying sadly and slowly…
Today it opens in light like a Phoebean flower.
Life springs up like a violent sea
where love’s hand beats up!

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Hoy partió hacia la noche, triste, fría…
rotas las alas, mi melancolía;
como una vieja mancha de dolor
en la sombra lejana se deslíe…
¡Mi vida toda canta, besa, ríe!
¡Mi vida toda es una boca en flor!

Today my melancholy departed to the night,
sad, cold, with broken wings;
like an old stain of pain
vanishing in the distant shadow…
My whole life sings, kisses, laughs!
My whole life is a flowering mouth!

As earlier mentioned, this song seems to be separate from the preceding ones in the volume. The song does not exhibit harmonic or melodic links with the previous songs; it is set in a highly contrasting key (B major); and, in contrast with the earlier songs, its fundamental structure is a fairly regular one – as such, its close structure creates a self-contained piece of music in itself. The graph in Example 2.13 shows a 3-2-1 fundamental line supported by a standard harmonic progression I-VI-II-V-I. Nonetheless, the middleground structure is worth discussing.

[EXAMPLE 2.13]

The brilliant music of the opening measures reflects the joyful and radiant character of the first stanza. During this section (mm. 1-17), the harmony basically moves from I to V7. The bass descends by step from B to F, chromatically altering the inner passing tones. Two harmonies are emphasized during the bass progression: the A major in m. 11 and the B major over the F in m. 15. The arrival of the A major chord sounds as a deceptive cadence in C minor (the A major chord is approached by a G7 chord, giving the impression of a V7-VI progression in C minor). C minor, however, is not established as a tonal center, but the progression foretells the important II chord that leads to the song’s final cadence. The relevance of the second inversion B major chord is further accentuated by the return of the opening motive in the piano, the louder dynamics, and an inflection in the tempo (see the largo marking in m. 15). The emphasis on the chord and the following F7 chord give the impression that the B chord over F
is a cadential Ⅳ. The B♭ chord, indeed, functions as a consonant neighbor that connects the initial tonic with the VI chord in m. 20.

The progression of the bass to the G# in m. 20 sets a modulation to VI (G# minor) and announces the beginning of the second stanza. The modulation to the relative minor and the change of figuration in the piano accompaniment (together with its chromatic descending lines) appropriately reflect the painful character of the second stanza’s first line (“My heart was dying sadly and slowly…”). The sorrowful nature of the music lasts only five measures and rapidly changes to reflect the contrasting affect of the following three lines. The music partially modulates to E major and introduces a new, more jovial theme (m. 25). Although the foreground presents fresh thematic material, the voice-leading structure is basically the same as that of mm. 12-20 (compare mm. 12-20 with 25-43 in Example 2-13), now, however, within the context of the prolonged VI chord.

The modulation back to VI in m. 43 conveys the dark character expressed in the first lines of the third stanza. The first two lines are set in G# minor with a gloomy march-like piano accompaniment. The bass descends by step from G# to B. At the arrival of B in the bass in m. 51, the lively theme from m. 25 is now recapitulated in B major. This B major section is caught within the VI chord prolongation and, therefore, does not imply a return of the structural tonic. The prolonged G# in the bass is picked up in m. 66, and from that point onwards it supports a G#7 approached by a second inversion B major chord (in the same way the G# minor chords were approached in mm. 15 and 43). The B♭ chord sets the optimistic last two lines of the stanza and is emphasized by the virtuoso piano writing. The G#7 chord in m. 66 recalls that of m. 10 but, while the one in m. 10 resolves deceptively, this one properly resolves to the II chord in m. 68. The II chord moves then to the V♭ chord in the following measure, the single real cadential V♭ in the
Finally, this 3 resolves to 3 and the structural V moves to the definitive arrival of the tonic in m. 72.

As Example 2.13 illustrates, the deep middleground tenor ascends chromatically from B at outset of the song to C♯ in m. 68, linking the opening tonic and the pre-dominant II chord in the deep harmonic progression. This large-scale melodic progression is mirrored in the foreground in the voice in mm. 27-29, establishing a parallelism between distant structural levels. The B-B♭-C♯ motive in the voice is meaningful since the voice brings in a slow and chromatic line against the vivid melodic theme introduced by the piano in m. 25. Additionally, the B-B♭-C♯ motive is a parallel of the F-Fx-G♯ figure in the bass that connects the B and G♯ minor chords in mm. 15-20 and 39-43.

The structural design of the song shows the masterful reinterpretation of chords and chord progressions in different harmonic contexts. This technique allows the composer to give diverse meanings to the same sonority according to the narrative of the song. In addition to the straightforward design of the fundamental structure, the motivic connections among the different structural levels maintain the sense of coherence and unity throughout the whole song.

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The songs analyzed in this chapter exhibit unusual structural designs that cannot be described as fundamental structures in terms of traditional Schenkerian theory. Nevertheless, these unusual structures work perfectly in order to create continuity and connections among the songs in their respective volume. The song that closes the series of “poorly” concluded songs finishes with the regular ending of the fundamental structure: the 2/V-1/I progression. The analyses also explain the different techniques used by the composer to create open endings and beginnings that create dependency to the adjacent song. The study of these unusual structural
designs illustrates the composer’s profound understanding of the different structural levels and their organic correlation with the music’s surface.
Chapter 3
Chromaticism

The harmonic language of the 34 Canciones can be described as similar to that used in the mid-nineteenth century. Modal mixture and modulations to distantly related keys are frequent in all the 34 Canciones. Some of the songs, however, surpass the level of chromaticism and dissonance characteristic of nineteenth-century music to the point where the melodic shapes can actually be compared to those found in compositions of the early twentieth century. In this chapter, I will focus on four songs that exemplify the above attributes and that evince Dahms-Armando’s superlative ability to display a high level of chromaticism within a tonal context. These songs also demonstrate the composer’s capacity to support the texts’ drama by means of a masterful use of the harmony.

The songs examined in this chapter are “Yo vengo de un brumoso país lejano” (I come from a misty far-away country), “Duda eterna” (Eternal doubt), “Cuando la vio pasar” (When he saw her pass by) and “Llegué a la pobre cabaña” (I arrived at the poor shack). These four songs, however, are not the only ones that deserve to be studied in regard to chromaticism. Other songs that also exhibit a significant amount of chromaticism, such as “La adorada gentil partió” and “El último beso,” have been already analyzed in the previous chapter, and another fine example, “El desertor” (The Deserter), is considered in Chapter 4, concerning songs based on borrowed material.

“Yo vengo de un brumoso país lejano”

This poem by Amado Nervo (1870-1919) reflects an apocalyptic idea from the beginning of the twentieth century. It manifests a distance from reality. However, when returning to the

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1 The poem was published in Amado Nervo’s Los jardines interiores (México: Imprenta de los Sucs. de F. Díaz de León, 1905), 45.
real world, the world becomes even more illusory and cruel: one finds an empty world where
everything is lost, even ourselves. Following is the poem and its English translation.

English translation

Yo vengo de un brumoso país lejano, I come from a misty far-away country,
regido por un viejo monarca triste… governed by an old and sad monarch…
Mi numen sólo busca lo que es arcano, My inspiration only seeks what is arcane,
mi numen sólo adora lo que no existe. my inspiration only worships what does not exist.

Tú lloras por un sueño que está lejano, You cry for a far-away dream,
tú aguardas un cariño que ya no existe, you await an affection that exists no more,
se pierden tus pupilas en el arcano your pupils get lost in the arcanum
como dos alas negras, y estás muy triste. like two black wings, and you are very sad.

Eres mía: nacimos de un mismo arcano You are mine: we were born from the same
y vamos, desdeñosos de cuanto existe, arcana
en pos de ese brumoso país lejano, and we go, disdainful of all that exists,
regido por un viejo monarca triste… towards that misty far-away country,

The poem deeply touches Dahms-Armando’s own life experience. As discussed in
Chapter 1, Dahms-Armando decided to leave his homeland in 1921, disappointed by the political
and social conditions in Germany. Afterwards, he only returned to live there for a short period of
time, in 1927. In subsequent years, he did have to travel to Berlin on occasion to deal with his
ongoing divorce process; nonetheless, when he finally obtained the divorce, in 1931, he decided
to never go back to Germany. After living in France for three years, he moved to Spain in 1934,
and then to Portugal, where he would live for the rest of his life. Although Dahms-Armando held
a considerable resentment towards Germany, he always manifested a profound love for his old
homeland, yearning for a Germany that he felt no longer existed.

The music of this song is closely related to the poem. The general affect and main words
are brilliantly depicted in the musical discourse. The first two lines of the poem fittingly foretell
the whole story: “Yo vengo de un brumoso país lejano, regido por un viejo monarca triste…” (I

2 Unless indicated, all the poems’ English translations were done by me and revised by Ms. Sara Robledo Waters.
come from a misty far-away country, governed by an old and sad monarch…). In the same way, the main motives, harmonies, and affect of the song are announced in the four-measure introduction. Example 3.1 displays a detailed foreground graph of the song’s first five measures.

[EXAMPLE 3.1]

The non-diatonic chords and obscure tonal center of the introduction are representative of the first line of the poem: “I come from a *misty far-away* country” (in italics my emphasis). The introduction presents two chords (E♭ major and B♭ minor) that later become important tonal regions, and elaborates three motives: N1 (the neighbor figure F-G-F), N2’ (the incomplete neighbor figure B♭-A), and the diminished third in the bass. Within these measures, the harmony is highly chromatic: the first three chords are distant from the song’s key (D minor), and obscure the tonality. Those chords are C♭ augmented (♭VII+), E♭ major (♭II), and B♭ minor (VI♭); they come about through the elaboration and chromatic harmonization of three motives above mentioned (N1, N2’, and the diminished third). The most dissonant of these chords, the C♭ augmented triad, is created by the c♭ appoggiatura in the bass that resolves to the B♭ in the E♭maj7 chord.3 Additionally, in the C♭ augmented and E♭maj7 chords, the e♭ is an appoggiatura to the d♭ in the B♭ minor chord. Accordingly, the C♭ augmented and E♭maj7 chords are actually contrapuntal chords formed by appoggiaturas that resolve to the more stable B♭ minor chord, leading to the dominant chord. Thus, the highly chromatic harmony in the introduction is the result of a chain of appoggiaturas that elaborate a more usual VI (albeit minor)-V-I auxiliary cadence and harmonize the motives described. The dissonant and highly chromatic character of the entire song is equally achieved through an elaboration of the motives N1, N2’, N2 (the complete neighbor figure A-B♭-

3 See the designation of pitch registers in Example 1.1, which makes a distinction of lower and upper case letters.
A), and the diminished third by means of chromatic appoggiaturas and accented passing tones.\textsuperscript{4} The high degree of dissonances and chromaticism help to express the poem’s affect, which emphasizes the adjectives “lejano” (far away), “viejo” (old), “arcano” (obscure or mysterious), and “triste” (sad), common adjectives used in modernista poetry.

The song is comprised of several phrases that create a rondo-like form. The main key is expressed only in the “rondo” theme (Part A). In the digressions (Parts B, C and D), the harmony undergoes more rapid changes of key, distorting the sense of a tonal center. The form and implied tonal centers are shown in the following table:

Table 3.1. Form and implied tonal centers in “Yo vengo de un brumoso país lejano.”

<table>
<thead>
<tr>
<th>Part/phrase</th>
<th>Measure Nos.</th>
<th>Tonal center(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1-4</td>
<td>D minor (only suggested)</td>
</tr>
<tr>
<td>A</td>
<td>5-11</td>
<td>D minor</td>
</tr>
<tr>
<td>B</td>
<td>12-22</td>
<td>B♭ minor</td>
</tr>
<tr>
<td>A’</td>
<td>23-29</td>
<td>D minor</td>
</tr>
<tr>
<td>C</td>
<td>30-39</td>
<td>E♭ major, E minor</td>
</tr>
<tr>
<td>Bridge</td>
<td>39-46</td>
<td>D minor (only suggested)</td>
</tr>
<tr>
<td>D</td>
<td>47-56</td>
<td>G major, G minor</td>
</tr>
<tr>
<td>Bridge</td>
<td>54-57</td>
<td>A major (as dominant)</td>
</tr>
<tr>
<td>A’’</td>
<td>58-66</td>
<td>D minor</td>
</tr>
</tbody>
</table>

Example 3.2 displays a middleground graph of the song. The capital letters above the measure numbers indicate each of the song’s main parts.  

[EXAMPLE 3.2]

As previously mentioned, the introduction sets the character of the song and presents the main motives and chords that will later become important tonal regions. As shown in Example 3.2, the primary tone (f2) is prolonged in the fundamental line by means of a massive

\textsuperscript{4} It is worth to note that the neighbor figure A-B♭-A is a musical idiom that, as Carl Schachter points out, “has had an age-old association with ideas of death, grief, and lamentation.” This motive is elaborated in Schubert’s song “Der Tod und das Mädchen.” See Schachter’s essay on the Schubert’s song in his essay “Motive and Text in Four Schubert Songs,” in Unfoldings, ed. Joseph N. Straus (Oxford: Oxford University Press, 1999), 209-220; see pp. 213-215.
enlargement of the N1 motive (F-G-F). At the same time, the bass displays a prolongation of the structural D by means of the chromatic upper neighbor E♭; this, in turn, supports the upper neighbor in the fundamental line. The bass outlines a large scale expansion of the N2 motive (A-B♭-A) down a fifth. As a result, the Neapolitan chord (which was first presented as an unstable Ⅶ chord, although emphasized in the song’s introduction in m. 2) is prolonged through the main body of the song. As such, the return of the tonic in the A’ and A” sections (mm. 23 and 58) needs to be reevaluated within different harmonic contexts.

The structural tonic chord arrives at the beginning of Part A. The delayed arrival of the primary tone creates tension: it is presented as a dissonance supported by the Ⅶø7 chord, emphasizing the word “lejano” (far away). In a deeper sense, the primary tone is actually reached over a tonic prolongation: the C♯ in the bass is a lower neighbor of the prolonged D. Part A is therefore harmonically supported by the tonic prolonged by its lower neighbor C♯. The striking B♭ first-inversion augmented chord in m. 9 stresses another of the poem’s keywords, “viejo” (old); it is formed by appoggiaturas that resolve to the tones of the ensuing V♯3 chord, supported by the prolongation of the lower neighbor C♯. The N2’ motive in m. 10 brings out yet another of the poem’s keywords, “triste” (sad), and is followed by a fifth descent from ♯5 to ♯1 in the piano foreground level.

Following the cadence on the tonic in m. 10, the bass moves through C♯ to B♭, which marks the beginning of Part B (mm. 12-22). The B♭ major at the arrival of Part B (m. 12) quickly becomes minor (m. 13) and then moves to E♭ major (Ⅲ, m. 16), initiating the long prolongation of the Neapolitan and the upper neighbor g♯ in the fundamental line. As such, Part B harmonically expresses the two chromatic chords presented in the introduction: B♭ minor and E♭
major. The arrival of the D\# chord in m. 19 (grammatically a G minor 6 chord – the G and B♭ over D are appoggiaturas to the third and fifth of the following D major chord) is particularly relevant as it is introduced by an A♭ major chord, which is not closely related to D, either major or minor. Additionally, the major quality of the D chord in m. 20 is the result of the f\#1 chromatic passing tone in the inner voice on its way from g\#1 (m. 19) to the f\#1 in m. 23.

