San Fernando Valley State College

AURELIO DE LA VEGA

His Life and His Music

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

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PREFACE

Gilbert Chase, in the Preface to the Second Edition of A Guide to the Music of Latin America, states:

> As regards publications of and about the music of Latin America, they have increased in both quantity and quality, with emphasis on the latter. There has been also a notable increase in the number of recordings of music from Latin America, although the problem of distribution has not always been satisfactorily solved. Much has been accomplished, but much remains to be done: in publication, in recording, in performance, in teaching and above all in research and investigations Latin America is the one great unexplored area remaining for musicology today; thus far there has been little evidence of interest in this extraordinary opportunity for research among musicologists in the United States: but it may be hoped that the younger generation of musical scholars will bring about a change of attitude and will direct more of their effort and attention to the problems and opportunities presented by musicological studies in Latin America.[1]

I herewith accept the challenge by writing an English-language work on the Cuban composer, educator and musicologist, Aurelio de la Vega.

The text will be divided into three main sections: first, an Introduction to provide a brief historical summary of musical exchange between the two continents of the Western Hemisphere (relevant because Aurelio de la Vega in his roles of author, lecturer and educator, has always supported this interchange); Part I, devoted to a survey of Cuban music and contemporary Cuban composers, and to a

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[1]Gilbert Chase. A Guide to the Music of Latin America. Second Edition, Revised and Enlarged. A Joint Publication of the Pan American Union and the Library of Congress. Washington, D. C.: Pan American Union, 1962. p. 3.

biographical sketch of de la Vega; Part II, consisting of critical analyses of his compositions. For quick reference, the Appendices will include a Chronological Review of de la Vega's Life, a Chronological List of Compositions, and a Classified List of Compositions.

To Dr. Aurelio de la Vega and to Mrs. Sara Lequerica de la Vega, grateful acknowledgement is made for their contributions in biographical materials, scores and tapes (many of which had to be copied), and their willingness to answer questions and assist in locating materials. The advice and counsel of Dr. Gerald Strang of the San Fernando Valley State College Music Department has been a constant source of inspiration and self-discipline, and for this I am sincerely grateful. The generosity of Dr. Gordon Stone, of the University of California, Los Angeles, Music Library, in allowing me to have Dr. de la Vega's essays and scores on a long-term loan basis is greatly appreciated. I also wish to thank Guillermo Espinosa, Chief of the Music Division of the Pan American Union, for his prompt replies to requests for materials, and for granting permission to use biographical data from the Composers of America series published by the Pan American Union. And last, but not least, my devoted thanks are extended to my husband for his tolerance, understanding and moral support, all of which combined to create an atmosphere which immeasurably contributed to the writing of this thesis.

ABSTRACT

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The Preface is followed by an Introduction devoted to a brief survey of the musical exchange between North America and Latin America. The purpose of this Introduction is to provide a broad perspective for the chapters to follow.

Part I is essentially biographical, and is divided into three sections: Chapter I, on Cuban Music and Composers, which focuses on this one area of Latin-American music, and serves as a point of departure for Chapter II: Aurelio de la Vega in Cuba. Chapter III pertains to de la Vega's life and work in the United States.

Part II consists of discussion and analyses of de la Vega's music, including music examples from every composition written to date. Chapter IV covers the Early Compositions (1944-1949), Chapter V, Musical Maturity (1950-1956), and Chapter VI, Twelve-Tone Works (1957-1962), and a brief summary.

Following the Bibliography, the Appendices include, for quick reference: A, Chronological Review of Life; B, Chronological List of Compositions; C, Classified List of Compositions, including all pertinent information on each work in the catalogue. An Index completes the work.

INTRODUCTION

Geographically and historically, the countries of this hemisphere have been placed in a special position, and through the Organization of American States are united in one of the oldest international organizations in the world. The nations of the southern hemisphere are a very prolific source of musical invention, and culturally, the differences between the two hemispheres should be matters of mutual attraction, not division. Like the United States, Latin America is far from homogenous in her population: not only do individual countries differ in their ethnic composition, but within each of them the diverse elements are by no means evenly distributed. The divisive element stems from the fact that until the middle of the twentieth century, the Latin-American musical tradition remained decidedly post-romantic. An extremely superficial nationalism was frequently accompanied by primitive forms, provincial approach, and crude workmanship. Virtually no symphonic music of importance was written in South America until approximately 1928, when Latin-American musicians went to Europe to study. In general, European events did not penetrate the Latin-American countries prior to this. (Brahms' First Symphony was performed in Havana for the first time in 1927!) A great part of this music, then, proved uninteresting to the European and North American listener.

Musical awareness between the two continents of the Western Hemisphere dates back hardly more than one hundred years: the first musical exchange of importance, historically, might be considered the 1862 United States concert tour of the nine-

year-old Venezuelan piano prodigy, María Teresa Carreño (1835-1917). At the end of her tpur she became a pupil of Louis Moreau Gottschalk (1829-1869), the American pianist. In 1865 Gottschalk toured California, and from there went to Rio de Janeiro by way of Panama, Peru and Chile. He gave concerts throughout South America, and later established residence in Rio de Janeiro.

Generally, however, the musical poles of North America and Latin America remained mutually exclusive, separated by far more than geographical distance. This distance began to be lessened in the 1920's, by concerts of Latin-American music at the Pan American Union. Because of the frequent references to the Pan American Union throughout this work, a brief account of its evolution is justified.

The Pan American Union is the central permanent organ and General Secretariat of the Organization of American States, an international organization created by the twenty-one American Republics to achieve an order of peace and justice, to promote their solidarity, to strengthen their collaboration, and to defend their sovereignty, territorial integrity and independence. The Member States are: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, United States, Uruguay, and Venezuela.

The basic principles of mutual cooperation and reciprocal assistance, which are the foundation of the inter-American regional system, existed long before the formal establishment of the system, and received their earliest expression at the Congress of Panama convoked by the Liberator Simón Bolívar in 1826.

The Organization of American States had its inception in 1890 during the First

International Conference of American States which met in Washington. At that time the Pan American Union, then known as the Commercial Bureau of the American Republics, was created. In the years following 1890, various general and specialized conferences were held and new agencies established. In 1948, at the Ninth International Conference of American States, the Charter of the Organization of American States was signed.

The Inter-American Music Center was organized in 1956 as a realization of recommendations made by the Inter-American Cultural Council (OAS). In its first meeting, at Mexico City in 1951, the Council recommended that a permanent organization be established to carry on long-range projects in hemispheric music.

At the 1956 organizational meeting, which was held in Washington, D. C., at the Pan American Union, a constitution was adopted, and officers were elected. The newly formed Center then applied to the OAS for general relations of cooperation and to establish a permanent secretariat in the Music Section of the Pan American Union. The permission was granted.

The Inter-American Music Center works to establish National Music Councils in countries of the hemisphere which do not already have them, effects agreements with governments and private institutions to publish and distribute scores of the composers of the Americas, and encourages interchange of music and musicians between the twenty-one nations of the hemisphere. (The present-day Inter-American Music Festivals came about as a result of promotional activities instigated by the Center, with the generous cooperation of the other participating organizations.)

In 1928, the French-American composer, Edgar Varèse, founded the Pan American Association of Composers, designed to promote the performance of works by hemispheric composers in the different countries of the world. This organization became inactive in 1936.

During the 1930's, the first festivals of inter-American music took place. An innovator in the festival field, Guillermo Espinosa organized and directed the Ibero-American Music Festival of 1932, the first inter-American festival of record. This was a small affair in chamber music presented in memory of María Teresa Carreño at the School of Music and Declamation in Caracas, Venezuela. The success of the venture whetted his appetite for the festival type of presentation, and six years later Espinosa organized and directed the Second Ibero-American Music Festival, in Bogotá, Colombia, designed to celebrate the one-hundredth anniversary of the founding of Bogotá, the capital of Colombia. Despite its title, the Bogotá Festival of 1938 was a true inter-American festival. It involved musical personalities of international reputation, and the musical representation was of both continents. A pioneering venture, the festival pointed the way and supplied the model for future festivals of hemispheric music.

The experience gained from these festivals helps to explain in some measure the success of Guillermo Espinosa's more recent festival activities: the series of annual Festivals of Cartagena de Indias (Espinosa's native city in Colombia) begun in 1945, and the Inter-American Music Festivals in Washington, D. C. begun in 1958.

Guillermo Espinosa became Chief of the Music Division of the Pan American

Union in Washington, D. C., in 1953, and is also Executive Secretary of the Inter-American Music Center, necessitating the curtailment of activities with respect to music festivals because of administrative duties.

Among the peripheral events which helped to encourage a consciousness of hemispheric music in this general period were: the publication in Uruguay of the Boletín Latinoamericano de Música by Francisco Curt Lange in the middle thirties; the acquisition and exchange of Latin American scores undertaken by the Edwin Fleisher Collection of the Philadelphia Free Library; the South American tour of Leopold Stokowski's youth orchestra; the series of Mexican concerts presented by Carlos Chávez at the Museum of Modern Art in New York in 1940; the Washington concerts presented by the National Symphony Orchestra at the Pan American Union, with Juan José Castro of Argentina as conductor, and the aforementioned concerts of the Pan American Association of Composers in various world capitals.