In m. 19 the tonal center moves back to D minor; however, it is not consolidated at a deep structural level. In a deeper level, the D minor region in mm. 19-24 is a prolongation of the passing tone D in the bass (m. 19) which connects the E♭ in m. 16 with the C♯ in m. 25. In the middleground, the bass, therefore, outlines the diminished-third motive presented in the introduction (mm. 1-4), transposed to E♭-D-C♯ (mm. 16-25). The introduction of D in the bass in m. 19, unstably harmonized (as a G chord and preceded by an A♭ major chord), reflects its passing tone nature. In m. 25, the bass initiates an ascent back to the E♭ in m. 30, passing again through a prolongation of D (mm. 27-29). The progression of the C♯ to the E♭ in the bass is clarified by the piano writing: notice that in the bass, the C♯ in m. 25 and the E♭ in m. 30 are in the same low register (and reinforced by octaves in the left hand; see score in p. 167) while the prolonged passing D is an octave higher (and not reinforced by octaves). As such, the return of the main theme (Part A’) in m. 23 is presented over a passing D minor tonicization. In Part A’, therefore, D minor is reevaluated and, instead of being the structural tonic, is a neighbor of the prolonged E♭ in the background. The reinterpretation of the home key (D minor) as a subordinate tonal area has a poetic meaning. The text in Part A’ says “You cry for a far-away dream, you await an affection that exists no more.” So, although the music in this section is in D minor, the structural D minor tonic is indeed “far away.” The diminished third in the bass line (E♭-D-C♯-D-E♭, mm.
16-25-30) dramatically expresses the poet’s sorrowful obsession for a “far-away dream” and for an “affection that exists no more.” Interestingly, the bass C♯ supports an E♭ in the upper line (m. 25), which is at odds with the prolonged Eb harmony in the deep middleground. The E♭-Eb conflict, also present in mm. 30-36, perhaps reflects the poet’s anguish and nostalgia for a world that no longer exists.

The arrival of Eb in the bass in m. 30 marks the beginning of Part C. In the middleground, the Eb major chord moves to E minor in m. 35 (an odd progression). This E minor chord then initiates a descent to D in the bass in m. 38 that leads to the G in m. 47, the beginning of Part D. Measures 39-46 function as a bridge which links Part C with Part D. This bridge (which is in fact a piano solo section) brings back the thematic material from the introduction and suggests D as tonal center; however, D does not reach the status of a tonic. D is introduced at the end of Part C in m. 38 as an unstable § chord which resolves to a D♯ major chord only in m. 43, after being prolonged by its own dominant (notice that the prolongation of this dominant in mm. 39-42 elaborates the motive N2 in the bass, the complete version of the motive presented in the introduction). The D major chord functions as an applied dominant to the G major chord in m. 47 and is always introduced with added dissonances, like suspensions, appoggiaturas, and the seventh in m. 46; therefore, D never reaches a convincing status of a tonic throughout this bridge. The harmonic progression that occurs in mm. 30-32 is worth mentioning from a foreground-level standpoint. The unusual harmonic motion Eb major-E♭ minor-G major links two tonally distant chords, Eb major and G major, depicting the poem’s keyword “arcano,” which may be understood as “mysterious.” As illustrated in the graph, the G♭ in the Eb minor chord is a lower neighbor of the prolonged G in the fundamental line.
In a middeground level, Part D initiates a progression IV (m. 47)-V (m. 54)-I (m. 58) in D minor, which leads to the recapitulation of the main theme in m. 58 (Part A’’). Within this big progression, the prolongation of the V chord functions as a bridge (mm. 54-57) and elaborates the thematic material from the introduction, including the motive N2. Because of both the IV-V-I progression and the recapitulation of the opening theme in m. 58, the cadence in D minor sounds as a return to the structural tonic. This arrival to D minor, however, is once again that of a passing harmony. In contrast to the first appearance of the main theme in Part A (mm. 5-12), in Part A’’ the tonicization of D minor is given within the prolongation of the Neapolitan in the background. The D in the bass in m. 58 is a passing tone in the way from the E♭ in m. 30 to the C♭ in m. 60, outlining the diminished-third motive (the deep progression E♭-D-C♭ is an enlargement of the diminished third progression in the bass in mm. 16-25). In a deep-middleground level the bass unfolds the third E♭-G (the lower third of the prolonged Neapolitan chord, mm. 30-47) which moves to an unfolding of the fifth D-A (mm. 54-58). Therefore, the A in m. 54 is the upper fifth of the passing D in the bass. The C♭ then moves back by step to the prolonged E♭ (m. 63), supporting the structural ʃ₂ in the fundamental line. Finally, the definitive arrival of the structural tonic comes in the following measure. After the cadence in m. 64, motive N2 is played in a high register of the piano as an echo (mm. 63-66).

As mentioned, the song is unified by the elaboration of the N1, N2, and diminished-third motives introduced at the outset of the song. Each of the tones in the N1 and N2 motives are prolonged by long lines that involve chromatic passing tones and appoggiaturas. In the middleground, most chromatic tones are supported by the two chords exposed in the introduction, VI and ʃII, and others resulting from modal mixture. Two aspects of the voice-leading background create an unconventional structure: the fact that in the fundamental line
appears $i^2$ instead of $i^2$ and that, therefore, the primary tone ($3$) does not descend to $1$ through $i^2$ supported by the cadential formula $2/V-1/I$. However, the organic relationship among the different structural levels, the coherence, and the sense of descending linear closure result in a strong and convincing musical structure. Even more meaningful is perhaps the recapitulation of the opening theme, which interacts with the putative tonic in different structural and harmonic contexts. Although the repetition of the main theme in Parts A’ and A’’ appears to be in the tonic, in reality it is expressed quite far from the home key and in rather unstable harmonic conditions, like those which correspond to the phrase “misty far-away country.” Additionally, the tonic prolongation by means of the neighbor Neapolitan in the background is reminiscent of the Phrygian mode. As such, the song is “governed by an old and sad monarch,” an “old” mode rather than the “modern,” minor mode.

“Duda eterna”

In procedures similar to those found in “Yo vengo de un brumoso país lejano,” the high degree of chromaticism in this song to some extent obscures the tonal center. This ambiguity helps to portray the idea of “duda” (doubt). The following paragraphs explain how the chromaticism functions within a complex tonic prolongation and elaborates the deep structural voice leading. Additionally, the unusual chromaticism helps to support the poem’s drama.

Following is the poem (by Froylán Turcios, 1874-1943) and its English translation:

Ignoro si la quiero todavía    I do not know if I love her still
Y si ella me ama aún.        And if she still loves me
En vano escruto el corazón,    In vain I examine the heart,
En vano ni un rumor, ni una luz.   In vain not a rumor, not a light.
Pero cuando tus ojos y los míos   But when your eyes and mine
Se encuentran en un rápido fulgor…  Meet in a quick gleam…
Se dicen tantas cosas     They tell each other so many things
Y me duele el triste corazón.   And my sad heart hurts.
As shown in Example 3.3, the analytical graph exhibits a regular fundamental structure. At middle and foreground levels, however, the analysis discloses a more complex design. The song’s key (E♭ major) and primary tone (♯3, g¹) are firmly established in the two introductory measures. The song’s first phrase (mm. 1-8) presents an ascent of the upper line from the primary tone to b♭¹ in m. 5. This b♭¹ is prolonged throughout the entire song and descends back to its origin g¹ only in the last measure of the song. As such, the b♭¹ becomes a cover tone. At the same time, the primary tone moves into an inner voice to e♭¹ soon in m. 1; this e♭¹ is then prolonged through the song’s first phrase - the early descending-third progression from the primary tone mirrors the fundamental line in a much smaller scale. The first phrase ends with a half cadence in m. 8.

The second phrase begins in the following measure (m. 9) with a sudden harmonic motion to E♭ minor that introduces modal mixture. As shown in the graph, the prolongation of the minor I chord (and consequently the modal mixture) is maintained through the main body of the song. The arrival of the minor I⁶ chord is done by means of a chromatic voice exchange: g¹ in the upper voice in m. 1 becomes g♭ in the bass in m. 9, and E♭ in the bass in m. 1 becomes the e♭¹ in the inner voice in m. 9. The function of the V⁷ chord within the prolongation of the initial major tonic (mm. 1-8) is thus to support the passing tone f¹ in the inner voice on the way to e♭¹ in the voice exchange. As such, the function of the chromatic voice exchange is to modulate to the main key’s parallel minor at the beginning of the second phrase. Similarly, the long prolongation of the minor tonic is done by means of another voice exchange: g♭ in the bass in m. 9 becomes the g♭¹ in the inner voice in m. 23, while e♭¹ in the inner voice in m. 9 becomes the e♭ in the bass in m. 23 (this is, indeed, the prolonged E♭ in the background). The arrival of the minor I⁶ chord in
m. 9 initiates an auxiliary cadence (IV♭⁶-V♭⁷-I in B♭ major) that leads to a local modulation to V.
Likewise in the voice exchange in mm. 1-9, in the second phrase (mm. 9-15) the local prolongation of V supports the passing tone f♭ in the inner voice, now in its ascent from e♭ (m. 9) to g♭ (m. 17), within the long prolongation of the minor tonic.

After the cadence of the second phrase (m. 14), the harmony unexpectedly moves from the B♭ chord to the D♭7 in m. 16 (coming from the local prolongation of B♭ major, the D♭7 sounds as V♭⁷ of ♭VI). The D♭7 resolves to the G♭ major chord in the following measure and the bass picks up the prolonged G♭ in the deep middleground. After the G♭ major chord is tonicized in m. 17, the harmony moves abruptly to a striking A major chord in m. 18 (enharmonically ♭III of G♭ major) and then to the D♭ major chord in m. 19 (V of G♭ major), the song’s climatic point.
Accordingly, the D♭ is reached by means of an arpeggiation in the bass (chromatically inflected) of the local tonic G♭: G♭-B♭♭ (spelled enharmonically as A)-D♭. Interestingly, this chord (V of G♭ major) is spelled as C♯ major in the right hand and as D♭ major in the left hand. It is at that point in the text when the lovers look at each other and “tell each other so many things;” however, nothing is said with actual words and this simply increases the sense of “doubt” – will the lovers follow the same or different paths in the future? The protagonist does not know.

After the climatic point is reached in m. 19, the D♭ major chord moves to an F♭ diminished-seventh (enharmonically spelled) in m. 22 and then to the E♭ minor seventh chord in m. 23. As such, the prolonged G♭ in the bass in m. 9 descends back to E♭ in the background through the ♭♭² (F♭). The g♭ in the minor I chord in m. 23 ascends to g♭ in m. 25, reestablishing the diatonic primary tone. The primary tone returns in m. 25 after a long and slow ascent of the inner voice from the e♭ in m. 1. The primary tone, however, is recovered at the arrival of the
structural dominant, thus acting as a dissonance which quickly resolves to 2 two beats later. The V chord, then, moves to I at the cadence in m. 26. The arrival of the structural 1 is somewhat delayed by a 3-2-1 gesture (a foreground expression of the fundamental line) until it finally occurs in the following measure.

Although the song presents a closed fundamental structure, it generates the feeling of a non-conclusive ending. The fundamental line is mostly expressed in the inner voices and, while the fundamental line descends in the piano, the voice ends on the prolonged cover tone b1.

Additionally, the non-closure sense is enhanced by the Eb7 harmony (I7) at the very end of the song. The sense of an open ending accurately depicts the song’s title, “Eternal doubt.”

“Cuando la vio pasar”

In this poem by Rubén Darío (1867-1916), the poet manifests the pain he feels when he sees the woman he loves and realizes she does not love him back.5 After speaking about love, he “swallows” his own words, keeping his feelings and misfortune to himself. Following is the poem and its English translation:

Cuando la vio pasar el pobre mozo
y oyó que le dijeron: “¡Es tu amada!”
lanzó una carcajada,
pidió una copa y se bajó el embozo.
¡Que improvise el poeta!
Y habló luego
del amor, del placer, de su destino...
Y al aplaudirle la embriagada tropa,
se le rodó una lágrima de fuego,
que fue a caer al vaso cristalino.
Después, tomó su copa
¡y se bebió la lágrima y el vino!

When the young man saw her pass by
And heard them say to him: “That’s your beloved!”
He burst out laughing,
asked for a glass and put down his collar.
“Poet, improvise!”
And then he spoke
about love, about pleasure and about his fate…
And when the drunk horde applauded him
a fiery tear dropped from his eyes
and fell into the crystalline glass.
Then, he took his cup
and drank the tear and wine!

5 The poem was published in Rubén Darío’s Abrojos (1887); see Rubén Darío, Rubén Darío y el amor, ed. Luis Hernán Rodríguez Felder (Buenos Aires: Imaginador, 1999), 40.
Among the 34 Canciones, this song is the one that makes the most use of chromaticism and dissonance. Two types of dissonant chords are especially favored: augmented triads and chords made up of a major third, diminished fifth and minor seventh (enharmonically spelled with the structure of an augmented French-sixth chord, a sonority rarely used in all the other thirty-three songs). These chords are successfully used to create coloristic effects in passages in which they move chromatically by step. In addition to the amount of chromatic events, the voice line is quite challenging, often making use of large intervals that produce complex melodic shapes analogous to those found in the music of the early twentieth century, such as in songs by Richard Strauss, Mahler, and even Schoenberg, composers that Dahms-Armando had harshly criticized earlier in his life. The chromatic harmony and intricate melodic shapes adequately convey and describe the poem’s story. Example 3.4 displays a middleground analytical graph of the song.

[EXAMPLE 3.4]

The vastly chromatic nature of the song is evident from the outset. As shown in Example 3.4, the piano introduction (mm. 1-4) delineates a descending chromatic scale that subtly establishes the tonal center: the rhythm in this passage emphasizes notes of the C minor chord (the tonic) and the scale is supported by the progression I-VI-I, a variation of a common diatonic progression (the minor VI chord makes this progression a not wholly diatonic one). The chromaticism, however, is not limited to the fore- and middleground levels. As the graph shows, the Neapolitan sixth chord is prolonged through the main body of the song by means of two chromatic voice exchanges. Moreover, two important episodes (mm. 19-26 and mm. 39-42), which present a modulation to the relative major, are actually caught within – and subordinated

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6 Dahms-Armando’s opinion about the music of Strauss and Schoenberg is discussed in Chapter 1; see pp. 7-8.
to – the chromaticized voice exchanges that prolong the Neapolitan chord. Accordingly, as my analysis advocates, while the upper structural levels imply a familiar design in which the tonic key modulates to its relative major, depicting the poet’s words of love, the deep structure reveals a more radical structure design that reflects the poet’s inner emotional state. The conflict between the diatonic structure suggested by the upper structural levels and the deep chromatic background reflect the poet’s wish of showing off peace while his soul is full of sadness and frustration. The following paragraphs discuss the song in detail.

After the four-measure introduction, the primary tone (e♭2) is established in m. 5 by means of a stepwise ascent from the opening c2. In the following measure, the upper line moves to d♭2 supported by F in the bass, creating the Neapolitan sixth chord that will be prolonged from that point onwards. In a surface level, the prolonged vii in mm. 6-7 functions as V of the brief G♭ chord in first inversion, in m. 8. The G♭s and D♭s of the G♭ chord respectively move to the Fs and Ds of the B♭ chord in m. 9. The B♭ chord is momentarily prolonged (mm. 9-11) and supports the passing tone d♭½, in the top voice. A number of interesting chromatic events take place during this prolongation. The descending augmented chords in m. 11 produce the first unexpected occurrence. It is at this point when the poet hears the phrase “¡Es tu amada!” (That’s your beloved!), to which he reacts by pretending to be extremely amused. Both the chromatic effect of those chords and the rhythm adequately portray the effect of bursting laughter. The descending augmented chords lead to the G half-diminished chord in m. 12; this is followed by the continuation of the bass’s chromatic descent (now much slower) to the prolonged F in m.15. The three main chords involved in this descending passage have the intervallic structure of an enharmonically spelled augmented French sixth chord (see mm. 12, 14, and 15). Additionally, during this passage the vocal line shifts from regular singing to a speech-like declamation,
representative of the horde asking the poet to improvise. While the bass descends from G to F, the upper line moves up to an implied f^2 (the explicit F is in the piano inner voice). This f^2 is an upper neighbor of the primary tone and is prolonged together with the Neapolitan chord in the song’s deep harmonic progression.

At the surface, the French-sixth-like chord in m. 15 functions as a predominant chord; it is followed by a Bb chord that functions as V of the Eb chord in m. 19. The harmonic motion in mm. 15 to 19 (F7°5-Bb7-Eb) creates a strong modulation to the main key’s relative major. The episode in mm. 19-26 displays exquisite melodic lines in both the piano and voice which relate to the poet’s speech about love and pleasure. At the end of the phrase, the poet speaks about his fate and a sudden modulation to B major (♭VI of the tonicized Eb major) takes place (m. 23). This striking harmonic detour adds color and beauty to the passage, which continues with the same melodic and harmonic gestures of the previous four measures. The B major section progresses and ends with a further surprise: the V7 of B abruptly cadences on the D augmented chord (enharmonically spelled) in m. 27. The f^2 (upper line) in the D augmented chord is a chromatic inflection of the upper neighbor f^2 in the fundamental line. As the graph illustrates, the Eb major episode (mm. 19-22) is harmonically supported by the passing Eb in the bass between the prolonged F (m. 15) and the D (m. 27) at the end of the episode. As such, the descending progression in the bass and the upper line create a doubly-chromatic voice exchange.

Recalling the descending augmented chords in m. 11, the following phrase (mm. 27-38) begins with an unexpected chain of chromatically descending augmented chords linking the D augmented chord in m. 27 with a Db augmented chord in m. 29. The lower line leads to F (m. 29), so picking up the prolonged bass F in the deep harmonic structure. Additionally, the upper neighbor f^2 in the fundamental line is “corrected” at the arrival of the F in the bass. The Db
augmented harmony is sustained for three measures and, beginning in m. 32, a quasi-literal repetition of mm. 12-22 takes place (mm. 32-42). In the musical surface, the chromatic descending line in the voice in mm. 33-36 charmingly portrays the poem’s line “se le rodó una lágrima de fuego que fue a caer al vaso cristalino” (A fiery tear dropped from his eyes and fell in the crystalline glass).

The return of the E♭ major episode in mm. 39-43 sets the poem’s last two lines. The melody and harmony is the same as in the phrase in mm. 19-26; this time, however, there is no modulation to B major. Like in its first appearance, this E♭ major episode is a passing area within a chromatic voice exchange (although this time not a doubly chromatic one) that prolongs the Neapolitan augmented chord. Just like what happens at the end of the poem, where a sense of rush is conveyed, the song closes somewhat hastily: a sudden motion to the G7 chord in m. 43 (the structural V) interrupts the pleasant music of the episode. The arrival of the V chord marks the descent of the fundamental line to \( \hat{2} \) and the V chord immediately leads to the cadence on the tonic in the following measure. Finally, the song concludes repeating the material of the introduction, slightly rearranged, as a cadential extension.

In addition to the superb use of chromaticism and dissonances, the song demonstrates the composer’s mastery as he suggests different meanings to important compositional events. The E♭ major episodes give the impression of a strong modulation from the home key’s relative major within the deep harmonic structure. There is indeed a modulation to the home key’s relative major; however, those tonal areas are subordinated to the prolongation of the \( \flat II \) chord (major and then augmented!). As such, the E♭ major areas are not even in a deep middleground level, but in a level closer to the surface. The fact that the E♭ major areas give the impression of being part of a deeper structural level poses different analytical interpretations; a possible one would be, for
instance, a C-EB-G-C in the bass arpeggiation instead of the C-F-G-C proposed in this analysis.

The subordination of the EB major areas, as suggested here, supports the poetic text. The illusory structural meaning of those essential sections reflects the poet’s love circumstances: just as the apparent arrival of the “blissful” relative major tries to conceal the real “conflicting” chromatic detour in the structure, the poet pompously speaks about love while he is actually suffering as he knows he is not loved back.

“Llegué a la pobre cabaña”

In this poem also by Rubén Darío, the poet expresses the happiness of a man who falls in love with a humble young girl during the spring; nonetheless, the girl conceals a serious disease. He declares his love to her and swears to come back the following autumn. However, upon his return he finds out that she has passed away. Following is the poem and its English translation:

Llegué a la pobre cabaña    I arrived at the poor shack
en días de primavera;    in spring days;
la niña triste cantaba,    the sad girl sang,
la abuela hilaba en la rueca.    the grandmother spun in the distaff
—¡Buena anciana, buena anciana,    -Good old lady, good old lady,
bien haya la niña bella,    good wishes to the beautiful girl
a quien desde hoy amar juro    to whom I swear my love from today
con mis ansias de poeta!    with my poet’s longing!

La abuela miró a la niña.    The grandmother looked at the girl
La niña sonrió a la abuela.    The girl smiled at the grandmother.
Fuera volaban gorriones    Outside the shack sparrows flew
sobre las rosas abiertas.    over the open roses.

Llegué a la pobre cabaña    I arrived at the poor shack
cuando el gris otoño empieza.    When the gray autumn begins.
Oí un ruido de sollozos    I heard the sound of sobbing
y sola estaba la abuela.    and alone was the grandmother
—¡Buena anciana, buena anciana!    -Good old lady, good old lady.

Music analysis always involves the analyst’s personal interpretation of the music in question, and the sophistication of this song opens the possibility of more than one analytical reading. For this song I shall present two alternate and contrasting analyses. The first analysis I present conveys a harmonic and structural reading that follows conventional analytical views. In the second analysis I propose a quite unconventional reading that nonetheless probably better supports the poem’s narrative. As such, the first analysis may reflect the “conservative Walter Dahms,” while the second one the “revolutionary Gualterio Armando.” Both analyses are valid; they just present different alternate interpretations.

Analysis One

In addition to the pleasing melody and attractive chromatic harmonies heard in this song, this setting presents a number of imaginative ways to support the drama and portray the events in the poem. The music, composed as a Pastoral (using the typical rhythms and melodic shapes of such style), well conveys the fact that the story takes place in the country, as the poem suggests. The form of the song reflects that of the poem. Just like the poem, the song’s structure exhibits two big parts: A (mm. 1-31) and A’ (mm. 32-end). Each of these parts is further subdivided into two sections: a and b (b’ in the second part) which support the development of the poem’s narrative.

As Example 3.5 illustrates, the key (F♯ minor) is established from the beginning and, after a swift initial ascent from a¹ to c♯², the primary tone ♯5 is reached in m. 2. The opening gesture of
the vocal line outlines the neighbor figure c♯2-d2-c♯2 (see bracket in the graph in mm. 2-3). While this figure is ornamented in the voice, it is presented explicitly in the piano accompaniment, clarifying its motivic value.

[EXAMPLE 3.5]

Section a (mm. 1-10) sets the first stanza. From a musical standpoint, this section makes up a phrase which elaborates the progression I-II-V-I, consolidates the key, and supports the arch a1-b1-c♯2-b1-a1 in the top-line middleground. Within this part there is only one tonal deviation, the G major chord (♭II) in m. 4 that leads to the V♯3 in the second beat of the same measure. In contrast to most ♭II chords used as predominant (which usually are in first inversion), the one appearing in m. 4 stands out as it is in root position, immediately catching the listener’s attention - throughout the song this chord becomes a distinctive sonority.

Section b (mm. 11-27) opens with the second stanza, as the main character speaks to the girl’s grandmother for the first time. This contrast in the narrative is expressed by an immediate modulation to D major (VI). In the background, the primary tone c♯2 moves to its upper neighbor d♯2 right at the beginning of section b (creating a 5-6 motion in the deep upper line). Since the modulation to D major is so sudden, the G major chords in mm. 11-12 could be still perceived in relation to F♯ minor, that is as ♭II of F♯, rather than IV of D, thus creating an appealing harmonic effect. Moreover, the G chords in mm. 11-12 have an added major seventh, leading them to acquire an extra coloristic effect. The tonal center is finally consolidated in D major after the A7-D (D: V7-I) progression that occurs in m. 14. Measures 11-20 express a D major prolongation and the authentic perfect cadence in m. 20 marks the end of the second stanza.

The following stanza (where the poet again narrates rather than speaks to another character), is set as a transition that returns to F♯ minor. In contrast to the mostly diatonic
harmonic progressions heard in the previous measures, mm. 22-26 present a series of remarkable chromatic harmonic progressions. After the D major prolongation in mm. 20-21, the harmony quickly moves to F7 in mm. 22. The goal of this F7 chord is to move to B minor (IV in the tonic key). This goal is slowly reached after a stepwise chromatic descent of the chords F7 to E minor in mm. 22-25, all of them in root position and in parallel octaves between the outer voices. Within the chromatic descent from F7 to E minor, the F major and E minor chords are preceded by their own dominants, adding further color to the already chromatic passage. The B minor chord in m. 26 clearly functions as predominant (IV) for the cadence on the tonic in m. 28. The transitional section in mm. 22-27 supports the descent of the top line from the prolonged f2 to the primary tone. The f2 had been established in the top line at the beginning of section b (m. 11) and functioned as a local primary tone during the D major section. The prolonged implied upper neighbor d2 in the fundamental line resolves to the primary tone in m. 27. Accordingly, the fundamental line outlines the neighbor figure c2-d2-c2, creating a parallelism of the opening motive over the entire Part A.

The fourth stanza repeats the music of section a (mm. 33-41). Then, at the beginning of the fifth stanza (m. 42), the poet speaks again and the music of section b is reproduced with some modifications (section b’: mm. 42-56). The poet speaks to the grandmother; she looks at him but does not respond. This dramatic scene is brilliantly depicted in the music with a measure rest following every phrase the poet asks the grandmother (mm. 42-45). In the same way as section b, the beginning of section b’ is set in D major with f2 in the middleground top line and d2 as an implied upper neighbor of the primary tone. This time, the return of f2 to c2 in the middleground is slower and involves more chromatic passing tones and chords. Also, as in section b, the descending chromatic gesture in mm. 46-49 forms parallel octaves between the outer voices, but
in contrast to section b this time the chords are more unstable, as they are in second inversion. The longer chromatic descending gesture finely conveys the poet’s grief after learning that his beloved is dead. The primary tone is reached again in m. 49, supported by a chromatic inflection of the dominant chord. The V chord later recovers its major quality in m. 56, leading to the cadence in the following measure, where the top line descents to a'. Additionally, as in Part A, the fundamental line outlines the motive c'-d'-c' (mm. 33-49).

The last two lines are set with a shortened version of section a. Section a’ (mm. 58-end) reaffirms the key by means of the I-♭II-V-I progression. The effect of the ♭II chord in root position is even greater this time since the bass now leaps from G♭ to C♭, creating a tritone. The fundamental line never descends to 1, only to 3 (mm. 61), the song’s opening pitch in the top line. After the arrival of 3 in m. 61, the rapid descent to b♭ (which indeed sounds like an ornamentation of the a') represents a motion to the inner voice. As such, the top line in the background outlines the arch a♭-b♭-c♭-b-♭a♭, the arch that frames each individual section a. The song ends with three measures of solo piano following the cadence in m. 61; the last tonic chord is a major one with c♭ on the top. So, in addition to the incomplete fundamental line, the last sonority leaves the listener with the impression of an open ending. The feeling of an unsatisfactory ending represents the poet’s unfulfilled promise to love the beloved girl.

Analysis Two

In addition to the high level of chromaticism, this song presents a structural design similar to that of “Cuando la vio pasar.” As Example 3.6 illustrates, the deep structure presents a 3-♭2-♭1 progression in the fundamental line supported by a harmonic progression I-♭II-V-I, in which the Neapolitan chord is prolonged through the main body of the song (in this case, however, the Neapolitan chord is in root position whereas in “Cuando la vio pasar” it is in first
inversion). The following paragraphs discuss the composition’s design and its relationship with the poem’s narrative.

[EXAMPLE 3.6]

As the analytical graph displays, the structural harmony quickly progresses from the tonic to the Neapolitan chord in root position (m. 4); from this point, the Neapolitan chord is prolonged until almost the very end of the song. After the introductory measure the music is basically organized in two-measure groups. As such, m. 4 is the downbeat of the song’s second hyper measure and, for that reason, the G major (Neapolitan) chord in m. 4 receives a strong emphasis. Measures 35 and 60 parallel m. 4; they represent the down beat of the second hyper measure each time Part A returns and introduce the Neapolitan in root position. At the arrival of the Neapolitan chord, the upper line moves to b1 (an upper neighbor of the primary tone). The G chord then moves to F# major (V of B minor) in the following measure and resolves to B minor in first inversion, in m. 8. The bass D of the B minor chord is prolonged and the sixth (B) over the bass moves down to the fifth (A), resulting in a D major chord (V of the Neapolitan). Interestingly, the cadence of the first phrase (m. 10) is caught within the D prolongation. As such, the F# minor chord in m. 10 gives the impression of being the tonic. The cadence in m. 10 also closes the song’s Part A.

Part B (mm. 11-27) opens with the second stanza, as the main character speaks to the girl’s grandmother for the first time. This contrast in the narrative is expressed by a quick modulation to D major, which at the same time sounds like VI of F# minor (the preceding chord); at a deeper structural level, the D major chord acts as V of the Neapolitan. Interestingly, since the putative modulation is so sudden, the G major chords in mm. 11-12 are not perceived as IV of D but still as bII of F# minor, creating an appealing harmonic effect; moreover, the G chords in mm.
11-12 have an added major seventh, leading them to further acquire a coloristic effect. In the surface, the tonal center is firmly established in D major after the A7-D progression in m. 14. As a result, mm. 11-20 express a D major prolongation and the authentic perfect cadence in m. 20 marks the end of the second stanza.

The following stanza (where the poet again narrates rather than speaks to another character), is set as a transition to F# minor. In contrast to the mostly diatonic harmonies heard in the previous measures, mm. 21-26 present a series of remarkable chromatic harmonic progressions. After the cadence in m. 20, the harmony moves to G major in m. 21, initiating a chromatic descent towards the C# major chord in m. 27 which then moves to F# minor in the following measure. It is worth to note that all of the chords in the descending chromatic progression (mm. 21-27) are in root position and move in parallel octaves between the outer voices. Nonetheless, at a deeper level the bass moves up by step from the prolonged D to G in m. 30, creating a counterpoint against the descending upper line. As a result, the F# minor chord in m. 28 is far from being a structural tonic. That apparent tonic is in fact a passing chord within a V-I progression in the prolonged Neapolitan.

The fourth stanza (Part A’: mm. 33-41) repeats the music of mm. 2-10. Both of these sections open with the F# minor chord; however, while at the opening of the song the F# minor is indeed the tonic, in m. 33 the F# minor is reevaluated as lower neighbor of the prolonged Neapolitan. As a result, the recapitulation of the opening material acquires a different connotation – this change of meaning reflects the poetic text: in the first stanza the poet arrives “at the poor shack in spring days” and sees the girl he loves; later at his return, “when the gray autumn begins,” he finds out that his beloved has passed away. So, the poet goes back to the same place, but the conditions are completely different: his visit in the spring was pleasing and
hopeful; in the autumn, it was beset with sorrow. The significance of the F♯ minor chord as a lower neighbor is connected with the initial motive in the voice, the C♯-B-C♯ in m. 2. As such, the G-F♯-G in the bass functions as a hidden repetition of the opening motive.

At the beginning of the fifth stanza (mm. 42-57: Part B’), the poet speaks again and the music of Part B is reproduced with some fascinating modifications. The poet speaks to the grandmother; she looks at him but does not respond. This dramatic scene is brilliantly depicted in the music with a whole measure of rest following every phrase the poet asks the grandmother (mm. 42-45). The beginning of Part B’ is set in D major with f♯2 in the top. The descent of f♯2 to c♯2 in the middleground top line is slow and involves numerous chromatic passing tones and chords. Also, as in Part B, the descending chromatic gesture in mm. 46-49 forms parallel octaves between the outer voices, but in contrast to Part B this time the chords are in second inversion. The longer chromatic descending line finely conveys the poet’s grief after learning that his beloved has passed away. Part B’ closes at the cadence on F♯ minor in m. 57. At a deeper structural level, this F♯ minor chord is, again, a lower neighbor of the prolonged Neapolitan.

The last two lines are set with a shortened version of Part A. The main harmonic progression in Part A’’ (mm. 58-end) is (I)→II-V-I in F♯ minor and mirrors the large harmonic progression in the fundamental structure. As mentioned earlier, the I chord in parenthesis is not yet the structural tonic. This lower neighbor moves to the Neapolitan in m. 60, picking up the prolonged G in the bass; the Neapolitan then moves to the structural V and, finally, the V chord moves to the tonic in the following measure. The remaining measures constitute a cadential extension.