An international congress of the American Musicological Society was held in 1939, which featured papers on aspects of Latin-American music, and more important, concerts of the music. At the same time, the United States Department of State sponsored a conference on Inter-American Relations in the Field of Music, out of which came the establishment of the Music Division at the Pan American Union, under the direction of Charles Seeger. From these and related activities came an increase in the interchange of music between the two continents.

In 1947 Guillermo Espinosa took time during a tour of the United States as guest conductor to do missionary work for his cherished dream of permanently-established festivals of music of the Americas. Such festivals were given on a

surprising scale during the late 1940's and early 1950's in his native city of Cartagena de Indias, with guest conductors and soloists from many hemispheric countries.

A Latin-American music festival on a truly grand scale was held in Caracas, Venezuela, from November 22 to December 10, 1954. Organized by Dr. Inocente Palacios, president of the José Angel Lamas Institute, at the suggestion of the Cuban musicologist Alejo Carpentier, the First Caracas Festival attracted world-wide attention.

The Second Caracas Festival was held from March 19 to April 8, 1957. Again, an international group of musical luminaries was present to hear a rich assortment of contemporary music from the countries of North and South America. Of nine orchestral concerts, Jascha Horenstein of Los Angeles conducted seven, while Carlos Chávez led the last two, including the program presenting the four prize-winning compositions premiered on the last day of the festival. This festival maintained a strong inter-American flavor, with composers of all but five of the hemispheric countries represented in the concerts, and one concert given over completely to works by composers of the United States. Now established as a regular event every four years, the Caracas Festival is a mighty step forward in the projection of Music of the Americas.

In April, 1958, the Pan American Union presented the First Inter-American Music Festival in Washington, D. C., organized by the Inter-American Music Center in collaboration with the International House of New Orleans, the National Institute of Fine Arts in Mexico, the Elizabeth Sprague Coolidge Foundation of the

Library of Congress, the Music Performance Trust Funds of the Recording Industries, and the Washington Board of Trade. The First Inter-American Music Festival announced its purpose in its title: it celebrated music of the Western Hemisphere, the hemispheric music of today. Every piece of music performed at the Festival was heard for the first time in the United States. Gilbert Chase summarized the spirit of this First Inter-American Music Festival in the following paragraph:

> Though a music festival consists basically of a certain number of concerts grouped together in a particular time and place, there is undoubtedly some special significance about a genuine one. Sometimes it is a great personality, as with the Casals Festival in Puerto Rico; sometimes the historical or other associations of its setting, as with Bayreuth and Salzburg, the shrines of Wagner and Mozart respectively. Again, the character of a festival may depend primarily on an idea, as with the various inter-American music festivals that have been held from time to time over the past thirty years or so. While the organizers of these activities may have had different specific interests and objectives, the underlying idea was always the same: that the American countries have in common certain cultural aims and backgrounds, in the sense that all of them are developing a culture derived from the conditions and aspirations of the New World, and that American music, as a vital part of this emergent culture, should be fostered and encouraged and brought to the attention of as many people as possible.[2]

The Second Inter-American Music Festival took place in Washington, D. C., in April, 1961, sponsored by the Elizabeth Sprague Coolidge Foundation, the Fromm Foundation, the Inter-American Music Council, the Institute of Contemporary Arts, the Instituto Nacional de Bellas Artes (Mexico), the Serge Koussevitzky Music Foundation in the Library of Congress, the Music Performance Trust Funds, the Organization of American States, and the Washington Board of Trade. It is the hope of the Inter-American Music Center, organizer of the Inter-American Music

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[2]Gilbert Chase. "New World Music, Inter-American Festival in Washington, D. C." Américas, Volume 10, Number 7 (July, 1958), 10-13.

Festivals in Washington, D. C. in 1958 and 1961, that the Festival may become an event scheduled every two or three years. The next one is scheduled for 1964.

In 1961, the Latin-American Music Center at the Indiana University School of Music was created, under the direction of the distinguished Chilean composer, musicologist and educator, Dr. Juan Orrego-Salas. In a recent issue of the Music Educators Journal, Dr. Orrego-Salas traced the origin of the Center from its preliminary Rockefeller Foundation Grant in 1961, to the creation of a Music Center whose primary objective is:

> the promotion of research and performance of Latin-American music, both in the field of art composition and folk music. It is hoped that through these endeavors the flow of Latin-American culture to the United States will be increased, and that a wider exchange of music and live performance will be accomplished. It is also expected that mutual knowledge and understanding among composers, scholars and performers from the American countries will be strengthened.[3]

The Center is dedicated to the establishment of the most complete library of Latin-American music (books, manuscripts, published scores, recordings, tapes, microfilms and similar materials) yet existing; to a full program of courses, lectures, seminars in Latin-American music, and encouragement to graduate students to select topics pertaining to Latin-American music. Dr. Orrego-Salas states that the Center wishes to make available research grants to qualified graduate students, teachers and musicologists, and encourages all scholars to submit papers on special subjects pertaining to Latin-American music for consideration by the Advisory Board for publication.

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[3]Juan A. Orrego-Salas. "The Latin-American Music Center." Music Educators Journal, Volume 49, No. 5 (April-May, 1963), 105-107.

A second Latin-American study center, directed by the eminent United States musicologist and specialist in Latin-American music, Dr. Gilbert Chase, was announced in 1962. The purpose of the Inter-American Institute for Musical Research at Tulane University is to promote research and publication in the field of music in the American republics, and to encourage graduate study in this field. The two immediate and major objectives of the Institute were the organization of an inter-American conference on musicology (held in Washington, D. C., in May, 1963) and the planning for the publication of a multi-volume, multi-authored music history of Latin America. A significant contribution to the Institute's library facilities was made by Dr. Chase: he donated his private collection of materials relating to the music of the Americas and Spain to the Institute. The Chase collection, consisting of manuscripts, pamphlets, books, scores, recordings, photographs, composers' notebooks and letters, and many other musical materials - believed to be the most important private collection of its kind in the world - will be housed in Dixon Hall on the Newcomb campus of the University, and will be available to qualified scholars.

With the establishment of these two centers, conditions vastly more favorable now exist for undertaking scholarly projects in the field of Latin-American music.

PART I Biography

CHAPTER I

Cuban Music and Composers

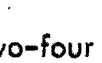
Latin-American civilization, like that in the United States, came as the result of transplanting Europeans from their homeland, in this case mainly from the Iberian peninsula. These Europeans came to Latin America a good century before the English and French came to North America. Cuba, in fact, was discovered by Christopher Columbus in the course of his first voyage, on October 27, 1492, and the first permanent Spanish settlement was made in 1493 in the Caribbean islands.

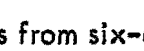
Like the United States, Cuba's population is an amalgam of many peoples. Unlike other Latin-American countries, though, the aboriginal Indians have completely disappeared, and little, if anything, is left of their influence. The first invaders were the Spaniards, who occupied the island after the beginning of the sixteenth century. Next came the Negro slaves, brought in during the colonial period to work the sugar fields. French and British buccaneers attacked the island from time to time, and in 1762-63 a British force occupied Havana. French refugees, fleeing Negro revolts in Haiti after 1790, settled in Cuba. During the nineteenth and early twentieth century Cuba attracted many thousands of migrants from Spain, but few from other European countries until the period surrounding World War II, when many Central Europeans fled the Nazi persecutions. Chinese and other Orientals entered illegally and stayed. Today's population of

approximately 6,500,000 is a blend of all these peoples. An exact racial analysis of Cuba's population is impossible, but judging from the histories and references on the subject, it would be safe to guess that roughly one-fourth of the people are Negro, one-half white and mostly Spanish, and one-fourth a mixture of European, Negro and Oriental.

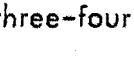
This blend of races and cultures has had a profound influence on Cuba's contemporary music culture. By the middle of the nineteenth century, three forms of Cuban music had been defined: (1) the peasant element, found mainly in the interior, which preserves the Spanish essence; (2) the urban, where the Spanish accent and the rhythmical spirit of the Negro fuse; (3) the Afro-Cuban, which follows an inverse process from that of the second: the Cubanized Negro constructs melodies with a Spanish flavor. A detailed analysis of Cuban music is beyond the scope of this work, but because Aurelio de la Vega sometimes uses the rhythms of this music in his compositions, a brief survey of the rhythmic elements will serve as a guide to the analysis of his compositions.

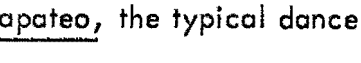
Knowledge of Cuban music must be predicated on the fact that the spirit of the dance is a dominant factor in all Cuban music. The pure Spanish element is best illustrated in the following dance rhythms:

1) Habanera (literally "the dance of Havana"), with the rhythmical pattern in two-four time: ();

2) Guajira (translated as "peasant" or "rustic"), which, written in six-eight, shifts from six-eight to three-four: () and is of harmonic interest in that the first part is generally in the minor mode, the second

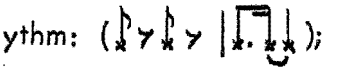
in major, and the dance ends on the dominant;

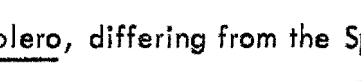
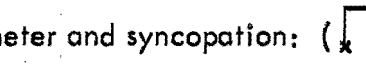
3) Punto, closely related to the Guajira, in six-eight, but again shifting to three-four: (), usually in a major key;

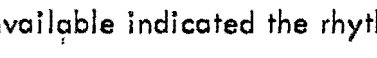
4) Zapateo, the typical dance of Cuban peasants, marked by stamping of the heels, in six-eight meter with varying accents, sometimes closely related to the Guajira and Punto: ().