This analysis, like the one of “Cuando la vio pasar,” shows the composer’s masterful skills to reinterpret the recapitulation of significant portions of music. These repeated sections
are reevaluated to better convey the poem’s narrative. It is also notable that 1) Dahms-Armando employs basic tonal progressions within the prolongation of such a chromatic chord like the Neapolitan and 2) that at the same time, highly chromatic passages in the surface are supported by solid diatonic progressions. Finally, in addition to the high degree of compositional sophistication, the composer achieves a piece of music full of beautiful melodic lines, harmonic colors and enchanting atmospheres in the piano accompaniment.

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The songs examined in this chapter illustrate Dahms-Armando’s brilliant use of harmony and chromaticism as expressive devices to support the drama in the poems. In some cases, the chromatic harmony is beyond the one found in most of the other 34 Canciones, where the use of modal mixture and chromatic mediants is regularly employed. The analyses presented reveal the composer’s extraordinary ability to firmly express tonality even when the most adventurous tonal deviations are made in the musical foreground and middleground. Additionally, these analyses demonstrate how the chromatic events are all well supported by simple diatonic linear progressions. Most significant is the composer’s compositional skills to reevaluate the harmonic significance of important sections of music when they are repeated at different points. The change of the harmonic meaning of the recapitulated sections reflects the poems’ narrative. As in several of the songs studied in the previous chapter, the Neapolitan chord receives special attention. In the group of songs studied here, however, the significance of the Neapolitan chord is even more meaningful, as it touches the deepest structural levels.
Chapter 4
Borrowing Musical Ideas

Two songs from the 34 Canciones Hispanoamericanas para Canto y Piano are based on pre-existing musical compositions: “El desertor” and “Fatiga.”1 The source of the borrowed material is only identified in “El desertor,” a Mexican folk-song whose origins are described in the score manuscript. Although the composer does not identify the source for “Fatiga,” any classically trained pianist can easily recognize it, since it is a well-known piano piece: Chopin’s Etude in A♭ Major, Op. 25 No. 1. These two songs reveal Dahms-Armando’s remarkable ability to develop musical ideas, paired with a profound understanding of the different structural levels, how these relate to each other, and motivic transformation. This chapter presents a study of these two songs and explains how the composer made use of borrowed material to create original compositions.

“El desertor”

“El desertor” (The deserter) sets the poem of the same name by the Mexican poet and politician Salvador Díaz Mirón (1853-1928), considered along with Amado Nervo and Rubén Darío as one of the precursors of the Modernismo literary movement. The story in the poem parallels an important episode in the life of Dahms-Armando: both the deserter in the poem and Dahms-Armando were forced to fight in a war. As pointed out in Chapter 1, prior to serving in the battlefield in World War I, Dahms-Armando had expressed a pro-war ideology which changed radically once he experienced the real aspects of war. In this regard, it is useful to consider the following fragment from a letter written by Dahms-Armando to Schenker:

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1 Ukrainian composer Jacobo Kostakowsky (Ukraine, 1893-Mexico, 1953) also set this poem to music (voice and piano) in 1929. See Olga Picún, Archivo Musical de Jacobo Kostakowsky (México, UNAM, 2003), 88.
I never had a Frenchman or an Englishman as an enemy, nor have I ever had any bad feelings towards them – thus I remained from the start completely uninterested in the war. Nevertheless I was called for duty, first of all because otherwise (how grotesque!) I would have been thrown into prison, and second because I was caught up in the wave of hazy notions and the torrent of lies with which the German State flooded the German people; in such a short period of time the opinion became that everything German would be attacked.²

Given the above stated, there is no doubt that this poem was very important to the composer. The text of the poem and its English translation are as follows:

“El Desertor”³

¡Allí... junto al viejo muro entre la hierba escondido! ¡Y el campo, alegre y florido! ¡Y el cielo, impasible y puro!

¡Cuadro que tuve delante y que hoy como entonces veo! Ante el pelotón el reo; en un flanco el comandante.

—¡Cesen tus ruegos prolijos! ¿Por qué huiste á la montaña? —Señor, porque en mi cabaña estaban sin pan mis hijos.

—¿Por qué trocaste el arado por el fusil? Fué imprudencia. —Señor ha sido violencia: la leva me hizo soldado.

—¡Basta! ¡Arrodíllate luego! La disciplina es un yugo... Yo no soy más que el verdugo.... ¡Preparen! ¡Apunten! ¡Fuego!

¡Allí... junto al viejo muro entre la hierba escondido! ¡Y el campo alegre y florido! ¡Y el cielo, impasible y puro!

English translation⁴

There... Alongside the old wall, hiding between the weeds! And the countryside, cheerful and florid! And the sky, unmoving and pure!

Squadron which I had before me, and today, as of yore, I see! In front of the platoon the detainee; on one flank the commander.

—Cease your tedious prayers! Why have you fled to the mountain? —Sir, because in my cabin, my children were without bread.

² Letter dated September 26, 1919. This letter can be retrieved at http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-10-1_45.html
⁴ English translation by Carlos and Canek Vázquez, unpublished.
—Why did you trade your plow for the musket? That was imprudent. —Sir, it is owed to violence: the levy made me a soldier.

—Enough! Kneel thereon! Discipline is a yoke ... I am merely the executioner ... Ready! Aim! Fire!

There. .. Alongside the old wall, hiding between the weeds! And the countryside, cheerful and florid! And the sky, unmoving and pure!

In his writings, Dahms-Armando manifested his belief that “the fundamental elements of art music are found in folk song,” and that “Northern” musicians need to look for these elements. And this is exactly what Dahms-Armando does in this song. In “El desertor,” he uses a motive from the popular Mexican folk song “La Adelita.” This source is explicitly identified at the bottom of the manuscript’s first page with a note that reads “Con un motivo de la canción Mexicana ‘La Adelita’” (With a motive from the Mexican song ‘La Adelita’). The motive employed by Dahms-Armando is taken from the chorus of the song. The following analysis will demonstrate that not only does Dahms-Armando quote a motive from the surface of the song, but also from the middleground and background structures of the chorus; indeed, almost every important gesture in “El desertor” is related to its source. In order to understand the deep structural relationship between the chorus of “La Adelita” and “El desertor,” it is necessary to first examine the chorus and then compare it with “El desertor.” The analysis of “La Adelita’s” chorus is as follows.

“La Adelita:” Analysis of the Chorus

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5 “Die Urelemente der Kunstmusik liegen im Volkgesang”, see Walter Dahms’s Music des Südens (Stuttgart & Berlin: Deutsche Verlags-Anstalt,1923), 59. Additionally, he thought, that a “The musician of the North who seeks a connection to the melody of the South will write a melody wholly different melody” (Sucht der nördlichen Musiker auch den Anschluss an die Melodie im Süden, so wird doch diese Melodie unter seinen Händen etwas Anders), Musik des Südens, 64.

6 La Adelita, along with La Cucaracha, is one of the most popular folk-songs from the time of the Mexican Revolution (1910); nowadays, it is still very popular in Mexico.
The story of “La Adelita” is about a soldier serving in the Mexican Revolution who misses his beloved Adelita, a female soldier whom he wishes to marry. Following is the song's text and its English translation.

“La Adelita”

En lo alto de la abrupta serranía acampado se encontraba un regimiento y una moza que valiente los seguía locamente enamorada del sargento. Popular entre la tropa era Adelita la mujer que el sargento idolatraba que además de ser valiente era bonita que hasta el mismo Coronel la respetaba. 

Y se oía, que decía, aquel que tanto la quería: 

(Coro)

Y si Adelita se fuera con otro la seguiría por tierra y por mar si por mar en un buque de guerra si por tierra en un tren militar. 

Y si Adelita quisiera ser mi esposa y si Adelita ya fuera mi mujer le compraría un vestido de seda para llevarla a bailar al cuartel.

“La Adelita”

In the heights of a steep mountainous range a regiment was encamped and a young girl bravely follows them madly in love with the sergeant. Popular among the troop was Adelita the woman that the sergeant idolized and besides being brave she was pretty That even the Colonel respected her.

And it was heard, that the man, who loved her so much, said:

(Coros)

If Adelita would leave with another man I would follow her by land and sea if by sea in a war ship If by land in a military train.

If Adelita would like to be my wife and if Adelita would be my woman I would buy her a silk dress to take her to the barrack’s dance.

Example 4.1 shows the chorus of “La Adelita” and its linear-analytic graph beneath.

[EXAMPLE 4.1]

Dahms-Armando quotes the opening motive of the chorus (indicated in brackets in Example 4.1); this motive shall be identified from this point onwards as the “Adelita motive.” As shown in the graph, the motive consists of an ascending arpeggio of the I chord (F major) from 5 to 5, followed by a decorated stepwise descent to 3 and then a return to 5. This motive is quoted

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7 The author of this song (lyrics and music) is unknown.
8 My own English translation.
in “El desertor,” first at the beginning of the song in the piano introduction (albeit in a minor mode) and then in mm. 16-19, 68-70, and 82-86 in the piano accompaniment.

The analytical graph of “La Adelita’s” chorus shows the polyphonic structure of the melody. While the initial ascending arpeggio moves rapidly to c\(^2\), in a deep middleground, a slower line moves up stepwise from f\(^4\) in the pick-up measure to a\(^1\) in m. 2. The a\(^1\) in m. 2 is also the goal of the descending-third progression c\(^2\)-b\(^\flat\)\(^1\)-a\(^1\) (m. 1), which is a middleground voice leading of the opening vocal gesture. Accordingly, in a deep structural level, both contrapuntal lines f\(^4\)-g\(^1\)-a\(^1\) (in stems up) and c\(^2\)-b\(^\flat\)\(^1\)-a\(^1\) (in stems down) are directed to the a\(^1\) in down beat of m. 2. The emphasis on the a\(^1\), created both by the voice leading and by its metrical position, makes it to receive the status of the melody’s primary tone, whereas the c\(^2\) on the top is a cover tone. The third-progression’s initial ascent (f\(^1\)-g\(^1\)-a\(^1\)) is then imitated (at a middleground level) in the upper voice, chromatically ornamented as c\(^2\)-d\(^2\)-d\(^\flat\)\(^2\)-e\(^2\) (mm. 1-4). After the upper line moves back to c\(^2\) in m. 6, it further descends to a\(^1\) in m. 8; this is the cadence of the first phrase, and serves as a linking motion between the cover tone and the primary tone.

For the second phrase (mm. 9-16), the melody moves from a\(^1\) to d\(^2\) and then back to the cover tone c\(^2\); this once again creates a linking motion between the inner and the top voice (the primary tone and the cover tone). As illustrated in the graph, the cover tone in the second phrase is recurrently prolonged by its upper neighbor d\(^2\). By the end of the chorus, the cover tone descends and reaches the primary tone, which does not move down to \(^1\).

As mentioned earlier, the composer did not limit himself to elaborate the quoted material from the surface, but also aspects of the middle and background structures of the song. In addition to the opening motive, the composer borrows the song’s main structural features which were mentioned above: 1) the initial ascent from F to A (that is the initial ascent to the primary
tone), 2) the ascending third-progression filled in with a chromatic passing tone in mm. 1-4, 3) the C as a cover tone in the opening measures and in mm. 12-15, 4) the cover tone’s upper neighbor D in m. 14, and 5) the descending-third progression c\(^2\)-b\(^1\)-a\(^1\) as a linking motion between the primary tone and cover tone in mm. 2, 8, and 16.

“El desertor”

In contrast to the straightforward text of “La Adelita,” the poem “El desertor” presents a much more moving and sophisticated story. The complexity of the lyrics is reflected in the music. Nonetheless, as previously mentioned, both pieces share essential aspects of their structure. In order to better explain the close relationship between “La Adelita” and “El desertor,” Example 4.2 presents a detailed middleground voice-leading graph of “El desertor.”

[EXAMPLE 4.2]

The introduction (mm. 1-4) presents the Adelita motive. The motive, however, is broken into two parts: the ascending arpeggio from 5 to 5 occurs in a low register in the left hand while the decorated descending third from 5 to 3 is placed in a high register in the right hand in parallel thirds. This procedure causes the linear progression C-B\(\flat\)-A to be isolated, which helps clarify its important motivic role as a linking motion between the cover tone and primary tone. In mm. 3-4, the Adelita motive is repeated in a different tonal context: the ascending arpeggio now outlines the VI chord, which functions as V of \(\flat\)II (G\(\flat\)). This chord leads to the \(\flat\)II chord outlined by the descending-third progression in the right hand. The harmony then moves to the V chord at the end of m. 4 to conclude the introduction. The voice leading in the middleground creates the neighboring motion C-D\(\flat\)-C in both the top and bottom lines in parallel motion. As will be seen, this neighboring motion (which recalls the middleground’s upper line at the end of “La
Adelita’s” chorus - see Example 4.1, mm. 13-15), becomes an important motive in the song; this motive shall be identified from this point onwards as the neighbor motive (labeled as n.m.).

There are three characters in “El desertor:” the Narrator, the Commander, and the Deserter. The structural I chord arrives at the beginning of Section A (m. 5), and the Narrator enters at the pick-up to m. 6 with a jump from c² to f² (the first note of the initial ascent to the primary tone). After the introduction, in the first four-measure group (mm. 5-8), the basic melodic motion in the bass is F-D-ß-C. The pitch C in m. 8 is reached from above in the middleground, creating an incomplete neighboring motion D-ß-C which evokes the neighbor motive. The following four-measure group (mm. 9-12) is an almost identical repetition of the previous group, but this time the harmony leads to a more structurally important V chord in m. 12. This V chord is prolonged in mm. 12-15 and supports the g² in the top line as it finds its way to the primary tone (the quality of this V chord changes in order to support the chromaticism of the inner voices). The primary tone is reached in m. 16 at the arrival of the climatic a² in the voice – additionally, the appearance of the primary tone marks the end of the first stanza. As shown in Example 4.2, the upper voices elaborate a chromatic voice exchange during the ascent to the primary tone: while the top line moves up from f² (m. 5) to a² (m. 16), the inner voice moves down from a♭¹ (m. 5) to f¹ (m. 16), both through a passing tone G. In both lines, the final note of the voice exchange is reached by means of an extra chromatic passing tone: g♯² in the top voice and f¹ in the inner voice. The chromatic passing tone in the inner voice, because of its downward behavior, actually functions as a G♭. As such, the composer projects a doubly augmented prime between the rising g♯² and the falling g♭¹ (spelled as f¹ for ease when reading).

Accordingly, as in “La Adelita,” the primary tone is reached by means of an initial ascent from F to A. This initial ascent is elaborated in the same way as the cover tone in “La Adelita”
moves from C to E in mm. 1-4: the C-D-D♯-E in “La Adelita” becomes F-G-G♯-A in “El desertor’s” initial ascent. Through this procedure, the composer combines two central features of the source’s structure. Additionally, this ascent is recomposed most dramatically at the point of the execution in the piano part (m. 66 – the chromatic passing tone is expanded and spelled as A♭) and again in the final section (m. 82). Even more meaningful is the fact that despite its minor mode, “El desertor’s” primary tone is A♯ (♯3), just like in the source, instead of the diatonic A♭ (♭3). The conflict of the primary tone versus the song’s minor mode brilliantly expresses the protagonist’s desperation as he knows that he will be executed.

Section B is introduced by the Adelita motive in a major mode and then (slightly modified) in the minor. In contrast to the previous sections that established a regular hypermeter of four-measure groups, this feature is suspended in this transitional section. The harmonic function of Section B is to link the tonic chord with the structural dominant by means of the arpeggio in the bass F(m. 5)-A♭ (m. 28)-C (m. 33). The A♭ in the bass arpeggiation supports the passing tone a♭2 in the top voice between the primary tone and its lower neighbor g2 (m. 33).

The arrival of the structural V marks the entrance of the Commander (Section C, mm. 22-37). At this point, the music depicts a military march (first introduced in the transitional mm. 28-30). The vocal line elaborates a prolongation of the cover tone (C) by means of an ascending linear progression from C to E (m. 34); consequently, the return of E back to C in m. 36 functions in the same way as the elaboration of the cover tone which occurred in the first phrase of “La Adelita’s” chorus (mm. 1-8).