The fusion of the Spanish and Negro elements is found in the dances:

1) Son (twentieth-century successor to the Danza and Danzón, but more highly syncopated than either of its predecessors), in two-four, greatly varied in interpretation in different sectors of Cuba, but the most common rhythm is: ();

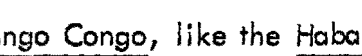
2) Conga, nothing more than a syncopated two-four march with the well-known rhythm: ();

3) Bolero, differing from the Spanish bolero () in its two-four meter and syncopation: () or sometimes: ();

4) Criolla, often written in combination with other dances, but the examples available indicated the rhythm: () as most characteristic;

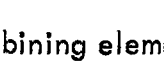
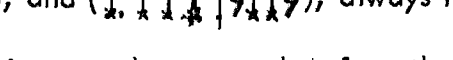
5) Pregón, originating in the call of the peddler and stylized in combination with the Son and Danzón.

The Afro-Cuban category is represented by:

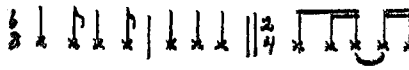
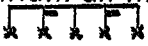
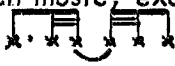
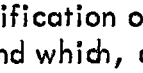
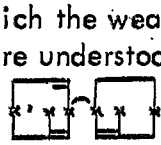
1) Tango Congo, like the Habanera, exhibits, in two-four, the rhythm: ();

2) Conga, predecessor to the salon-accepted version above, originated in street

marches, two-four, with the rhythm: ();

3) Rumba, Cuba's most popular musical export, closely allied to African origins, has a varied rhythm, combining elements of the Habanera (), the Son (), and (), always in two-four.

All of the foregoing rhythmic examples were taken from the eighty compositions included in Emilio Grenet's Popular Cuban Music. The informative preface to this collection includes the evolution of the basic rhythmic characteristic of Cuba, the cinquillo, an understanding of which provides a connecting link to the above-mentioned dance rhythms. Of the cinquillo, Emilio Grenet says:

> We can speak only on hypothetical grounds concerning the origin of these representative rhythms, but observing the transformation which Spanish style has suffered on being transplanted to our soil, we can logically believe that the six-eight measure was used first. In some samples of our genre, especially in the guaracha, we frequently find a rhythmic sequence which demonstrates the adaptation of the two-four to the original pattern of six-eight. This sequence is:  in which the two-four seems a resolutive repetition of the motif in six eight. And here we have the most characteristic rhythmical expression of Cuba: the cinquillo, which is represented graphically by the composers in different manners in their desire to attain an interpretation more suited to the true sound. First it is written:  and later: . To the natives of Cuba in whom this rhythm has already become inborn, its interpretation offers no difficulty. The foreigner, preoccupied with the adaptation of his own feeling to that of our music, according to his conception of such music, exaggerates the accentuation, and the rhythmical pattern becomes: 
>
> That is why some composers write our cinquillo as follows:  or . It can easily be seen how the accented measure of our rhythmical pattern in two four () is a simplification of the cinquillo in which the weak accents have been omitted and which, on the other hand, are understood by those who have penetrated the sentiment of our rhythms: ).[4]

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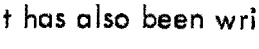
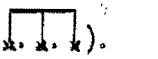
[4]Emilio Grenet. Popular Cuban Music. Havana: Southern Music Publishing Company, 1939. p. XVIII.

In trying to make this rhythmic figuration more comprehensible to foreign sentiments, Grenet states it has also been written as a triplet in quarter notes: () and also as: ().

Musically speaking, the nineteenth century in Cuba was dominated by Italian music. Cuban contemporary music is a quite recent manifestation, stimulated by the Amadeo Roldán-Alejandro García Caturla binomial, two inseparable figures in the history of Cuban music. Educated in Europe, they returned to Cuba in the Twenties with visions of the brave new world of Stravinsky, Prokofieff and Les Six - a world for which Cuba was totally unprepared.

Alejandro García Caturla was born in Remedios, Cuba in 1906, and tragically assassinated there in 1940. Endowed with real genius, he was a man who assimilated everything with tremendous ease. He became a lawyer in three years without giving up his musical studies, and later became a judge in a provincial city. A sense of independence led him to marry a Negro woman in defiance of the prejudices of his wealthy caste, and this same spirit of independence was the direct cause of his murder: refusing to yield to pressures for the acquittal of an offender in his court, he was shot by the man he intended to condemn the following day.

García Caturla lived only to create. He was only a child when he wrote his first compositions of popular character: a bolero, a canción, and three danzones, incorporating strange rhythms and exhibiting a curious treatment of the Creole folklore. A disciple of Pedro Sanjuán, and later of Nadia Boulanger, he was temporarily dazzled by the discovery of European contemporary music, but soon returned to develop his own expression based on Afro-Cuban rhythmic elements

combined with unusual scales and bold harmonies.

The Cuban mulatto composer, Amadeo Roldán, was born in Paris in 1900. He studied theory and violin in Spain, and after concertizing in many Spanish cities until 1919, he devoted himself to composition. Moving to Cuba in the early Twenties, he became concertmaster of the Havana Philharmonic Orchestra, and in 1927 founded the Havana String Quartet, which presented many concerts of contemporary music. In July, 1932, he became conductor of the Havana Philharmonic Orchestra, a post which he held until his death in 1939. During his conductorship he raised the artistic and technical level of the orchestra, and became a champion for new music. He was Director of the Municipal Conservatory of Havana from 1936 until 1938, as well as professor of harmony and composition. He was among the first, along with García Caturla, to devote himself to the conscientious study of African influences on Cuban music, and was the first to write symphonic works using Cuban themes and rhythms of African origins. According to de la Vega, Roldán possessed a refined technique, and was an excellent and daring orchestrator.

Since the deaths of Roldán and García Caturla, the Cuban musical scene has been dominated by the Spaniard José Ardévol. Born in Barcelona, Spain, in 1911, Ardévol owes all his musical education to his father, Fernando Ardévol, conductor of the Chamber Orchestra of Barcelona. In 1930, José Ardévol moved to Havana, where he devoted himself to composition, conducting and teaching. A follower of Roldán, Ardévol succeeded his mentor as professor of composition at the Municipal Conservatory of Havana. In his capacity as founder and conductor of the Chamber

Orchestra of Havana, and as President of the Cuban National Music Commission, he has always encouraged new works and accomplished much for Cuban music. Ardévol founded, in 1942, a school of composers called the Renovation Group. From 1942 to 1950, when it was dissolved, the Group gave a series of concerts which presented many of the works composed by members of the Group. Most prominent of the composers in this Group were:

Harold Gramatges (1919-), confirmed neo-classicist who studied with Roldán and Ardévol (and in the summer of 1942 with Aaron Copland at Berkshire), of whom de la Vega says:

> ...considered by many as the purist of the Group, he never lost contact with its initial neoclassical manners and even in works like his Serenade for Strings and his Symphony, written in a clear-cut style, all the Cuban elements which form his music are applied through the channels of asceticism which he learned from his teacher.

Gramatges is now Castro's emissary in Paris.

Edgardo Martín (1915-), composer-musicologist-educator, studied with Ardévol at the Municipal Conservatory of Havana, and later received his doctorate in pedagogy from the University of Havana. Through his articles on aesthetics and music education he has exerted considerable influence on the musical life of Cuba. Martín considers himself a "spontaneous" composer and professes to reject reliance on the manipulation of folk materials, preferring a "natural lyricism." De la Vega disagrees with Martín's self-appraisal, affirming that Martín's first music was un-nationalistic until he developed a lyrical, tender style quite simple and direct in its appeal, deeply rooted in nationalistic elements.

Hilario González (1917-) and Argeliers León (1918-), of whom de la Vega says: "...worked very closely to the Roldán-García Caturla tradition, employing the formulas and procedures of these composers, with their exploitation of the more direct aspects of Cuban Negro folklore."

Gisela Hernández (1912-), who, according to de la Vega, "being the female of the Group, rapidly found herself couched in an impressionistic style." She has composed very few works, and has no orchestral compositions in her catalogue.

Virginia Fleites (1916-) studied with Roldán and Ardévol, also writes in the impressionistic style, mainly for chamber groups, piano and voice.

Julián Orbón (1926-), born in Spain, studied first with his father, then at the Conservatory of Oviedo. After settling in Havana, he studied with Ardévol, and although connected with the Renovation Group, he later disassociated himself from them. He studied with Aaron Copland in 1946, and has received commissions from the Koussevitsky Foundation and the Fromm Foundation. Due to political circumstances, Orbón left Cuba in 1961 and went to Mexico. He became assistant to Carlos Chávez in the composition classes at the National Conservatory, a position which he held until 1963 when he received a scholarship from the Organization of American States. He is currently touring the United States. De la Vega considers Orbón the "most explosive and genuine talent" of the entire Group, one who "writes in a very colorful manner, sometimes dramatic, often rather ponderous, but always quite effective. An interesting example of a nationalism only rooted in the Spanish heritage coming to him directly from de Falla, contrary to the nationalistic Afro-Cuban accents of the others."