Section D (mm. 38-55) marks the entrance of the Deserter. While the main harmony is F minor, this chord does not represent the structural tonic. As the graph illustrates, the F minor chord acts within the prolongation of the structural dominant. As such, F minor is subordinated
to the prolonged C harmony, just like the Deserter is subordinated to the Commander. In addition to the apparent return of the tonic, the beginning of Section D also marks the return of the regular four-measure-group hypermeter. The texture and figuration in the accompaniment completely change: the accompaniment presents unmeasured tremolos and a relatively fast chromatic motion. Most importantly, the neighbor motive (C-D–C), which up to this point had appeared only at middleground levels, emerges to the surface to become the main motive of the section. The continuous reiteration of the neighbor motive, the tremolos and the chromaticism in the accompanying part, all contribute to create an atmosphere of anxiety – the Deserter knows that he will be executed. Although the first appearance of the Deserter exhibits a considerable amount of chromaticism (reflected in the descending line in mm. 38-44), it is the prolonged F minor chord and the descending-fourth progression in the top line from C to G which solidly support all the chromatic events. The chromatic chords in these measures are clearly transitory passing sonorities that nonetheless add color to the texture.

The Commander returns in m. 47 and despite the fact that the accompanying part is almost identical to the previous measures in which the Deserter spoke, the melody in the voice is quite different: the neighbor motive ceases and the melodic line in the voice becomes rather disjointed; yet, it is supported by a descending-fifth progression from C to F in mm. 46-52. The Deserter returns in m. 51 and the regular hypermeter of four-measure groups is suspended again. The voice introduces large leaps and reaches a high a♭2 in m. 53; this creates a sense of desperation and anguish, for this is the last time that the Deserter appears in the narrative. The conflict of the a♭2 with the primary tone a♯2 in the background reflects the Deserter’s fear. Measures 53-54 present the march in A♭ major which originally appeared in the transitional
passage in mm. 28-30. These measures once again function as a link between the prolonged F minor in Section D and the structural V chord in m. 56.

Section E (mm. 56-70) sets the fourth stanza. It is the most agitated and dissonant passage in the song (this is the stanza where the Commander orders the execution of the Deserter). Additionally, there is no sense of hypermeter; yet, this section can be subdivided into two groups of measures (one of seven and the other one of eight). The first group of measures (mm. 56-62) is supported by a prolongation of the V chord in which its quality changes in order to support the notes in the melody. In the second group of measures (mm. 63-70) the bass moves to its upper neighbor D♭; this supports a non-triadic chord, D♭-G-C, the only such chord in the song (and the most dissonant). It is here that the Commander utters the words “¡Preparen! ¡Apunten! ¡Fuego!” (Ready! Aim! Fire!), and the Deserter is finally executed. In this section, at the middleground level, both the upper and lower lines outline the neighbor motive: in the upper line C (m. 56)-D♭ (m. 63)-C (m. 70) and C (m. 56)-D♭ (m. 63)-C (m. 66) in the bass. The earlier return to C in the bass creates a dissonance with the pitches C-D♭ between the outer lines. Even more meaningful is the return of the primary tone as a dissonance. The primary tone arrives in m. 66, when the bass descends to C, by means of a loud and fast fully-diminished seventh chord arpeggio in the piano part. The insertion of the Adelita motive in mm. 68-78 serves as a transition to the next section; it outlines the ♭II chord, which functions as preparation for the ensuing dominant. The cadence in m. 71 represents the definitive arrival of the structural tonic.

Section A’ is a Coda. The text repeats the poem’s first line (now presented as post-event commentary) and as such, the music is also repeated in a fashion very similar to that of Section A. Interestingly, the cover tone (C) is still prolonged and descends to ♭3 only at the end of the song, in m. 86; however, in the middleground the vocal line prolongs the cover tone and never
descends. This is possibly a depiction of the word “impasible” (unmoving) from the last sentence of the song: “¡Y el cielo impasible y puro!” (And the sky, unmoving and pure!). The final descent to A♭ takes place in the piano after the vocal line ends. The song ends with the same melodic and harmonic gestures as its source.

The basic motives elaborated in “El desertor,” the ascending-third progression and the neighboring motion (both taken from the source), are present from the very beginning of the song - this could be possibly interpreted as a type of musical foreshadowing. Both motives are repeated at different structural levels, forming possible extensions and organic connections of distant points: the primary linear progression 1-2-3-2-1 unifies the song as a whole. The Adelita motive, which was quoted directly from the surface of the source, reaffirms the close relationship between the two songs. Example 4.3 displays a deep middleground analytical graph of “El desertor.”

[Example 4.3]

“Fatiga”

It is certain that “Fatiga” (Fatigue) must have had a very special significance for Dahms-Armando: the song is dedicated to his wife, Margarita (indeed, this is the single song in the entire cycle that bears a dedication). It is also one of the very few songs in which the composer added a German translation of the text to the score. The poem was written by one of Dahms-Armando’s friends, the Mexican poet and politician Jaime Torres Bodet (1902-1974). The work expresses the poet’s plea for love and understanding through images of unity and support. In addition, the text has a rather erotic tone and reflects a boundless passion for the beloved one.
The song’s ternary form mirrors the poem’s division into three stanzas: A (mm. 1-16)-B (mm. 17-36)-A (mm. 37-54). Below is the text and its English translation:

Apóyate de amor sobre mi espalda y muérde me la boca con tus besos que esta tarde me siento como nunca entre tus brazos, ¡huérfano!...

Lean of love on my back and bite my mouth with your kisses this evening I am feeling as never before in your arms, an orphan!

Apóyate en mi amor, hazte tan débil que tenga que poner mi pensamiento como un brazo alredor de tu cintura, bajo el peso extenuado de tu cuerpo.

Rest in my love, be so weak that I have to put my thoughts like an arm around your waist under the exhausted weight of your body.

Y muérde me los labios, con la dulce mordida silenciosa de tus besos y en esa noche fresca de tu boca escóngeme a los ojos del recuerdo.

And bite my lips, with the sweet quiet bite of your kisses and in the fresh night of your mouth hide me from the eyes of memory.

The Borrowed Material

The source of the borrowed material, as mentioned earlier, is easily recognizable:

Chopin’s Etude in A♭ Major, Op. 25, No. 1. Example 4.4 compares the first eight measures of both “Fatiga” and Chopin’s Etude.

[EXAMPLE 4.4]

A general overview of the example evidences the fact that the piano accompaniment at the beginning of the song is borrowed from Chopin’s Etude. A more in-depth examination, however, demonstrates that it is not the only borrowed element; other musical ideas, such as motives, harmonic progressions and aspects of the fundamental line are also taken from the Etude and elaborated in extremely subtle and sophisticated ways.

The Piano Figuration

As Example 4.4 illustrates, the most obvious type of borrowing occurs in the piano figuration. The piano accompaniment in both of the song’s Parts A (mm. 1-16 and 37-54) is

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9 My own English translation.
appropriated from Chopin’s Etude. The piano figuration in the first six measures of these parts is almost identical to the one in the Etude, albeit the different key: the Etude is in A♭ major and “Fatiga” in B♭ major. The figuration differs in m. 7, which functions as a cadential preparation.

The cadence of the first phrase occurs in m. 8, where the piano figuration is adopted from m.17 of the Etude (see Example 4.5). It is important to note at this point that the Etude Op. 25, No. 1 can be divided into two large sections: A, mm. 1-16, and B, mm. 17-end. As such, the cadence occurring in m. 8 of “Fatiga” coincides with the first measure of the Etude’s Part B. The Etude’s form can be determined by a change in rhythmic figuration: the left hand goes from six to four notes per beat whereas the right hand maintains the recurring sextuplets from the first sixteen measures; this change marks the beginning of Part B. Similarly, a variation of the rhythmic figuration in the song takes place in the left hand in m. 8. This modification has formal implications, as it marks the end of the first phrase and prepares the beginning of the second one.

[EXAMPLE 4.5]

The Harmony

The roman-numeral analysis conducted in Example 4.4 shows that the main harmonic progression in the song’s first phrase is also borrowed from the Etude’s first eight measures. The chords that do not coincide are those connecting the structural ones.

The song’s main key is B♭ major, and the outer parts (Parts A) of the song are in that key. Part B, however, is in B major, the enharmonic ♭II of the main key. The idea of modulating to such a far key could have also been taken from the Etude. In the Etude, one the most striking moments occurs in m. 24, when the harmony moves to A major (also ♭II in the Etude’s main key - see Example 4.6). While the entire Part B of the song is in the key of ♭II, in the Etude the ♭II
chord lasts only for a measure and a half; it has a transitory function within the process of modulating from C major back to A♭ major, the Etude’s main key.

[EXAMPLE 4.6]

The Deeper Structures

Example 4.7 consists of an analytical graph of “Fatiga’s” middleground.

[EXAMPLE 4.7]

After a short introductory measure, the vocal part begins a leap from f1 to d2 (♯5 to ♯3), establishing d2 (♯3) as the primary tone of the fundamental line. The higher f2 (♯5) in the piano accompaniment can be interpreted as a cover tone. In the Etude, scale degree ♯5 is in the top line from the beginning of the piece and is prolonged for the first three measures; this same procedure is repeated at the beginning of the second phrase (m. 9), giving the impression that ♯5 is the primary tone. However, as Schenker’s analytical graph of the Etude shows, ♯3 is the primary tone in the Etude (see Example 4.8).10 In his graph, Schenker shows that the primary tone is reached by means of an arpeggiation from ♯5 up to ♯3. It is possible that Dahms-Armando perceived the Etude’s middleground top line as his master did and borrowed it, simplifying the initial ascent to the primary tone.

[EXAMPLE 4.8]

In the Etude, the first melodic figure that stands out is the neighboring figure e♯5-f♯2-e♯5 (♯5-♯6-♯5) in the top line in mm. 1-2 (see Example 4.4a). This figure is then repeated in mm. 3, 9-10, 19, and 37-38, becoming an important motive. As would be expected, this neighboring figure is also reproduced in the song. It appears in mm. 3 (f♯2-g♯2-f♯, see Example 4.4b) and 38 of the vocal

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part, in addition to being chromatically inflected (F-F♯-F) in mm. 2-3, 14-15, and 37-38 at a
deeper level in the piano part (see Examples 4.4 and 4.7). With regard to this motive, it is
noteworthy that Armando wrote the inflected neighboring figure as F-F♯-F instead of F-G♭-F,
especially because the F♯ never ascends to G. A possible explanation to this matter can be found
in m. 15, where the neighboring figure appears incomplete in the left hand, f-f♯ (see Example
4.7). As the bass moves to f♯, this pitch becomes the fundamental note of the F♯7 chord which in
turn will function as V7 of the ∼II, the key of the upcoming Part B. Through this process, the F♯ in
the inflected motive at the beginning of the song somehow foretells the “far” modulation that
later takes place in Part B.

In the song, the main motive of Part B first appears in m. 17. The motive begins with a C♯
apoggiation that resolves to B and then ascends stepwise to D♯, creating a C♯-B-C♯-D♯ (2-1-2-3
in B major) figure (see Example 4.9). Interestingly, the appoggiatura happens only in the piano
part while the ascent from B-D♯ occurs in both the piano and the voice. This means that the
motive (which was borrowed from the Etude) is distributed among two parts and registers.

[EXAMPLE 4.9]

In m. 16 of the Etude, the end of the first part, C (1 at that point), is reached stepwise
from above and followed by D-E an octave lower; this creates a D-C-D-E figure which, as in the
song, tonally represents a 2-1-2-3 figure that is also divided into two registers (see Example 4.5).

In the Etude, a double-neighbor E-D-F-E appears for the first time in m. 15 in an inner
voice (see Example 4.5). This double-neighbor figure becomes especially expressive as it
prolongs E, which at that point is a dissonance (a thirteenth) that increases the sense of cadential
preparation. The same figure appears later in the cadence in m. 22 and is repeated in the two
following measures. The F♯ in m. 24 also prolongs an E in the top voice, acquiring motivic importance (see Example 4.6). When the double-neighbor appears in mm. 15, 22 and 23, the local tonality is C major; as such, the pitches function tonally as 3-2-4-3, allowing the double neighbor to prolong the 3. In “Fatiga,” a similar double-neighbor appears in the top voice at the middleground level which also prolongs 3 (the primary tone). As shown in the graph in Example 4.7, the double-neighbor appears through mm. 1-6 and, in a deeper level, in mm. 1-14; this gives coherence and unity to the first two phrases of the Parts A in the song.

As demonstrated in the analysis, different elements of the Etude’s design are borrowed: some of them are used almost in the same way as in their source while others are reinterpreted. It is particularly striking to discover that motives that were taken from the Etude’s surface are concealed and expanded in middleground levels, serving as elements of unity that provide coherence to the song. All of the borrowed elements are developed and combined along with the composer’s own ideas, creating a fresh and unique piece of music.

* * *

The previous analyses denote Dahms-Armando’s ability to manipulate musical motives; they also elucidate his understanding of the various structural levels of voice leading and how these relate to each other. The songs studied in this chapter are examples of musical pieces possessing an original and fresh approach that nevertheless are based in pre-existing compositions from different styles and epochs. These songs bring to light both the composer’s profound knowledge of parody and paraphrase techniques and his extraordinary talent to make use of them. Similarly to several songs examined in the previous chapters, these two songs make a prominent use of the Neapolitan chord.
In addition, this investigation has shown how Dahms-Armando successfully manages to conjoin elements of “music of the South” – like the simplicity of “La Adelita’s” chorus – with complicated techniques derived from the “music of the North” in order to achieve the ordered complexity evidenced in “El desertor.” According to the analyses, this synthesis is accomplished through the sophisticated disposition of the main elements of voice leading, such as large-scale linear progressions and motivic repetition - sometimes “hidden” or “concealed” at multiple structural levels.
Chapter 5

The 34 Canciones: A Synthesis of Worlds and Times

After serving in the German army during World War I, Dahms-Armando demonstrated certain resentment towards Western civilization (German society in particular). He repudiated the political, social, cultural and artistic changes brought about by the end of the war in his motherland. The end of the conflict, however, allowed him to return to his scholarly and artistic duties, and he was able to pursue music seriously once again. He studied with Otto Vrieslander and, at some point in the summer of 1919, seems to have taken some lessons from Heinrich Schenker, an already well-known opponent to most of the music that was being written those days. This turned out to be a good fit, for Dahms-Armando strongly agreed with Schenker regarding a number of social and artistic matters, and, above all, music. He became a staunch supporter of Schenker’s musical philosophy in terms of theory, pedagogy and composition. Like his mentor, Dahms-Armando rejected a large portion of the contemporary standard repertoire (indeed, Dahms-Armando’s articles previous to the War had already exhibited dissatisfaction with the Western music that had been written since Wagner). Highly influenced by Nietzsche, Dahms-Armando was convinced that the essence of true art could only be found in Southern cultures (he expressed this at length in his books Musik des Südens and Die Offenbarung der Musik), and early in the 1920s he traveled to South Italy to further research this subject matter.