A younger group of composers who studied under Ardévol, Gramatges and Martín, and who are gradually becoming more active, include Nilo Rodríguez (1912-), Juan Blanco (1920-), and Carlos Fariñas (1934-), all of whose music is definitely nationalistic. From a different background stems Félix Guerrero (1917-), who bases his compositions upon a rather direct usage of popular music forms.

Finally, among the new composers of Cuba today who work under the present communist regime, and many of whom were convinced Marxists even before Fidel Castro came to power, are Pablo Hernández Balaguer, Leo Brower, Miguel García and Fabio Landa.

De la Vega is the only Cuban contemporary composer whose music is not based on direct nationalistic trends - a fact which will be explored in detail. With de la Vega stood Paul Csonka (1905-), Viennese-born composer who lived in Cuba for many years. Csonka represents, according to de la Vega, the Central European musical creed applied to specific formulas drawn from Cuban folklore: his works express most clearly the possibilities of a native idiom mixed with the

universal tendencies that have come from Europe in recent years. Paul Csonka left Cuba in early 1962 and relocated in Miami, Florida.

Although the Cuban composers of today work in a variety of techniques, virtually all of them are interested in the exploitation of a national idea. A recent Cuban festival of so-called "contemporary music from the Western Hemisphere" included no less than forty symphonic works by composers from the Americas, but without a single exception, all the works either belonged to the 1930's and 1940's (when nationalism was still the ever-present fashion) or were more recent examples written in an extremely traditional harmonic manner. Not one single composition of the more advanced composers from the Americas was included, and even a composer like Copland was represented by his Lincoln Portrait, and Ginastera by his youthful Obertura para un Fausto Criollo.

CHAPTER II

Aurelio de la Vega in Cuba

Trained in the traditions of a long family heritage with noble titles in the background,[5] Aurelio de la Vega was the first in his family line to pursue a career in music. His maternal grandmother, Cándida Saavedra, inherited a considerable fortune from her father, a Spanish immigrant, and married Ramón Palacio, a physician, who was the first to perform a certain type of kidney operation in Cuba. An outstanding musical dilettante, Dr. Palacio's collection of autographed pictures of singers and instrumentalists, and manuscripts from composers, was very extensive: it included fragments from Strauss, Reger, Debussy, Puccini, Mascagni, early Stravinsky, Rimsky-Korsakov, Charpentier, Ravel, Boïto and others. He also had an enormous collection of early records, mainly in the opera field. Cándida Saavedra Palacio shared his interest in music and was one of the founders of the Pro-Arte Musical Society in Havana. Their daughter, Berta Palacio Saavedra,[6] married Aurelio de la Vega Panazco, a man educated in Spain, Belgium and France. He holds the Arts and Manufacturers Engineering Degree from L'Ecole Central in

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[5] "De" denotes nobility in Spanish geneology, comparable to "von" in Germany. Nobility stems from Aurelio de la Vega's great-great-grandfather through his mother's line, and also from his father's ancestors.

[6] Spanish custom decrees the use of two surnames: the first that of the father; the last, of the mother. However, contemporary practice allows the elimination of the matronymic name, and this Aurelio de la Vega has elected to do.

Paris, and worked in an administrative capacity at the Compañía Cubana de Electricidad for thirty years, until his retirement in 1959. Aurelio de la Vega, born November 28, 1925, is their only child.

De la Vega received careful schooling at the De la Salle School in Havana. Primary education is compulsory in Cuba, and with the exception of the parochial schools, is state-supported and free. Included in the school system are kindergartens, lower primary schools (six years), higher primary schools (three years), and secondary schools (four years). The De la Salle School is a private Roman Catholic School run by the Christian Brothers. De la Vega completed the primary grades from 1931 to 1939, and the secondary level, including the Baccalaureate Degree, from 1939 to 1943. Because of the rapidity with which he received the B.A. following this, it must be explained that the last two years of the Cuban secondary level are roughly parallel to our Junior College training. Following the Baccalaureate Degree, he continued at De la Salle College, and in 1944 received the Bachelor or Arts Degree in the Humanities. He then pursued a highly concentrated course of study at the University of Havana, and in 1945 the Master of Arts Degree in Consular Affairs was conferred upon him, closely followed by a Ph. D. in Diplomacy in 1946. The summers of 1949-1950-1951 were devoted to courses at the University of Havana in contemporary philosophy. In 1954 he received his second Doctorate, this time in Music (Composition), from the Ada Iglesias Musical Institute in Havana - a specialized, private music school comparable to the Curtis Institute in the United States.

De la Vega's musical training began in 1937 with some private piano lessons.

He studied for approximately five years, and achieved moderate proficiency. But composition interested him far more than performance. His first serious musical studies, at the age of sixteen, were with Frederick Kramer, a young honor graduate of the Vienna Academy of Music who fled the Nazi occupation of Austria. From 1941 to 1945 de la Vega studied harmony, counterpoint, form and analysis, composition and orchestration with Kramer, a musicologist, conductor and pianist. Scores, records and Kramer's ability to demonstrate at the piano were the tools of teaching. Kramer at that time bitterly opposed the Schoenbergian techniques and permitted de la Vega to see and study the works of Schoenberg, Webern and Berg in a rather critical way. De la Vega, therefore, beaame attracted to the world of atonality and twelve-tone procedures by reacting violently against his teacher. Kramer did introduce de la Vega to the music of Bruckner, Mahler, Strauss, Pfitzner, Debussy and Hindemith, and it was through this exposure that the Central European aesthetic-musical world became a key formative aspect of the young composer's ideas.

Kramer has the distinction of being the first performer to play Aurelio de la Vega's music in public: he interpreted the Chanson Sans Paroles (now destroyed) at the Lyceum and Lawn Tennis Club in Havana on May 9, 1945. Frederick Kramer left Havana in 1945, and for the past ten years has been giving pre-concert lectures for the New York Philharmonic Orchestra concerts, and has taught conducting and composition at Salzburg's Mozarteum for several summers. It is interesting to note that since his Havana days Kramer has become a twelve-tone teacher himself, and said in a recent letter: "My ideals are Webern, Boulez and late Stravinsky. Berg

I think very depressing and sick: I tell my students to beware of him, although I love him with a kind of a self-tortured love..... Schoenberg's Expressionistic Period, especially Pierrot Lunaire, I hate deeply. But Webern's Opus 6 and Opus 10 I adore." Thus do the aesthetic values of a teacher finally approach those of his former student.

Why did de la Vega study for the diplomatic service, and then, upon achieving success in this pursuit (by becoming Cultural Attaché to the Cuban Consulate in Los Angeles), start over in a new field? Because he was the only child, and the diplomatic service was a kind of family tradition. After fulfilling his obligation to family wishes, he studied music. His family thought this disgraceful, but de la Vega was never really interested in the diplomatic area. Throughout adolescence and early manhood he had reacted against the superficiality of social status and clashed violently with his family. Music as a real profession and not just a cultural asset; new social, philosophical and political ideas; questioning of traditional values; personal friendships and associations with artists -- all these became subjects of intense debate in family life. Another stimulant to family argument arose when de la Vega abandoned the Roman Catholic religion of his fathers. Extremely critical of its totalitarianism and the imposition of a creed, de la Vega had long felt the need for a new concept of man and his existence, removed from the Judeo-Christian traditions. Although raised and educated in the Roman Catholic Church (he served as altar boy; later went through a period of semi-mysticism and came very close to entering the priesthood) he became philosophically close to non-sectarian, non-religious existentialism, a firm believer in the intelligence and

aristocracy of the spirit of man. For him, the spiritual values were, and still are, the basic motivations of life. He holds little attachment for material things and is extremely critical of many trends of materialistic culture, even though he stems from a rather wealthy family.

Public recognition of the young diplomat in his role of serious musician took place on Sunday, January 18, 1947, when de la Vega, under the auspices of the Pro-Arte Musical Society in Havana, delivered his first public lecture. The subject was Arnold Schoenberg, Expressionism, and the Viennese School of Atonality, and acquires historical importance because it was the first lecture ever offered in Havana on the subject of the Schoenbergian world. De la Vega was introduced by the Cuban musicologist Orlando Martínez, and was assisted at the piano by Lillian García Valladares. This lecture was divided into two sections: Part I, with twenty-two sub-titles, beginning with Schoenberg's post-Wagnerian period and ending with his twelve-tone technique; Part II, with nine sub-titles, ranging from the Mahler-Schoenberg relationship, through a discussion of Berg and Webern, to a conclusion as to the musical value of the Viennese atonalists. This lecture represents de la Vega's initial effort in his life-long interest in the exchange of musical ideas and exposure of new music.

Before taking leave for Los Angeles to take up his duties as Cultural Attaché to the Cuban Consulate, de la Vega, in January, 1947, married Sara Lequerica, daughter of a prominent Cuban physician.

Following his two years in the United States, Aurelio de la Vega returned abruptly to Havana in 1949 because of the death of his maternal grandmother. The

need to return to attend to legal matters interrupted his studies and musical career in California, and he found himself rather lost. 1949 was a year of doubts regarding his future. In April, Conservatorio, the official magazine of the Municipal Conservatory of Music in Havana, announced de la Vega's appointment as Editorial Secretary. At this time he published, in Conservatorio, an article on the Schoenberg-Stravinsky controversy, predicting a Schoenberg victory and Stravinsky's eventual adoption of the serial techniques. The article was reprinted in Mexico and Buenos Aires.

In the summer of 1949 he took two courses in contemporary philosophy at the University of Havana, under the Spanish philosopher Juan Roura-Parella, now teaching in Middletown, Connecticut. Studies in philosophy have always been important to de la Vega, that subject having been his minor at the University of Havana. His continued preoccupation with contemporary philosophy adds immeasurably to his success as an educator, his classes always enlivened by stimulating discussions of philosophical and aesthetic matters relating to music.

On May 22, 1950, de la Vega became music critic of the Havana newspaper, Alerta, and the official announcement included a complete quote from the entry on de la Vega in the Diccionario Enciclopédico de la Música, published in Barcelona by the Central Catalana de Publicaciones E. P. S. A., which is reproduced here for the documentary evidence it offers of the 25-year-old composer's growing prominence:

> Nació en La Habana, Cuba, el 28 de noviembre de 1925. Cursó piano, armonía, composición, contrapunto, y fuga, instrumentación y formas musicales, ampliando sus estudios en Estados Unidos, donde fué discípulo de Schönberg y Toch. Uno de los más solidos compositores cubanos,

comenzó su estilo en los moldes neorománticos, evolucionando después influenciado por el atonalismo. Aparte de muchos tanteos preliminares destruídos, el catalogo de sus obras comprende:

*Suite (1947) para orquesta;
**Dos Bocetos (1945) para cuarteto de cuerdas;
*Tríptico (1946) para orquesta de cuerdas;
La Muerte de Pan (1947) para violín y piano;
*dos cuartetos de cuerdas (1945 y 1950);
Trío (1950) para piano, violín y cello;
*Sonata (1945) para piano;
Soliloquio (1950) para viola y piano;
Toccata (1945);
Rondó (1948);
*y dos series de canciones (1944 y 1945)

Ensayista destacado, ha escrito varios trabajos notables:

"Historia de la Decadencia de la Opera"
"Una Moral Social"
"Arnold Schönberg y los Atonalistas"
"La Emoción Negativa" (en inglés)

Graduado de la Universidad Nacional de La Habana, donde obtuvo el título de Licenciado en Asuntos Consulares y Doctor en Asuntos Diplomáticos. Fué Attaché Cultural en el Consulado Cubano de Los Angeles (California) y professor invitado en la Universidad de Redlands durante el curso 1947-48. Actualmente es secretario-editor de la revista "Conservatorio." (Organo Oficial del Conservatorio Municipal de La Habana).

De la Vega's writings from 1950 to 1957, which fill ten volumes, and include music criticism, essays and lecture materials, are still in Cuba and therefore unavailable. This is unfortunate, because they would provide invaluable documentary evidence of his musical and philosophical evolution. From newspaper comments and critical reviews in several magazines, these writings seem to prove that the young composer was even then a keen champion of new ideas. His influence as a critic was considerable, and his deep, serious approach to this task was always received with a mixture of fear and respect. He was extremely

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*Destroyed.
**Relabelled Two Movements for String Quartet.

outspoken, and this accounted for violent loves and hates from musical colleagues and the general public. His most important musical essays during these years were devoted to Hugo Wolf, Mahler, Strauss, Paul Pisk, Ernst Toch and Schoenberg, and were published in various magazines and reviews in Cuba and in several other Latin-American countries.

During these early years, de la Vega, as an essayist, wrote:

History of the Decline of Opera (1942)
Social Morality (1945) - Thesis for M.A. in Diplomacy
Arnold Schoenberg and the Atonalists (1947)
The Negative Emotion (1950)
Trends of Present-Day Latin-American Music (1959)

The most important of these is undoubtedly The Negative Emotion. Written in 1947-1948 as a series of lectures on contemporary music, The Negative Emotion[7] was published in English in 1950. It deals with the social-aesthetic-philosophical implications of contemporary music, and is a highly personal and frequently overstated critical comment on the state of music at that time. The purpose of the series of five essays was "to present here a careful and honest study of the aesthetic background of different trends in modern music." The book consists of seven sections:

1) The Melodrama of Modern Art, wherein de la Vega stated that artists, following World War II:

> ...in the desire to free themselves at any cost from subjection to romantic ideals, committed the enormous error of believing that all interior vision, all the richness of human fancy, were arbitrary concepts.....and substitutes took their place.....But hopes in the new doctrine were very soon dissipated and after years and years of experimentation and vitriolic talk, all these brand-new theories, and what is worse, all the results, were found

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[7]Aurelio de la Vega. The Negative Emotion. Havana: Editorial Lex, 1950.

> to be empty and unable to stand by themselves or to possess their own innate organic life.[8]

2) Impressionism, in which he praised Debussy and Ravel as composers of ability, but calls Impressionism:

> a diseased and transfigured state of mind; both cultured and primitive; artificial and instinctive -- a sensuality which holds its stylized works and sounds suspended in a warm and enervating atmosphere.[9]

3) Expressionism, A Subconscious Dream, with Expressionism delineated as a medium of construction where there is no other source of inspiration except the subjective one, leading to the use of "weird and unnatural intervals" and the abandonment of tonality. He referred to Arnold Schoenberg as the supreme god of Expressionism and "the great troubling presence of modern music." His remarks were devastatingly critical of Schoenberg, albeit always with admiration for his integrity. He separated Schoenberg the composer from Schoenberg the teacher, and considered his influence as a teacher far superior to his influence as a musician. That de la Vega has substantially altered many of his outspoken opinions on Schoenberg's music will become evident in later chapters. The chapter on Expressionism closed with a prophecy that only Alban Berg's works, among all the twelve-tone-atonalist composers, will survive as great compositions of the century.

4) Les Enfants Terribles (Hindemith, Stravinsky, The Group of Six) indicated admiration for Hindemith's craft, but considered him "a man on whom destiny played a cruel trick by releasing him in the Twentieth Century." The dramatic and

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[8] Ibid. p. 7.

[9] Ibid. p. 10.

emotional mien of The Negative Emotion was evident in de la Vega's closing paragraph on Igor Stravinsky:

> It is possible that some day, like the old charlatan in Petrouchka, Igor Strawinsky [sic] will discover to his infinite bewilderment and consternation that music is not a mere mechanical toy but has a soul, and will be haunted by the reproachful ghosts of the notes and instruments which he has so cynically prostituted for the amusement of the gaping crowd.[10]

Erik Satie and the Group of Six were dismissed with the statement that they all "combined an undoubted talent for advertisement with a complete lack of artistic musicianship." Only Milhaud and Honegger emerged relatively unscathed.

5) Prokofieff, Szymanowski, Bartók, Sibelius, Bloch were termed five great musicians "who have never identified themselves with fashionable trends, who have never fitted into over-explained classifications." [De la Vega in this chapter expounded at some length on racial and ethnic-spiritual implications as related to art, and to him these implications contribute to the lasting value of the works of these five composers. Interestingly enough, in spite of his personal avoidance of nationalistic tendencies, de la Vega applauded Prokofieff, Szymanowski, Bartók, Sibelius and Bloch for their profound and personal application of these tendencies in their music.

6) American Music (which reminds us that "American" music includes Latin America) vented a diatribe against the music and composers of the United States, with only Charles Ives emerging as a figure with creative imagination and

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[10] Ibid. p. 19.

originality. Only Chávez and Villa-Lobos were considered worth a few paragraphs in conclusion: the remainder of Latin America's composers were relegated to the fate of their neighbors from the North.

7) Summing Up asserted de la Vega's opinion that "the music of our days was born sick" and that "music must again possess a soul." His conclusion was:

> The modern composer will not produce great music until the day he learns to be more human, less spectacular; until the day he realizes that in life there are other things besides the sarcastic grin, the national anthems, the drilling machines, the algebraic formulas and the merry pranks. For then composers will provide the artistic joy it is in the power of but a few men in each century to create; the joy of music handled with reverence and high justice by a lofty, profound and poetic mind.[11]

Considered as a whole, The Negative Emotion is an uneven, irregular, often too personal and violent book, somewhat comparable to André Hodier's recent book,[12] Since Debussy: A View of Contemporary Music in its subjective treatment of materials, although it never reaches the maturity of this last opus. As a closing comment, written with the same passion that Hodier expresses in the introductory remarks of his book, the following quotation summarizes the spirit of The Negative Emotion:

> When we come to the eternal question of the criticism and valuation of music, we reach a very delicate and difficult point. There is a confusion of mere terminology with reality which lies at the heart of most modern criticism. The critics and musicologists of today are essentially reporters. Their outlook on life and art is ready-made; they look down from the office windows of great newspapers and musical reviews (or from comfortable chairs in the universities) with complete indifference to the true

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[11] Ibid. p. 37.

[12] André Hodeir. Since Debussy: A View of Contemporary Music. Translated by Noel Burch. New York: Grove Press, Inc., 1961.

essence of modern art. They are always seeking facts - easily comprehensible facts. As for artistic history, it has become a vulgar scramble in which those whose mission should be to discover the truth merely indulge their personal predilections to the exclusion of everything else...