Dahms-Armando believed that the ideal art would develop from a synthesis of elements originating in both the South and North, with the understanding that those from the South were the essential ones. This was due to the fact that he thought of melody as the underlying element governing music. In his view, melody was represented by the South, while harmony was represented by the North. He also believed that the Southern component provided hope to the
music of the future, firmly considering it an indispensable element to end the chaos created by modern composers. In his first writings, Dahms-Armando determined that the North was represented by Germany and the South by Italy; this implied, as mentioned earlier, that the essential elements of true art would be found in Italian culture. Later on, Dahms-Armando became acquainted with the poetry and culture of the Americas. He then concluded that 1) the true Southern components could be found only in Central and South America and 2) the cultures of these lands provided fertile ground to create a new and genuine modern music. This also brought about a radical change in his conservative social and political ideology; Dahms-Armando’s views became more liberal through his experiences with European and Southern American cultures (including friendships with important people from these cultures).¹ The 34 Canciones Hispanoamericanas para Canto y Piano are a reflection of Dahms-Armando’s newly found ideology. The soul of these songs is the poetry and musical gestures found in Hispanic cultures, elements that are conjoined with the composer’s innate Northern sensibility. As such, the 34 Canciones represent the ideal synthesis of the North and South constantly sought by Dahms-Armando.²

The 34 Canciones were written during a time (1932-1934) when most “serious” composers were writing in a style that involved using a certain degree of atonality. Dahms-Armando dismissed atonal music, considering compositions that made use of it to be “no music, no art.” Furthermore, he believed that only tonality could exert logic into music.³ Thus, these

¹ As described in Chapter 1, in his youth Dahms-Armando exhibited a strong conservative, ultra-nationalistic, right-wing ideology. Later, in his forties (around 1930), his social and political views seemed to have changed completely. He embraced liberal principles and became friends with some important left-wing writers and artists.
² Additionally, the footprints of his conservative youth and mature liberal beliefs are artistically synthesized and reflected in the music he wrote after the 1930s, as exemplified in the 34 Canciones.
³ For instance, when referring to Impressionism, Dahms wrote “... at the music in the desert of atonality, of no music, of no art, of the antiquated babbles to punch” (...um die Musik in die Wüste der Atonalität, der Unmusik, der Nichkunst, des vorsintflutlichen Lallens zu stoben); Walter Dahms, Musik des Südens (Stuttgart & Berlin: Deutsche Verlags-Anstalt,1923), 97. See also p. 217: “Where tonality is denied and is no longer a defining factor, there comes
songs exhibit the composer’s ideology with regard to a musical style that exposed a rejection of post-Brahmsian musical language. As seen throughout this study, the musical language of the 34 Canciones is rooted in Western music of the mid-nineteenth century. The triad and its unfolding in the background is the basis for the composition of each of the songs. Reminiscent of mid-nineteenth century music, the middleground is rich in sophisticated prolongations of structural chords that make use of modal mixture, chromatic mediants, and simple linear progressions that support the richer musical phenomena occurring in the foreground. However, this set of songs cannot be described just as pieces written “in the style” of European “classical” music from the mid-nineteenth century. In addition to using rhythms, melodic shapes and motives derived from Hispanic cultures, the 34 Canciones present novel possibilities in regard to the fundamental structures, as demonstrated in the analytical chapters.

Many of the songs examined in the previous chapters exhibit structural designs that would be uncommon in music of the nineteenth century; and at middleground and foreground levels we often found harmonic progressions barely heard in the music of the past. As illustrated in the analyses, there are a number of songs that incorporate melodic shapes characteristic of early twentieth-century music (made up of angular gestures and long skips) but with a clear tonal/triadic support. The result is a set of thirty-four songs that, despite being rooted in an “old-fashioned” style, present a fresh and original compositional style.

The choice of the poets is perhaps the most evident aspect revealing Dahms-Armando’s liberal affinity. Most of them were involved in social movements that sought independence and democracy in Latin America. However, only a couple of the poems he set reflect a strong nationalistic or political message. Most the songs are about love, nostalgia, landscapes or tales.

to an end the logic and sense of the music” (Wo die Tonalität geleugnet wird und nicht mehr bestimmender Faktor bleibt, da hört auch die Logik und somit ser Sinn der Musik auf).
On the other hand, Dahms-Armando’s liberal and progressive ideas can be perceived in the music itself. As previously described, while on the surface the music suggests the use of a traditional compositional language, the deep structural levels disclose a rather free and novel use of tonality. The techniques employed adequately support the songs’ drama, reflecting the composer’s extraordinary originality and imagination. Innovations in harmony, chromaticism, voice leading, and structural design have the main function of supporting and depicting the text. This also exposes the composer’s insightful knowledge of the poetry and the Spanish language, which is always impeccably articulated in the melodies.

The analyses presented in this study reveal a faultless relationship among the structural levels. This rapport permits the organic coherence in songs where the background displays uncommon structures, such as most of the songs studied in Chapter 2. These unusual structural designs create structures that allow for continuity and unity in complete sets of songs, and help to better support the poems’ narrative. Additionally, the simple linear progressions established at the outset of the songs create expectations that may or may not be fulfilled in order to support the poems’ drama. Through this process, deviations from the most basic Schenkerian concepts are the result of thoughtful decisions with an artistic and honest purpose.

In his writings, Dahms-Armando constantly stresses the importance of the motive and the principle of repetition in order to achieve a successful piece of music.⁴ He conceives the principle of repetition not only in a superficial manner, like repeating a motive literally or with

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⁴ For instance, regarding the importance of the motive and its repetition, Dahms wrote: “Above all we have now gained the kernel of the art of sound: the motive, which through the principle of repetition for the association of ideas, made possible the conversion of music as an independent art” (Vor allem aber gewann man nun den Kern der Tonkust: das Motiv, das durch das Prinzip der Wiederholung zur Ideenassoziation wurde und den weiteren Ausbau der Musik als selbständige Kunst ermöglichte); Walter Dahms, *Die Offenbarung der Musik: Eine Apotheose Friedrich Nietzsches* (Munich: Musarion, 1922), 83.
variations at various temporal points, but rather in a deeper, “Schenkerian,” way. Motivic repetition at diverse structural levels allows the organic connection of distant points within and among songs. The hidden repetition of motives in deeper structural levels results in audacious voice leadings that may depict the poems’ profound meaning. Additionally, as observed in the analyses, sometimes the expression of the motives in the deep structural levels creates singular structures that nonetheless reflect the songs’ texts. The analyses, particularly those carried out in Chapter 2, illustrate this principle of repetition and how it maintains the unity among diverse songs.

While most songs exhibit an exceptionally complex surface, it is precisely their organic relationship within the simpler deeper levels that provides coherence. This is especially evident in the songs studied in Chapter 3. In these songs, the foreground’s heavy chromaticism and complex harmony are firmly supported by unsophisticated linear progressions and prolongations of triadic chords in the middleground, and of the tonic triad in the background. However, sometimes the chromatic nature of certain songs is reflected even in the background. Whereas traditional Schenkerian theory dictates that structural harmonies (those in the fundamental structure) should be diatonic, a number of songs exhibit the prolongation of the Neapolitan chord as part of the fundamental structure, and, consequently, the $\frac{1}{2}$ is not just an alteration of the structure but it is essential to it. At any case, clearly the triad is always the main and basic sonority, being the only exception mm. 63-70 in “El desertor” (see Chapter 4, p. 109); this is the only case in all the 34 Canciones in which a non triadic sonority is prolonged as a supporting and structurally important sonority.

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One of Dahms-Armando’s complaints about modern musicians was that they forgot that all modulations “introduce a direction that must progress [until the end of the piece].” The analyses exposed in Chapter 3 illustrate how each tonal detour organically coexists with the simple progression of the fundamental structure of the song in question. These tonal detours not only provide interest and color to the music, but also support the poems’ drama.

Of the thirty-four songs, those that borrow pre-existing music particularly manifest some essential aspects of Dahms-Armando’s philosophy: the importance of historic awareness, his cult to the old masters, and the idea that the crucial elements of art music lie in the folk song. As shown in Chapter 4, “El desertor” germinates from a Mexican folk song, the Adelita, and develops as a sophisticated art song. On the other hand, in “Fatiga” Dahms-Armando pays homage to Chopin, recognizing the legacy of this great Romantic composer and his importance to music history. Dahms-Armando was able to create entirely original songs based on pre-existing material because he had a profound understanding of deep structural levels. In his music, surface motives are borrowed and expanded to create deeper voice-leading structures that support the newly composed musical foreground. These songs, “El desertor” and “Fatiga,” perfectly represent pieces of music where elements from the North and South, and from the past and present, coexist to create what Dahms-Armando believed was great art.

While we know that Schenker knew and enjoyed Dahms-Armando’s literary works, there are no documented comments or critiques from Schenker regarding Dahms-Armando’s compositional output; thus, it seems quite likely that Schenker did not know Dahms-Armando’s

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6 “Die modernen Musiker haben vergessen, dass in jeder Modulation ein Sinn steckt, stecken muss.” Dahms, Musik des Südens, 212.
7 See Dahms, Musik des Südens, p. 26: “The musician with a historic awareness, full of ideals, beauty and opulence of the past, is fuller of hope for the future” (Der historisch gerichtete Musiker, erfüllt von den Idealen, Schönheiten und Reichtümern der Vergangenheit, is voller Hoffnung für die Zukunft). See also p. 59: “The essential elements of the art music lie in the folk song (Die Urelemente der Kunstmusik liegen im Volkslied).
music. However, by examining Schenker’s comments and critiques of others of his student-composers it is reasonable to infer that Schenker probably understood and accepted Dahms-Armando’s need to move away from his master’s compositional philosophy. Timothy Jackson’s article “Heinrich Schenker’s comments on some compositions by Reinhardt Oppel” is especially illuminating in this regard. The article focuses on three vocal pieces by Oppel, one of very few composers whom Schenker regarded as “gifted.” Similar to Dahms-Armando’s songs, the Oppel pieces studied in the article contain a high degree of chromaticism, odd treatments of dissonances, unusual harmonic progressions and voice leading, and unexpected unfoldings of the fundamental structure. In his comments on Oppel’s pieces, Schenker points out every detail of voice leading, odd chromaticism and dissonance. Schenker gives advice for some “improvements,” but in general seems to be quite open to the extraordinary features found in Oppel’s music.

Some of the more remarkable characteristics of Oppel’s pieces that caught Schenker’s attention are, for example, the voice leading in the Christe and the unexpected chromaticism in the Credo from the *A Capella Mass*. Another is the outstanding prolongation of the bV chord within the unfolding of the fundamental structure of “Die Gunst des Augenblicks.” For instance, regarding the odd prolongation of the bV (F) chord in “Die Gunst des Augenblicks,” Schenker suggested changing the chromatic chord to an F# chord, a diatonic one (the song’s key is B minor). Although Oppel did not follow that suggestion, it seems that Schenker still

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9 See Jackson, pp. 35-36 and 43-63.
10 See Jackson, p. 59.
respected the song and the composer.\textsuperscript{11} As shown throughout this study, a number of Dahms-Armando’s songs present unexpected harmonic progressions, chromaticism, and unusual voice leadings, just like Oppel’s songs. Additionally, the piano writing in Dahms-Armando’s songs is remarkably similar to Oppel’s “Mein Herz” and “Die Gunst des Augenblicks” (if the reader has access to Jackson’s article, compare these songs with Armando’s “Lied,” “Río,” or “Isla de amor” for instance). It therefore seems plausible to consider that Schenker would have respected and embraced the development of Dahms-Armando’s own compositional style.

In his book \textit{Structural Hearing}, Felix Salzer states: “Schenker’s concepts provide not only for an intimate understanding of musical architecture of the past centuries, but, once thoroughly understood, may contribute towards establishing a truly modern style of composition.”\textsuperscript{12} I believe that the artistic achievement of the 34 \textit{Canciones} demonstrates not only Dahms-Armando’s profound understanding of his mentor’s musical insights, but also represent a synthesis of two or several worlds and times; these reflect a progress of Western music towards a type of new music, one that preserves the fundamental elements of tonal music. The 34 \textit{Canciones} were undoubtedly the creation of a brilliant composer, one that has been unfortunately forgotten and whose music deserves to be studied and brought to light. Given the huge amount of music written by Dahms-Armando, much more research still needs to be conducted. This dissertation probably constitutes the first important contribution towards the so much deserved recognition of this composer.

\textsuperscript{11} Jackson’s analysis of the song demonstrates that the $i^V$ chord indeed represents a crucial compositional aspect of the piece and expressively portrays the deep meaning of the text. See Jackson, p. 59ff.

\textsuperscript{12} Felix Salzer, \textit{Structural Hearing} (New York: Dover, 1962), xvii.
Example 1.1. Designation of pitch registers
Example 2.1. “Al partir,” deep-middleground voice-leading graph
Example 2.2. “La adorada gentil partió,” deep-middleground voice-leading graph
Example 2.3. “Palomita mensajera,” deep-middleground voice-leading graph
Example 2.4. “Enfermaste mi alma,” deep-middleground voice-leading graph

[Click here to go back to text]
Example 2.5. “La sombra,” deep-middleground voice-leading graph
Example 2.6. “El último beso,” deep-middleground voice-leading graph
Example 2.7. “¿Adónde vas?,” deep-middleground voice-leading graph
Example 2.8. “Algo me dicen tus ojos,” deep-middleground voice-leading graph
Example 2.9. Main motive in “Algo me dicen tus ojos” (mm. 3-4)
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Example 3.1. Foreground analytical graph of “Yo vengo de un brumoso país lejano,” mm 1-5.
Example 3.2. Middleground graph of “Yo vengo de un brumoso país lejano”
Example 3.2 (continued). Middleground graph of “Yo vengo de un brumoso país lejano”
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Example 3.5. Middleground graph of “Llegué a la pobre cabaña,” analysis one
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Example 3.6. Middleground graph of “Llegué a la pobre cabaña,” analysis two
Example 3.6 (continued). Middleground graph of “Llegué a la pobre cabaña,” alternate analysis
Example 4.1. Chorus from “La Adelita” and linear analysis (mm. 1-8)

*Roman numerals indicate the harmony most commonly used to accompany this song.
Example 4.1 (continued). Chorus from “La Adelita” and linear analysis (mm. 9-16)

Example 4.2. Middleground linear analysis of “El desiertor”
Example 4.2 (continued). Middleground linear analysis of “El desertor”
Example 4.2 (continued). Middleground linear analysis of “El desertor”
Example 4.3. Deep-middleground linear analysis of “El desertor”
Example 4.4. Measures 1-8 of “Fatiga” and Chopin’s Etude Op. 25, No. 1

a) Chopin’s Etude Op. 25, No. 1, mm. 1-4

b) “Fatiga,” mm. 1-4
Example 4.4 (continued). Measures 1-8 of “Fatiga” and Chopin’s Etude Op. 25, No. 1

a) Chopin’s Etude Op. 25, No. 1, mm. 5-8

b) “Fatiga,” mm. 5-8

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Example 4.5. Chopin’s Etude Op. 25, No. 1, mm. 15-17
Example 4.6. Chopin’s Etude Op. 25, No. 1, mm. 22-26
Example 4.7. Middleground graph of “Fatiga”
Example 4.7 (continued). Voice-leading analysis of “Fatiga’s” middleground

[Click here to go back to text]
Example 4.8. Schenker’s analytical graph of Chopin’s Etude Op. 25, No. 1, mm. 1-8.¹

Example 4.9. “Fatiga’s” measure 17
Appendix: Catalog of Works by Walter Dahms/Gualterio Armando

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I. Orchestral

- Balada Castellana
- Canciones de Ginete
- Concierto for Bassoon and Orchestra
- Cello Concerto and Serenade (sketches)
- Concierto for Clarinet
- Concierto for Flute and Orchestra
- Concierto for Oboe and Orchestra
- Concertino for Oboe and String Orchestra (1939); solo oboe part and piano reduction
- Cuero de Oro, choreographed fantasy in four movements
- Konzertstück für Horn und Streichorchester, dated Nov. 1, 1951
- Noche en el Escorial: poema sinfonico (July 1945)
- Nocturno Fantastico
- Portuguese Suite for Strings in Four Movements
- Primavera Overture, for orchestra (dated May 1943)
- Ratcliff Overture
- Suite for Oboe d’amore and string orchestra
- Serenade amoreuse
- Symphony no. 1 (“Os Lusiadas”) for orchestra
- Symphony no. 2
- Symphony no. 3 in C Minor
- Toccata
- Venetian Rhapsody
- Violin Concerto
- Misc. works for orchestra: Macbeth, Oceano nox (sketches)
- Sketches of misc. orchestral works: Concerto for Clarinet and Orchestra; Tyrolese Danse; Preludio; Primavera Overture; Sierra Morena; other pieces

II. Chamber and Piano works

- Choralvorspiel
• Dance suite for piano (Waltz, Pas de deux, Menuett)
• Danza colombiana, for solo piano
• Mother’s Mexican Favorite, for solo piano
• “Esboços,” for piano: draft
• Klavierstück
• Mexikanische Tänze for piano: draft
• Quartetto no. 1
• Quartetto no. 2
• Quartetto no. 3
• Sextett: sketches and notes
• Sombras ligeras, op. 22, no. 1
• Sonata for Cello and Piano
• Sonata for Violin and Piano (1932)
• Sonata for Flute and Piano
• Trio for Violin, Violoncello, and Piano