We see thousands and thousands of books about music which present a clear-cut picture of the whole contemporary history of music, with data, biographical sketches, dates, places, lists of compositions, names, etc. They are as cold and impersonal as a piece of ice.

The most depressing fact about modern music literature is that, while historical and technical criticism is daily enriching knowledge and casting light on countless unknown aspects of music, the criticism of culture - the study of aesthetics - is in a state of chaos. And so we have a drama without definition, which has no true form, which has no evaluation, which has no argument.[13]

The Negative Emotion is notable for its youthful impetuosity, but at the same time reveals an undercurrent of dissatisfaction in de la Vega's personality which becomes more apparent as time goes on. Even at the age of 22, he exhibited strong personal, individual characteristics, nurtured in a Latin country where significant cultural trends combined with environmental nature to form a colorful, passionately intense, often extreme, outspoken, sensitive and moody character. The essay displays de la Vega's tendency to analytical German thoroughness curiously combined with Spanish passionate extremes. His restless dissatisfaction with the state of contemporary music in 1947 and 1948 obviously resulted in tensions that were released creatively. Too often our tensions result in enervation: not so with de la Vega. This is one of the keys to his dynamic personality: he thrives on dissension and it frequently serves as a source of inspiration.

Another incident which marks de la Vega as an outspoken critic of the existing

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[13]De la Vega, loc. cit., p. 9.

state of music occurred in November, 1950. At this time the composer was aesthetically opposed to the nationalistic and neo-classic ideas of contemporary Cuban music as promulgated by José Ardévol and his followers. In his capacity as music critic for Alerta, de la Vega wrote a caustic and devastating appraisal of Ardévol's music, and criticized the evolution of Cuban music under his influence. This prompted a violent letter from Harold Gramatges, defending Ardévol's position and theories. Ardévol, Gramatges and their colleagues were influential throughout Cuba at this time; de la Vega a relatively unknown composer and newspaper critic. Orlando Martínez, the Cuban musicologist, defended de la Vega in the polemic, and the young composer became overnight a controversial figure in Havana.

The music of de la Vega gained more frequent hearings in 1951, highlighted by the premiere performance of the Overture to a Serious Farce by the Symphony Orchestra of the National Institute of Music in Havana, and later in the year by another performance of this same work by the Havana Philharmonic Orchestra. He continued to further the cause of contemporary music with lectures on Honegger and Schoenberg, and gave introductory remarks to a television concert of contemporary music.

Premiere performances of Soliloquy and Trio for Violin, Cello and Piano were given in the Spring of 1952, and de la Vega was elected President of the Cuban Section of the International Society for Contemporary Music early in the year. He continued to lecture frequently on contemporary music. Although he had been a guest professor of the Post-Graduate Seminar at the University of Redlands in 1947-1948, his first real teaching assignment was completed in the Summer of this

year when he taught a music history course at the University of Oriente, in Santiago de Cuba. Up to this point in the narrative the titles "composer," "lecturer," "writer," "music critic," and "diplomat" were rightfully his; now he can also be termed "educator" -- an impressive display for a man not yet 30.

Included in the premiere performances of 1953 were Introduction and Episode, played by the Havana Philharmonic Orchestra under the direction of Frieder Weissmann (to whom the work is dedicated), and Epigram, the most frequently played piano work of the composer. In November, de la Vega was named Director of the Music Section of the Philosophy, Letters and Sciences Faculty, University of Oriente, Santiago de Cuba. This was a significant event because the University of Oriente was the first school in Cuba to institute a full and autonomous music faculty under the Department of Education. De la Vega taught Music History and Music Analysis in addition to his duties as Director.

February of 1954 found de la Vega back in California, where he gave many lectures on Cuban and Latin-American contemporary music. His Legend of the Creole Ariel had its premiere in Havana in March, and was played in April at the Third Annual Southwestern Symposium of Contemporary American Music in Austin, Texas. The second premiere for this year was that of the Elegy, introduced in London by the Royal Philharmonic Orchestra directed by Alberto Bolet, and subsequently played in five other European cities.

Alicia Alonso and her ballet company were in residence in Havana during the summer of 1954, and she approached de la Vega with regard to writing the music for a ballet called Debora and Traulio. Miss Alonso had written the libretto, based on

a love story between a Roman gladiator and an Amazon in the Roman Coliseum. De la Vega began writing the music, and collaborated closely with Miss Alonso for several months. When the ballet was finished (with sets by the Cuban abstract painter Mario Carreño) work on the orchestration began. Ideological differences between the dancer and the composer appeared at this time. By 1955, financial difficulties prevented the immediate production of the work. Although Alicia Alonso was profiting from the Batista regime, she was at the same time working against it because of her leftist leanings. In 1956, when de la Vega was appointed Musical Adviser and Member of the Board of Directors of the National Institute of Culture, Miss Alonso requested a monthly grant of $11,000 from the government. De la Vega felt compelled to vote against her because he did not feel the grant was in the public interest. Miss Alonso wanted the money from the government, but did not want to produce ballets publicly. This started a real cleavage between the composer and the dancer. At this point, Alicia Alonso became very active in communist political activities in Cuba, and this permanently severed the relationship. Musically, therefore, the ballet was never produced. The orchestration of the work, which lasts approximately one hour, was never completed. Later de la Vega grouped several of the key scenes of the ballet in an orchestral suite. This suite has never been finished and never performed. De la Vega kept the music, and although it represents a style foreign to him now, he intends to finish it at some future date and have it ready for performance. He feels that it is a dramatic piece of definite value, and marks one of the rare instances where he employs real dance rhythms.

The conclusion to the Alicia Alonso episode, although out of chronological sequence, should be told at this time. With the realization that the Batista regime was using cultural affairs to achieve political ends, de la Vega resigned his position with the National Institute of Culture in 1957 and left Cuba to return to California. During this period he took a leave-of-absence from the University of Oriente. In January of 1959 he returned to Cuba and resumed teaching at the University. At this time, the Castro revolutionaries controlled the government and Alicia Alonso exerted considerable political influence. Although at this early stage of the Castro regime the communists were not in full control of the Government, they nevertheless were a powerful faction. De la Vega was accused of having belonged to the Batista entourage, and until the situation could be clarified, his status and salary at the University were suspended. De la Vega had already made up his mind to return to California as a permanent resident, and had, in fact, signed his contract with San Fernando Valley State College for the Fall Semester of 1959. He had returned to Cuba merely to fulfill his obligations with the University of Oriente, to assess and observe the new political climate, and to visit his family.

On the first day de la Vega failed to appear in his classes at the University of Oriente, the students were naturally curious. They were told that he was "indisposed." The second day they came to his home, discovered why he had been suspended, and proceeded to strike to have him reinstated to his position as Director of Music. The strike was to no avail, but did shock and surprise the faculty and administrators of the University. Students have historically been the first to believe the accusations against an instructor; this case was a contradiction to that. The

students in Cuba are unusually politically minded, and at this time they were definite admirers of the Castro regime. The fact that they would strike in the cause of retaining de la Vega at the University was a courageous action, and one that gave de la Vega great moral satisfaction. The investigation was never carried out because of the firm attitude of the students, and the accusations were suspended a week later. De la Vega was permitted to leave Cuba, and he went on a leave-of-absence from the University which lasted until 1961, when his services were finally terminated.

It was discovered later that the accusation leading to de la Vega's suspension came from Alicia Alonso and her followers in Havana. Political motives were ascribed to de la Vega's position as Director of Music at the University. Most of the faculty, and for that matter, everyone in Cuba, favored Castro at that time. They were actually against Batista more than they were for Castro, but the volatile nature of the Cubans lent strong support to the Revolution -- on an emotional rather than an intellectual or logical basis.

After leaving Cuba in June, the University of Oriente extended the leave-of-absence granted to de la Vega until August, 1961. During this time de la Vega was approached several times by the University and asked to return to his previous position. He was offered a better salary and agreeable working conditions, but the composer felt that the climate had grown even worse than before, and that all vestiges of freedom, not only in relation to political and private activities, but also in connection with aesthetic and cultural matters, were being suppressed. In view of this, de la Vega decided to remain in the United States.

Another facet of de la Vega's complex personality was graphically revealed

in February, 1955 (to return to the chronological sequence of events) when a "Sunday Painters" exhibit at the Lyceum in Havana included two gouaches and six ceramics created by him. Throughout his life, de la Vega's closest friends have been artists of various métier: musicians, painters, writers, poets and dramatists. He paints as a hobby, and, as a matter of fact, designed the cover for the previously discussed publication, The Negative Emotion. While still in Cuba, he owned a rather extensive collection of about thirty oils and many more minor works of contemporary Latin-American painters, which he had to forsake when he left Cuba in 1959. One of his more important lectures in 1954 (given twice in Cuba and once in the United States) was entitled Mythology of Two Arts - a talk on music and painting illustrated with records of Cuban contemporary music and color slides of Cuban contemporary paintings. This preoccupation with painting always recurs in his teaching, where he often strikes parallels between contemporary music and contemporary art.