III. Vocal

• Autumnal, for voice and orchestra
• Cancionero hispanoamericano, for voice and piano; in seven volumes
• Missa “Pro Parvulis”, for children’s choir (unisono) and organ
• Ollántay, for voice and orchestra
• Sacred songs for two voices and organ: Ave Maria; Agnus Dei; Benedictus; Tota Pulchra; O Lux Beata Trinitas; Regina Coeli; Veni, Sancte Spiritus; O Salutaris; Kyrie
• Sacred music in English for voice/organ and a capella choir; includes scores and texts: “Wait on the Truth”; “The Way”; “I am Healed”; “Joyousness”; “God Gives us Strength”; “Song of Joy”; “A City Beyond the Sky-line”; “As Long”; “Renewal”
• Sacred music in English and Latin for voice/organ and choir: “Tota Pulchra”; Ecclesiastes III”; “Philippians III”; “Regina Coeli”; “Litaney”; “Choral Messe”
• Songs for voice and piano/orchestra, on poems by Garcia Lorca
• Songs in Spanish for voice and piano: “El Hada Ladrona”; “Camino lleno de luna”; “Quando sara’ quel de’ Strozette”
• Voici Venir le Printemps, for voice and piano (text by Henry Church)
IV. Folders with mixed works; Misc. studies

- “Christophe Gluck”; includes hand-written drafts; notes; texts
- “Counterpoint”: two notebooks
- Dance suite (orchestra and piano versions): sketches
- “Mappe I”: scores and drafts of misc. songs and piano works; notes
- Mexican folk music: sketches
- Scores of piano works and songs: *Holiday in Cuba; In a Mexican Flower-boat; Christmas Prayer; Joyousness; Invocation; Wait on the Truth*
- Sketches and notes of misc. works: piano pieces (“Skyline,” “Swiss Jodler,” “Tango,” “Evening Breeze,” “Fandango,” etc.); “Doppelkonzert für 2 Oboen”; Children’s songs
- “Sonate”: scores, drafts, parts and notes to the violin sonata, concerto for flute, oboe sonata, and *Lied ohne Worte* for Oboe d’amore and string orchestra
- Songs in English, French, Spanish; piano works; mixed sketches; mixed parts from orchestral works
- Misc. sketches: Introduzione e Marcia trionfale; Sinfonietta; Krisna and Rada; Symphony in G; Quartetto Pastorale; Cortar; other unidentified pieces
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Letter from February 7, 1931,
PART II

34 CANCIONES HISPANOAMERICANAS PARA CANTO Y PIANO

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Volume 1

Yo vengo de un brumoso país lejano

Cuando llueve

Nocturno

Sollozo

El desertor
Yo vengo de un brumoso país lejano

Poesía de
Amado Nervo

Gualterio Armando

Lento, doloroso

Yo ven go de un bru-
mo so paí s le ja - no, re gi do por un vie - jo mo - na r ca

tris - te...

mi nu - men só lo bus - ca lo que es ar -
Yo vengo de un brumoso país lejano

cano, mi
numen
sólo
ado-
dora
lo que
o
exis-
-

Te.
Tu
loras
un sue-
ño,
está
le-

ano,
tu
gu
das
un
ri-
ño,
yan
o,
exis-
te,

sieren tus
pas en el arca-
nos
como
dos
Yo vengo de un brumoso país lejano

a - las ne - gras, y es - tas muy
tris - te.

poco piu animato

E - res mi - a: na-
ci - mos de un mis - mo ar - ca - no y
Yo vengo de un brumoso país lejano

va-mos, des-de-ñosos de cuan-to-e-

xis-te, en

pos de e-se bru-mo-so país le-ja-no re-gi-do por un

viejo mo-nar-ca tris-te.

Tempo I

Tempo I

Tempo I
Cuando llueve
Poesía de
Amado Nervo
Gualterio Armando

Allegro moderato

¿Ves, hija? Con te nue

llo ro la llu via a ca er em pie za. "Sí, pa dre, y ca-yen do

re za co mo u na mon ja en el co ro." Da mia na, hija mi a ya en -
Cuando llueve

cien de el quinqué; yo tengo melancolía...

"Yo también, ¿no sé por qué?"

"Padre, el agua me acon...

gozja; vagos pensares me tra e."

FOR REVIEW ONLY
Cuando llueve

Da mia na,
la lluvia cae como al go-

Da mia na,
algo comienza

¿O yes?
Murmurando, está como una monja que

¡Da mia na, Da mia na,

res-za...
Cuando llueve

"Yo también, tengo tristeza!"

Yo también, yo también... ¿Por qué se perdendosi

Ville d'Avray
14/V/1932
Nocturno
Poesía de
Amado Nervo

Y vistos ojos, flor de belleza,

Y leño, raros abismos de luz y

Sueño, ojos que dejan al amanecer.
Nocturno

16

ner – me, o – jos que di – cen: duer –

20

me... duer – me...

25


30


181
Nocturno

ri - rias, y tus lu-

..., soberbios, fin-

... sobre dos sis-

~Oh! ple - ple -

ple - gue, al cie -

lo que
Nocturno

65

cuan --- do gri - ta la pe - 

68

mi,al - ma do li - da,e i - her - me, tus

gran - des o - jios de zu - la mi - ta mur -

71

mu - ren: "duer - me"

75

Ville d'Avray
18/XII/1932
Sollozo
Poesía de
Amado Nervo

Gualterio Armando

Cuando escucho el rumor de las olas, triste pienso:
Sollozo

Cuando me arranca el pesar

Grítulo, sin compañía
19

Sollozo

20

síón,

22

clamo, en medio, a la aflicción que

24

trueca, en sombras mi gozoz:

mas inmenso
Sollozo

es el sollozo

de mi po bre

cora

co ra

ra

25

26

27
El Desertor

Con un motivo de la canción mexicana "La Adelita"

Poesía de
Salvador Díaz Mirón

Gualterio Armando

Lento ma non troppo

¡Allí... junto al viejo muro,

entre la hierba escondido!

¡Y el
cam-pa-le-gre y flo-ri-do! ¡Y el cie-lo im-pas-ible y pu-

cresc. molto

¡Cuadro que tu-ve de-lan-te
y que hoy co-mo, en-ton-ces ve-o! An-te el pe-lo-tón el
El Desertor

29

re - o; en un flan - co, el co - man - dan - te.

33

¿Ce - sen tus rue - gos pro - li - jos! ¿Por qué huis-te, a la mon - ta - ña?

37

“Se - ñor, por -

41

que en mi ca - ba - ña, es - ta - ban sin pan mis
hi - jos."

¿Por qué tro - cas - te el arado por el fu -


le - va me hi - zo sol - da - do." ¡Bas-ta! ¡A - rro -

dil - la - te luego! La dis - ci - pli - na es un yu - go...
El Desertor

Yo no soy más que el verdugo...

¡Pre-pa-ren! ¡A-pun-ten! ¡Fue-go!

¡A-lli... junto al viejo mu-ro,
El Desertor

entre la hierba escondido!

¡Y el campo, alegre, y floreciendo! ¡Y el

cielo, impenetrable!

Ville d'Avray
2/II/1932
Volume 2

Lied
Estamos en tierra nuestra
Música oculta
Rio
Fatiga
Lied
Poesía de
Jaime Torres Bodet

Gualterio Armando

La mañana está de fiesta

porque me has besado tú

y al contacto de tu boca

FOR REVIEW ONLY
Lied

to - do, el cie - lo

se ha - ce a - zul.

El a - ro - yo, es - tá can-tan - do

por - que me, has mi ra - do tú
17. y en el sol de tu mirada

19. todo, el agua se hace azul.

22.

24. El pinar está de luto porque
me has dejado tú y la noche está llorando, noche pálida y tu
zul, noche azul de fin de otoño y de adiós de juventud

noche en que murió la luna, ¿noche en que te
fuiaste tú!
Estamos en tierra nuestra

Poesía de
Jaime Torres Bodet

Gualterio Armando

Estamos en tierra nuestra

Tierra de sangre y sol, México.

Carnes de mi alma, compa-

FOR REVIEW ONLY
Estamos en tierra nuestra

fierra de mi amor, compa
tera

de mi amor.

Este campo,

como un perro, nos conocemos hasta en la voz
Estamos en tierra nuestra

y parece respondernos con el labio

de una flor. Hay tanto cielo en el campo.

Se hace sola la canción

y el humo de la
Estamos en tierra nuestra

pa - tria nos bro - tta del co - ra -

zón. E

ta - mos en tie - rra nues - tra,

tie - rra de san - gre, y sol, me - xi -

205
Estamos en tierra nuestra

cárraca de mi alma, compa-
ñera de amor, compa-
ñera de

Ville d'Avray
13/V/1932
Música oculta
Poesía de
Jaime Torres Bodet

Gualterio Armando

Andante con moto

3

pp

Co - mo el bos - que tie - ne tan - ta flor - o -

Hält der Wald ver - bor - gen vie - le zarte

3

pp

a tempo

mf

3

cul - ta, pa - re - ce

Blu - men, so scheint es als

Gualterio Armando

207
Música oculta

ro - - - sa
luz
mer
de

duf - - - te
der Schim - - - der

Mon - des.

Co - mo el cie - lo

Birgt der dunk - le

Him - mel
tan - ta, es -tre - llas, o

Ster - ne in der

sempre delicatissimo
Música oculta

21

piu calmo, dolce

Como el alma tie

ne su

Füllt des Men

schen See

le ver

pp piu calmo, dolce

23

música

borg

ner Tö

cul

ta, pa

25

re

scheint es, que el
die See

le

Ma

FOR REVIEW ONLY

FOR REVIEW ONLY
Río

Poesía de
Jaime Torres Bodet

Gualterio Armando

Andante

\[ \sum \]

\[ \text{p} \]

\[ \text{a tempo} \]

\[ \text{riten} \]

\[ \text{p} \]

\[ \text{a tempo} \]

\[ \text{riten} \]

\[ \text{p} \]

\[ \text{a tempo} \]

\[ \text{riten} \]

\[ \text{p} \]
Río

travquillo e dolce

Däm - - - morn en el steigt der

tranquillo

a - - - ma - ne - Fluss...

Tag aus dem

dolce

mf
A mi Margarita

Fatiga

Poesía de
Jaime Torres Bodet

Gualterio Armando

Allegro appasionato

\[
\text{Allegro appasionato}
\]

\[
molto legato
\]

\[
p
\]

\[
f
\]

\[
mor
\]

\[
mir,
\]

\[
se
\]

\[
bre
\]

\[
mi
\]

\[
ex-
\]

\[
pal-
\]

\[
de-
\]

\[
la
\]

\[
bo-
\]

\[
con-
\]

\[
tus
\]

\[
Muérr-
\]

\[
still-
\]

\[
me-
\]

\[
demer
\]

\[
le
\]

\[
mei-
\]

\[
nen
\]

\[
Lip-
\]

\[
pen
\]

\[
heis-
\]

\[
ses
\]

\[
deba
\]

\[
dich
da
\]

\[
y
\]

\[
and
\]

\[
ta
\]

\[
dez
\]

\[
zu
\]
Fatiga

¡huér - - - - - fa - no!...
wunsch - - - los zu sein!...

---

A - pó - ya - te en mi a - mor,

Neig dich zu mir in Lie - be.
Fatiga

muér - - - de - me los lab - - - - bios, con la
we - - - - cke mich aus neu - - - - e mit den

---

dul - - - ce mor - di - da si - len
sús - sen und lie - bes-truck - nen

---

cio - - sen de - tus bei -
Kü - sen de - nen Lip

rit.
¿Quién me compra una naranja?

Una canción olvidada

Balada de la loca fortuna
¿Quién me compra una naranja?
Barcarola Mexicana
Poesía de
José Gorostiza

Gualterio Armando

Allegretto grazioso

molto leggiero

¿Quién me compra una naranja para mí?
¿Quién me compra una naranja?
¿Quién me compra una naranja?

sal del mar en los labios ¡ay de mí! ¡ay de mí!

la sal del mar en las venas y en los
¿Quién me compra una naranja?

34

labios reco-gí; ¡ay de mí!

37

a tempo

mi!

41

Na-die me die-ra los su-yos pa-ra be-

44

La blan-da, es-pi-ga de un
¿Quién me compra una naranja?

47

a piacere

beso yo no la puedo besar

50

53

con passione

sosten.

con passione

Na die pidejera mi sangre para be-

56

Yo mismo no sé si

acceler.

acceler.
¿Quién me compra una naranja?

59

62

65

68

235
¿Quién me compra una naranja?

como se pierden las nubes y las barcas, me per-

dí ay de mí! ¡ay de mí!

leggiero poco rit. a tempo

Y pues pues

a tempo
¿Quién me compra una naranja?

na - die me lo pi - de,

ya no ten - go co - ra

zón.

¿Quién me compra una naranja?
¿Quién me compra una naranja?

parra mi consolación,
poco più tranquillo

parra mi consolación,

a tempo

a tempo

m. s. m. s. m. s. m. s.

a tempo

r i t.
Una canción olvidada

Poesía de
Enrique González Martínez

Gualterio Armando

Andante sostenuto, ma non troppo

Una canción olvidada
dada me traigo el viento,
tan triste, tan

Una canción olvida

FOR REVIEW ONLY

FOR REVIEW ONLY
Una canción olvidada

triste como un lamento en la noche desolada...

la lända...

cresc. ed accel.

poco più animato

Cuántas cosas de otros días, cuántas cosas de

mf

tranquillo

va gas melancolíasis perdidas, perdidas,

rall. un poco

rall. un poco

tranquillo

240
Una canción olvidada

![Music notation]

22. di-das en las brumosas lejas

25. a tempo

28. penas y delegrias, cuántas cosas,

31. cuántas cosas!
Una canción olvidada

Una canción olvidada me trajo el viendo.

Tempo primo

una canción olvidada
to,

una canción olvidada tan

tan

como un lamento en la

Tempo primo

triste

Tempo primo

triste

Noche desolada...

colla voce

Tempo primo

sostenuto

perdendosi

Ville d'Avray
21/IV/1932
Balada de la loca fortuna

Poesía de
Enrique González Martínez

Gualterio Armando

Con el sol, el mar, el viento y la

luna, voy a amasar una
Balada de la loca fortuna

14

lo-ca, u-na lo-ca for-tu-na.

18

Con el sol ha-ré mo-ne-das de o-ro

22

(al re-ver-so, man-chas; al an-ver-so, luz)
Balada de la loca fortuna

32

37

car-a-ra o a cruz.

41

45
tel-las a a guas del mar,

con
Balada de la loca fortuna

lin - dos mar - be - tes y ex - pres - si - vas no - tas,

y he de ven - der - las con un cuen - ta -

gos - tas a to - do

el que quie - ra llo - rar.
Balada de la loca fortuna

para los amantes vendré sus piros, y

bellas canciones para los poe-

enas-


tas...

En

cuan-
to a la luna, la guar-
do, por u-n
Volume 4

Duda eterna
Isla de amor
Flauta rústica
Canción de cuna
Tú
Duda eterna

Poesía de
Froylán Turcios

Gualterio Armando

Andante

Ig-no-ro si la quie-ro to-da-

vi-a y si,e-l-la y si,e-l-la me, a-ma,a-ún. En

tranquillo

va-no, es-cru-to el co-ra-zón, en va-no ni, un ru-mor, ni,u-na
Isla de amor

16

páli-dos y a-
zu-
les.

20

Ver de jar-

24

din de mi-
la-
gro-
so cuen-
to de in-
ti-mo,a-

28
Isla de amor

35
ro - ma y de si - len - - -cio le - ve,

37
poco più mosso
don - de el en - can - to de la vi - da

poco più mosso

41
a tempo
bre - ve iba en la flor o el sus - pi - rar del

a tempo

45
poco rit.
vién - to.

poco rit.  
a tempo
Isla de amor

49

piú animato

Todo era un ritmo de se-

53

cre-ta nor-ma: el matiz del pai-

56

sa-je, el a-

ve ra-ra.