In his capacity of Musical Adviser and Member of the Board of Directors of the Cuban National Institute of Culture in Havana, de la Vega, on February 12, 1956, delivered the funeral oration at a concert devoted to the memory of Erich Kleiber. Kleiber, to whom we are indebted for the premieres of Berg's Wozzeck and of Milhaud's Christophe Colomb, was the Musical Director of the Havana Philharmonic Orchestra during the Second World War years. He gave de la Vega letters of introduction to Ernst Toch and Arnold Schoenberg. After leaving Cuba, de la Vega never saw Kleiber again. His relations with the conductor were never very cordial or intimate, but the young composer respected him very much.

Two meaningful offices were accepted by de la Vega in 1956: the first in April, when he attended a round table meeting in Washington, D. C. to discuss and organize the Inter-American Music Center under the auspices of the Organization of American States. De la Vega was elected to a three-year term as Second Vice-President. Then, in December, he was named President of the Cuban National Council of Music, Cuban branch of the International Council of Music of UNESCO. During the summer of this year he taught a music appreciation course at the Universidad Central de Las Villas, in Cuba.

The Second Festival of Latin-American Music took de la Vega to Caracas, Venezuela, in March of 1957. His Overture to a Serious Farce was to have been performed at one of the Festival concerts, but the orchestral material did not arrive in Caracas in time to be included in the program. While in Caracas, de la Vega participated in a roundtable discusssion on Is It the Function of the University to Promote Music and Art? and gave a lecture on Cuban contemporary music at the National Library. In May he attended the Casals Festival at the University of Puerto Rico, and again gave a lecture on Cuban contemporary music.

On July 30, 1957, de la Vega arrived in Redlands, California, and remained there until January, 1959. His brief return to Cuba at that time has been sufficiently described on previous pages of this chapter. For political and philosophical reasons, then, and on his own decision, de la Vega abandoned his country and was forced to leave behind all of his material possessions to begin a new life in the United States.

CHAPTER III

Aurelio de la Vega in the United States

Full of faith and anticipation, the newly-appointed Cultural Attaché to the Cuban Consulate in Los Angeles, Aurelio de la Vega, arrived in February, 1947, to assume his duties at the Consulate and to study composition. He was 21 years old, and carried with him letters of introduction from Erich Kleiber to Arnold Schoenberg and Ernst Toch, both living and teaching in Los Angeles at the time. Despite the letter from Kleiber, the young composer, from the first meeting with Schoenberg, sensed hostility: de la Vega felt that his presence somehow disturbed the great Austrian composer.

Following the brief encounter with Schoenberg, de la Vega studied composition for two years with Ernst Toch. He attended two private, all-day sessions each month. Toch gave assignments, mainly in composition and instrumentation, and offered critical opinions on the compositions resulting from these assignments. Ernst Toch can be considered a typical Viennese composer, influenced by Mahler-Strauss-like chromaticism, preoccupied with form, and revering Mozart as his idol. His teaching of musical form was dictated by Mozartian standards, and the basic element of his tutoring of the young Cuban was his insistence on formal structure. De la Vega feels that Ernst Toch amplified his understanding, but did not change his basic style -- a statement which amounts to one of the greatest compliments a student can pay a teacher.

In addition to his duties as Cultural Attaché and his studies with Ernst Toch, de la Vega appeared as guest lecturer on several occasions and gave private lessons in composition. His wife, Sarita, won a play contest in Redlands, with her one-act play The Other Side of the World, in which de la Vega appeared as an actor. In April, 1948, de la Vega presented a series of four talks on contemporary music for the Post-Graduate Seminar on Philosophy, under Dr. Frederick Mayer, at the University of Redlands.

As mentioned in Chapter II, de la Vega returned to Cuba in 1949. The next visit to the United States was in July and August, 1953, when he gave lectures on Cuban contemporary music in various cities and universities: San Francisco, Cincinnati, University of California (Los Angeles), Long Beach City College, University of North Carolina and others.

In February, 1954, de la Vega returned once more to the United States for a lecture series. He was invited by the University of California at Los Angeles, Loyola University of Los Angeles and the University of Redlands to lecture between February 9 and 19. On February 9 he appeared at the University of Redlands under the auspices of the Department of Humanities and Pi Kappa Lambda, honorary music fraternity. This lecture was concerned with contemporary composers of Latin America. It noted the trend and development of the musical cultures of each country, leading finally to his consideration that a future era may "create an American art to inherit the past glories of Europe." Argentina, Brazil and Mexico were termed the three music provinces which form the bulk of musical eloquence in Latin-American culture, and Carlos Chávez of Mexico cited as one of the few

composers whose music had jumped over his country's boundaries to accomplish the universalization of a national art. Part of Chávez' Indian Symphony was played to illustrate his artistic merit. Villa-Lobos of Brazil, with all the technical resources of his country at hand, was called a "powerful creator," less influenced by European elements. The flourishing of musical art in Argentina was represented as going forward under the influence of Alberto Ginastera, and an excerpt from his ballet music was played. The musically influential Domingo Santa Cruz of Chile, the rich folklore evident in the music of Cuba, and the patronized art of Venezuela were included in the musical tour. A short poem for orchestra by Amadeo Roldán illustrated the nationalistic spirit and form of that Cuban composer, contrasted to the playing of a portion of a de la Vega composition, universal in conception.

On February 13, de la Vega gave a lecture-concert at the Long Beach Municipal Art Center on Cuban contemporary music, emphasizing Cuba's current place in modern serious music but also giving a composite picture of Latin-American music as a whole.

Of Men and Music from Latin America was the title of his lecture at the University of California at Los Angeles on February 18. This lecture was part of a series of concerts on Latin-American Music sponsored by the University.

The Fourth Annual Southwestern Symposium of Contemporary Music, held at the University of Texas, invited de la Vega to give a lecture on Music in the Pan-American Countries in March, 1955. The lecture, on March 28, dealt with the progress, leading composers and development of contemporary music in Latin

America. He noted that the fine arts in these countries are supported primarily by the state governments, a situation which he admitted could be quite detrimental to the arts, but one that was the only solution which would allow the fine arts to catch up with the high degree of development that they have attained in those countries which have a cultural tradition of several centuries. He insisted that the Southwestern Symposium and other such organizations could become a dominant factor in international diplomacy, and that much more would be accomplished if a Walter Piston symphony were sent to Vienna instead of a large corps of diplomats. He expressed the desire to see an aggressive and successful symposium such as the one at the University become more active in the exchange of music of the Latin countries, which he felt could easily be accomplished. This lecture serves as another reminder of de la Vega's single-minded purpose of contributing to the better understanding and increased exchange of musical ideas between the nations of the world -- a purpose he expounds in almost every public utterance, in many of his writings, and in all of his classes.

The allusion to government subsidization of the arts brings to mind another favorite topic of de la Vega. His remarks made at various times can be summarized briefly. He states that patronage of the arts has proven to be a very positive movement in Europe. But when we come to the Americas we find that one of the very few countries in the world that does not follow this line of action is the United States. This is possibly due to the fact that this is a rich country, and the three-century-old cohesively established population has always fostered private patronage. He goes on to remind us that in the case of the small countries of Europe and of

Latin America, the mere size of the nations involved, and also, in many cases, the low degree of industrialization, makes government intervention absolutely unavoidable. Otherwise, nothing would happen. Invariably, for private enterprise, the support of the arts is a luxury, and it is never taken very seriously until the personal profits are of large proportions. On the other hand, for the state, this is a logical obligation, independent of any profits. De la Vega believes that the intervention of the state in cultural matters has always been more positive than negative. All comments to the contrary, which are frequently invoked, citing cases like the Soviet Union, always have a second part to them, because even in these extreme cases, no matter what the pressures are, artists create forms which are distributed through proper channels. He sincerely believes that "if many of the officials in governments of the various countries and republics of our Hemisphere would really understand the potential involved in a total campaign to protect their cultural institutions and creators, the results, even when applied to political spheres, would be extremely fascinating."

In July, 1957, de la Vega arrived in Redlands to spend the summer. On September 30 he gave a lecture on Cuban contemporary music at the Riverside Campus of the University of California, and on October 7, the same lecture was delivered at the University of California in Berkeley. The program outline is herewith reproduced to show the complete coverage of these lectures on Cuban contemporary music:

I. A. Introduction. General characteristics. Data and illustrating facts.

B. The background. The last part of the eighteenth century. Esteban Salas.

C. Positive and negative aspects of the music from the nineteenth century. Manuel Saumell and Ignacio Cervantes; Nicolás Ruiz Espadero and Gaspar Villate.

D. The first two decades of the twentieth century: general atmosphere and peculiar old-fashioned trends. Lico Jiménez, Guillermo Tomás, Eduardo Sánchez de Fuentes, Ernesto Lecuona.

II. E. The Amadeo Roldán-Alejandro García Caturla binomial. Beginning of the contemporary movement. The plastical-musical-literary revolution.

F. José Ardévol, his neo-classicism, and his pupils. The Renovation Group (Harold Gramatges, Edgardo Martín, Argeliers León, Gisela Hernández, Virginia Fleites, and Hilario González).