59

tranquillo

el al-

to ro-

de, ex-

trá

p
dolcissimo

tranquillo
Isla de amor

for - ma, los li - mo - ne - ros y la fuente

Y en el pa - 

lor de la ho - ra le - gen - da - ria, al

a - pa - gar su luz la úl - ti - ma, es - tre
Isla de amor

cresc. ed animando

lla, se iluminó mi

señor, sola, sola, sin darte solitaria, alcé la

frente y me encontré con

con ella.

largo

cresc. ed animando

lla, se iluminó mi
Flauta rústica
Poesía de
Froylán Turcios
Gualterio Armando

Allegretto pastorale

De mi tenaz tristeza

de mi tenaz tristeza

de mi tenaz tristeza

Tezarme desligado en esta sombra de frescor bucásico
Flauta rústica

cóli-co, y de tu flauta oírre, rústi-co, ami-go.

un aíre pastoril y me lan-cóli-co.

Un aíre evo-ca-dor que me recuerda el va-go,a-
Flauta rústica

30

no - che - cer en la monta - ña, la voz del

34

vi en - to, en el ra - ma - je, ver de

38

y el a - cor - de - ón llo - ran - do, en la ca - ba - ña.
Flauta rústica

_y las va - ca - das mu - das y trans - qui - las._

_Tu flau - ta tris - te cal - ma - rá mi pe - na._
Canción de cuna

Poesía de
Rafael Heliodoro Valle

Gualterio Armando

Di - ce el ha - da blan - ca:

"¡Ya va, va,

a - ma - ne - cer!

Duér - me - te - ni -
Canción de cuna

15.

ni - to, que ten - go que ha - cer."

20.

El

ha - da, a - zul di - ce, me - cien - do la

25.

ca - na:

"Re - pi - ca su cla - ra cam -

30.
Canción de cuna

pa - na la lu - - - na... m. s.

Y el ha - da más ne - gra que se pue - de ver:

Allá es - tá la lu - na co - mien - do, a - cei -

La - na...
Duérmete que mucho tenemos

que hacer.

luna, creyendo que ya amaneció

a llegó muy apenas rozando el cristal:
Canción de cuna

Despierta mañana, pero poco, poco; con todos dos la vida tiene algo que hacer.

Duerme, niño.
Canción de cuna

115

so, que ya viene el coco.

120

Duérmete, que un día ya

124

vas a saber, a saber.

Ville d'Avray
17/V/1932
Tú
Poesía de
Rafael Heliodoro Valle
Gualterio Armando

Dal me un po-co de tu ma-no y em-

bri-a-ga-me con tu vi-no: ¡yo soy a-quel pe-re-gri-no que ha-

llo el Buen Sa-ma-ri-ta-no!
Hay luz de sol trá-mont-a-no

en tu voz que me a-pe-sa-ra co-mo si en ella tem-

bla-ra la luz de algún in-fu-tu-nio,

e-so que da el ple-ni-lu-nio so bre-una la-gu-na
Tú

clarará...

Dame tu vino, y tu mano: ¡yo soy aquel peregrino

que una vez en su camino no halló el Buen Samaritano

no! Quiero tu amor trámono para cuan do
Tú

me au re o les, cuan do tem blan do, cual so les en

e sas tar des tran qui las, pongas en mi tus pu pi las a-

bier tas y tor na so les...

Da me un po co de tu man no y em bri ga me con tu
Tú

vi- no: ¿yo soy a- quel pe- re- gri- no que ha-

lló el Buen Sa- ma- ri- ta- no!

Ville d’Avray
17/VIII/1932
Volume 5

Al partir
La adorada gentil partió
Palomita mensajera
Enfermaste mi alma
La sombra
El último beso
Al partir
Poesía de
Rufino Blanco Fombona

Gualterio Armando

Andante

Es - tre - ché sus quin - ce a - ños be -

p

sé la bo - ca de flor y los ca - bé - llos cas - ta - ños

mf con delicatessa

crescendo

diminuendo

junto al vie - jo mar can - tor.

Al partir de
Gualterio Armando

Poesía de
Rufino Blanco Fombona
Al partir

"Pien-sa, ama-da, en el a-man-te no me quie-ras ol-vi-dar,

no me quie-ras ol-vi-dar."

tre-lla, erran-te en la co-pa, azul del mar.

Ville d'Avray
9/VIII/1932
La adorada gentil partió

Poesía de
Rufino Blanco Fombona

Gualterio Armando

La adorada gentil partió

La, a, dora-d, a gen-ti, l pár-tió.

no che, te cer, ca, des-te, rra-do.

Tú sa-bes que, a
La adorada gentil partió

mor vue-la de los pe - chos co-mo un pá - ja - ro.

El a - la de la

du-da que gol-pe - a tu fren - te me-lan - có - li-ca.

Tú sa - bes que un a-fec-to se mar - chi - ta co-mo u - na ro - sa...

co - mo u - na ro - sa...

Ville d'Avray
6/VIII/1932
Palomita mensajera
Poesía de
Rufino Blanco Fombona

Allegretto

5

So - bre un a tempo

dolce

ar - co, en la pri - sión, ca - yó un co -
Palomita mensajera

14
pi - to de nie - ve, de nie - ve:
es u - na pa -

18
lo - ma bre - ve,
blan - ca

22
co-mo u - na i - lu - sión.
Vie - ne del cie - lo tur -

26
qui - a - bre su pi - co de ro - sa
y me
Palomita mensajera

dice, cariñosas: Está buena y

a tempo pensa en ti...
pensa en ti.

Ville d'Avray
5/VIII/1932

285
Enfermaste mi alma

Poesía de
Rufino Blanco Fombona
Gualterio Armando

Lento

En- fer- mas- te mi al- ma de tris- te- za y la

siem- bras de os- cu- ra poe- si- a;

dis- cu- rre la fon-

ta- na de ter- ne- za en- tre ja- rras de a- quel me- lan- co-

286
Enfamaste mi alma

Si, está en tu mano el medicar, sé buena, arrancar esa maleza de dolor, y que...
Enfermaste mi alma

sur – ja la di – cha de la

pen – na co – mo u – na ma – ri – po – sa de u – na

flor.

Ville d’Avray
20/V/1932
La sombra
Poesía de
Rufino Blanco Fombona
Gualterio Armando

Andante

semper leggierissimo
La sombra

som-bra es-par-ci-a por la se-r-ra-

ni-a sus ne-gros ra-

ci-mos...
La sombra

Y lo que ant-

vi-

mos se des-

va-

ne-

ej-

a.

El a.
La sombra

Mientras regañamos la noche esparsa

El a sus funestas
La sombra

25

ra
-mos en tu al
-ma y la

27

mi
-a... Y

29

lo que a
do ra
-mos se
La sombra

desvanecida.

Ville d'Avray
V/1932
El último beso
Poesía de Rufino Blanco Fombona
Gualterio Armando

Adagio

No puedo más tu
incalzando

pi - ri - tu en - ce - rrar en tu fe - re - tro co - mo, u - na, en -
El último beso

14

sangrentada rosa en un jazmín de un beso,

riten.

17

Y.aquella flor y el oscuro emocionado eché en tu fossa.

aumentando

appassionato

calando e diminuendo

21

Cuando el jazmín sin pétalos desliza

26

gardon-partículas, vuelvo al polvo flojo en el viento,

FOR REVIEW ONLY
El último beso

30

fresco vivirá el oscu... 

32

piriritú, el os... 

34

lo hecho de amor y pensa... 

36

miente... 

rit. 

allargando
¿Adónde vas?
Algo me dicen tus ojos
Suspira, oh corazón
Serenata
Si la vida es amor
¿Adónde vas?

Poesía de
Luis Onetti Lima

Gualterio Armando

Andante

¿A dór e de
vas? A l la; don - de la bri - ss a
can - ta a la luz; don - de la pal - ma
¿Adónde vas?

Pisaste las flores de un edén...

Hacia ese mundo azul que se dis...

Visa a través de la pálida sonrisa del

Suspirado bien... Hacia ese
¿Adónde vas?

mundo azul que se divisa a través

vés de la pálida sonrisa del suspirado

bien...
Algo me dicen tus ojos

Triolet I
Poesía de
Manuel González Prada

Gualterio Armando

Andante tranquillo

Algo me dicen tus ojos,
mas lo que dicen no se.
Entre misterio y sonrojos,
algo me dicen tus ojos.
Algo me dicen tus ojos

¿Vibran desdenes y enojos,

O, hablan de amor y fe?

Algo me dicen tus ojos;

Mas lo que dicen no sé.
Suspira, oh corazón
Triolet II
Poesía de
Manuel González Prada

Gualterio Armando

Andante

Suspira, oh corazón, tan silencioso que nadie sienta el eco del suspiro.

Por no turbar los sueños del dió

Suspira, oh corazón
Suspira, oh corazón

cho so, sus pi ra, oh có ra zón tan si len

cio so. Fin gien do la a le

gri a y el re po so,

en la qui tud y
Suspira, oh corazón

sombría de un retiro.

Suspira, oh corazón, tan silencioso que nadie sienta el eco del suspiro.

Ville d'Avray
24/III/1932
Serenata
Poesía de
José Asunción Silva

Andante

La calle está desierta; la noche fria; ve...
Serenata

11

la da por las nubes pasa la

p m.s.

14

luna.

17

Ariba esta cerrada la celo-

20

si a, arriba esta cerrada la celo-

FOR REVIEW ONLY
Serenata

24

si - a, y las

p con delicatezza

27

no - tas vi - bran - tes, u - na por u - na,

mflex

29

sue- nan cuan - do los de - dos

31

fuer - tes y á - gi - les,
Serenata

35

mientras la voz que cantata, ter-

35

nuroras narrar, hacen que

37

vibran las cuerdas frágiles

39

de la guitarra, de la guitara,
Serenata
Serena
ta

55

ría, está cer-

da la ce-

lo sí-
a

58

y se, apa-
gan las no-
tas una por una.

62

Tal

64

vez la se-

rena-
ta con su ru-

ido
Serenata

El cantor con los dedos fuertes y ágiles
de la vieja ventana se a-
cantando espressivo

sió a la barra y dan como un ge-
Serenata

mi - do las cuer - das frá - gi - les

de la gui - ta - rra.

de la gui - ta - rra.
Si la vida es amor

Poesía de
Delmira Agustini

Allegro moderato

¿Si la vida es amor, bendita sea!

¿Quiero más vida para amar!
Si la vida es amor

Hoy siento que no valen mil años de la

largo
de a lo que un minuto azul del sen-

rit.
largo

mien to.

Mi cora zón mo-

tranquillo

ri ra triste y len to...
Si la vida es amor

Hoy a - bre en

dolce

rit. a tempo

luz co - mo, una flor fe - bre - a, co - mo, una flor;

con passione

¡la vi - da

crescendo ed accellerando

bro - ta co - mo, un mar vi - o - len - to don - de la ma - no del a - mor - gol -
Si la vida es amor

Tempo primo

Grave

Largo

a tempo
Si la vida es amor

Tempo primo  

como una vieja mancha de
dolce

lor en la sombra lejana se deslizc...  

animando

¡Mi vida toda!
Si la vida es amor

canta, besa, ríe!

vi da to da es una boca en flor!

Ville d'Avray
16/VIII/1932
Volume 7

Cuando la vio pasar
Llegué a la pobre cabaña
En la pálida tarde
Los tres reyes magos
Allá en la playa
Cuando la vió pasar

Poesía de
Rubén Darío

Gualterio Armando

Allegro

Cuando la vió pasar el pobre mozo y o—

allargando

¡Es tu a ma——

col canto poco rit.
Cuando la vió pasar

dati!
Lanzó una carca-

ridando
dimin.

y se bajó el embozo. "¿Qué improvi-

Andante sostenuto

Y habló luego
Cuando la vió pasar

Con sentimiento

Del amor, del amor, del placer y de su des-

Allegro furioso

Tierno.

Forté, con violenza

Y al aplaudirle la embriaga tropa

Col canto

Con passione

Se le rodó una lágrima de
Cuando la vió pasar

34  

più tranquillo  

fuego, que fue a caer al vaso cristalino.

più tranquillo

39  

Sostenuto con grandissima espressione

Después tomó su copa, y se bebió la lágrima y el vino.

42  

riten molto  

tempo primo

vino, la lágrima y el vino.

45  

dimin.  

f

328
Llegué a la pobre cabaña

Poesía de
Rubén Darío

Andante

Llegué a la pobre cabaña en días de primavera; la niña triste cantaba, la a

bue la hi la ba en la rue ca. ¿Buena anciana, buena anciana,

poco más mosso
Llegué a la pobre cabaña

bien ha-y la niña bella, a quien desde hoy a-

mar juro con mis ansias de poeta!

La abuela miró a la niña, la niña sonrió a la a-

buela.
Llegué a la pobre cabaña

Fue ra vo la ban go sob re las ro sas a-

p a tempo

- bier tas, Lle gué a la po bre ca-

p pp p

- ba ña cuan do el gris o to ño, em pie za O i un rui do de so-

pp pp pp

llo zos y sola es ta ba laa
Llegué a la pobre cabaña

Me mira y no me contesta. Yo siento frío en el alma

cuando vi sus manos trémulas, su arrugada y blanca

cofia, sus fúnebres tocadas
Llegué a la pobre cabaña

Fue ra, las bri - sas e -

delicatissimo

tempo primo

tempo primo

Ville d'Avray
29/IX/1932
En la pálida tarde

Poesía de
Rubén Darío

Gualterio Armando

Andante

En la pálida tarde se hunde el

sol en su ocaso,
con la faz rubicunda de un

nimbo de polvo dorado.
En la pálida tarde

En las o - las del mar u - na bar -

ca bo - gan - do; bo - gan -

- - - -

-do, al pa - is de los sue - ños vo - la - ban a -
En la pálida tarde

21. sostenuto

ma - da y a - ma - do...

24. tempo primo

A la luz del poniente, en las olas, quebra - da en mil

28. a piacere

ra - yos, pare - cian de o - ro bru - ãido los re - mos mo -
En la pálida tarde

ja dos.

Y en la barca graciosay ligera,

ganando, boganando, al pa-
En la pálida tarde

Is de los sueños volaban amada, y a-

Ma-

¿Qué fue de ellos? No sé. Yo recuerdo que des-

molto tranquillo

lento, a piacere
En la pálida tarde

Presto appassionato ed accellerando

pués del cre-púsculo pálido, a quel cielo se puso som-

brío y el mar agito ta-

Ville d’Avray
1/X/1932

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Los tres reyes magos
Poesía de
Rubén Darío

Allegro moderato, con grazia

Con grande simplicità e grazia

Yo soy Gaspar. Aquí tru-go, el incien-so. Ven-go, a de-cir: La

vi-da es pura y be-l-la. Exis-te Dios.
Los tres reyes magos

15

Grazioso

El amor es inmenso. Todo lo sé por la divina, Estrella

17

Poco rit.

Tempo primo Yo soy Melchor. Mi nuestra, aroma

21

Espressivo

Todo. Existe Dios. Él es la luz del día.

25

Con sentimiento

La blanca flor tiene sus pies en lodo.
Los tres reyes magos

Y en el placer hay la melancolia.

grazioso


largo

Todo lo sé por el lucero puro que brilla, en la diadema de la muerte.
Los tres reyes magos

Tempo primo

te. tranquillo

Gas-par, Mel-chor y Bal-ta-zar, ca-lla-os,

Tempo primo

Triu-fa-el a-mor, y a su fies-ta-os con-vi-da.

Tempo primo

Cris-to re-sur-ge, H-ac-e la luz del ca-os y

Tempo primo

tie-ne la co-rona de la vi-da.
Allá en la playa
Poesía de
Rubén Darío
Gualterio Armando

Allá en la playa que-
da la niña. ¡Arriba el ancla! ¡Se va el vapor!

El marinero
Allá en la playa

canta entre dientes. Se hunde el en agua tremula el sol.

¡Adios! ¡Adios! Sola, llorando sobre las olas

mira que vuela la embarcación. Aún me hace señas con el pa

fue lo des de la piedra donde quedó. ¡A-

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Allá en la playa

dios!  ¡A-dios!

Ville d'Avray
7/X/1932