G. Some independents: Félix Guerrero, Paul Csonka, Julián Orbón, Aurelio de la Vega.

H. The actual moment. Aesthetical and technical tendencies. Importance and stature of Cuban contemporary music.

Illustrations: Four Cuban contemporary works for cello and piano

1. Amadeo Roldán	Two Popular Cuban Airs (1928)
2. Pedro Menéndez	Negro Song (1934)
3. José Ardévol	Sonatina (1943)
4. Aurelio de la Vega	Legend of the Creole Ariel (1953)

The entire year of 1958 was spent in the United States, a year marked by the premiere of the Divertimento by the University-Community Orchestra at Redlands, and the premiere of the String Quartet in Five Movements at the First Inter-American Music Festival in Washington, D. C. Throughout the year he gave lectures on Latin-American and Cuban contemporary music at Long Beach City College, and appeared on the Berkeley listener-supported radio station (KPFA) several times, to further the cause of contemporary Cuban music.

His return to Cuba, in January, 1959 (discussed in Chapter II), and the political climate of that country under the Castro regime led to his return to

California in June as a permanent resident. That summer he taught counterpoint, orchestration and composition at the University of Southern California, and in September became an Assistant Professor in the Department of Music at San Fernando Valley State College in Northridge. San Fernando Valley State College was a newly autonomous institution in the state college complex of California, and with Dr. Gerald Strang as the Chairman of the Music Department, de la Vega felt the potentiality of this school, in terms of a contemporary approach to the study of music, and the outstanding facilities, then in the planning stage, would offer a challenge to his interest in education as well as the stimulating atmosphere necessary for composing new works.

In the latter part of September, 1959, he was a delegate to the Seventh National Conference of the United States National Commission for UNESCO, held at Denver, Colorado. The purpose of the conference was to further, within the United States, a greater interest in and understanding of the Latin-American peoples and cultures and, at the same time, demonstrate to Latin-Americans how sincerely and extensively this interest already finds expression in the United States. At the first of three panels on the cultural developments of Latin America, de la Vega presented a paper on The Role of the Composer in American Life. He was also a discussant in two other sessions dealing with cooperation of the Americas in an interchange of musical libraries, recordings and tapes, and a consideration of music education in colleges and universities.

In November he was re-elected Second Vice-President of the Inter-American Music Center for an additional three years, and in December de la Vega was

awarded a grant to compose a symphony for the Second Inter-American Music Festival to be held in Washington, D. C. in April, 1961. Dr. Inocente Palacios, of Venezuela, actually commissioned the work, and it is dedicated to him.

De la Vega continued to be active as a lecturer in Southern California, in addition to his full-time teaching duties at San Fernando Valley State College. In March, 1960, he was elected to a three-year term on the governing board of the Pacific Coast Council on Latin-American Studies, and gave lectures and participated in panel discussions on the present political situation in Cuba.

Travelling to Monterey, California, in April, de la Vega served twice as a panelist during the California Music Educators Convention, and his Elegy and String Quartet in Five Movements were heard as part of the musical programs. On Monday, April 11, in the section entitled The Composer Speaks, de la Vega was a member of the symposium on the topic, The Professional Composer and His Contribution to the School Music Repertoire. On Wednesday, April 13, he participated in a panel on New Goals in Higher Education Composition, during which the two compositions mentioned above were played and discussed.

De la Vega taught in the Summer Session at San Fernando Valley State College: one upper division course in Twentieth Century Music, and one lower division course called Music and Dance. Later that summer de la Vega received an invitation from the Stratford Festival and the Canadian League of Composers to attend, as their guest, an international Composers' Conference from August 7 to 14. This Conference brought together some of today's outstanding creators in the field of music: composer-delegates from twenty different countries, including

the United States and Canada, participated, plus official observers and critics from many of the represented countries. De la Vega presented a paper on The Training of a Composer Today[14] and had his recently-completed Trio for Flute, Oboe and Clarinet performed in one of the six private concerts given at the Conference. In the paper, The Training of a Composer Today, de la Vega expressed the opinion that too much time is wasted on out-dated methods in training composers, maintaining that the tools of teaching music today must be up-dated, and that today's education methods should be modernized. He advocated the division of musical studies into various branches: one for popular music composers and arrangers; one for persons going into public music education; and one for the few who want to become serious composers. He said that students now take six semesters of traditional harmony, only to be told on completion that the systems learned are no longer valid in the modern musical field, and compared this to a situation wherein medical students would receive training in the surgical methods of fifty years ago. De la Vega would like to see traditional harmony requirements cut to two semesters, because contemporary serious music has evolved to the point where different symbols are used, resulting in an entirely different language than that of previous centuries. The conclusion of his statement is worth repeating:

> ...What do we offer in our curricula to the serious music major in composition, or to the serious-minded performer? We must remember in this last case that much of our actual music has also produced, among other things, a totally new reorientation in the art of playing, and the basic techniques

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[14]Reproduced in full in The Modern Composer and His World. Edited by John Beckwith and Udo Kasemets. Published in association with the Canadian League of Composers by the University of Toronto Press, 1961, pp. 24-31.

of the instruments must also be reshaped to accomodate the playing of new scales and phrases. In his book, Conversations with Igor Stravinsky, Robert Craft points out that, with the exception of some specialist groups of players in New York or in Los Angeles, many of our performers are placed in a disadvantageous position compared with their European colleagues, when playing the music of Boulez, Nono, Pousseur, and even Webern. ... In my own composition courses, for example, I often find students who are otherwise excellent players completely baffled and confused even with the counting of the rhythmic pulsations of most serial music. Since they will probably play this type of music only sporadically we should introduce in our curriculum special analytical courses that will deal with this state of affairs, thus producing, at the same time, a circular chain reaction with the subsequent interest of organizations and public in the performance of the music. It is also important to remember that our music history courses should deal more extensively with music composed after the Second World War. It is well known how heavily tradition weighs upon us and how difficult it is to introduce any major changes in our established plans of studies. Again as a personal experience, I remember that the recent introduction of a simple course devoted to the Music of the Americas, in our rather progressive San Fernando Valley State College, produced the most varied reactions from colleagues of many points in the United States, and to my astonishment I discovered that the course seems to be the only really organic attempt of its kind. Apparently most institutions have offered this type of course only sporadically, have concentrated their coverage only on the music of the United States, or have finally offered a brief vision of contemporary music in Latin America by some visiting professor from south of the border during a Summer Session.

In summary, I would like to say once more that I think it is time we condense our traditional harmony courses in one or two semesters, devoting considerably more time to the teaching of new concepts and tools, developing a sensitive ear for the new aural combinations, creating a mental attitude suitable to the grasping of the new vocabulary, and encouraging a technical command of the instruments and the voice when confronted with the new media. To turn our backs on the electronic machines or the latest scores published in Europe is acting a little like the ostrich. This procedure, so current and common in our political dealings and our moral evaluations, has proved sufficiently dangerous and negative. With open minds and hearts we should face our 'brave new world' and, with a sane smile and high anticipation, begin to live our actual lives more vitally, more intelligently, and more courageously.[15]

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[15] Ibid. pp. 31-32.

A difference of opinion showed up during the session devoted to Training of the Composer at the Stratford Conference. The exchange occurred between Jean Papineau-Couture, the Canadian composer, and de la Vega. The two delegates failed to reach agreement on the basic course of study for a young composer: Papineau-Couture holding that counterpoint and fugue should precede the more modern study of tonality, while de la Vega contended that it was not necessary to emphasize the older forms of musical expression. The Canadian delegate suggested that an embryo composer needs originality, a good ear, rhythm, and a sense of building or constructive potentialities, and stated that the composition student should study harmony, counterpoint and fugue, just as other students study Greek or Latin -- not to speak or write it,, but as a basis for analysis. In addition, he said a student must have a sound knowledge of acoustics, something that is not too common among musicians. De la Vega argued that traditional harmony is a thing of the past, and that the focal point of the more advanced musical thought of today is polyphonic. It is mainly concerned with problems of texture and organization, instead of with harmony in the traditional sense of the word. He said we must be realistic and be ready to instruct our new generation in methods and concepts that really deal with the active forces of music now operating in the world. He asserted that with the advent of serial music, electronic music and other innovations in techniques, "the return to traditional tonality, no matter how expanded and dissonant, is absolutely impossible, and that, accordingly, the functions of the structure of music, its vocabulary, and even its symbolic meaning, have to change radically."[16]

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[16] Ibid. p. 27.

The West Coast Branch of the United States Section of the International Society for Contemporary Music appointed de la Vega to the Executive Board in September, 1960. The Board assists in administering the Los Angeles Chapter of the ISCM. Ellis Kohs, Ingolf Dahl, Raymond Kendall, Halsey Stevens, Lukas Foss, Gerald Strang, George Tremblay and Karl Kohn were the other members.

In accordance with his interest in painting, de la Vega helped to bring an exhibit of the Cuban painter Felipe Orlando to San Fernando Valley State College, in October, 1960. Referring to the Cuban arts in an interview for the college newspaper, Sundial, de la Vega said the island country has produced some of Latin America's greatest painters, composers, musicians, writers and poets. "Although Cuba has always appreciated and honored its artists, the financial opportunities there are limited. Because of this, so many of these great men have moved to other countries where they have become famous." As an example he cited Orlando, who has lived in Mexico for over twelve years, and whose creations have been hailed in the United States, Europe and South American countries. He went on to say that Orlando's work shows how advanced Cuban art is today. He further stated that a strong government movement is under way in Cuba to bring back artists who left the country because of lack of opportunity.

In December, 1960, de la Vega went to Puerto Rico to attend the Second General Assembly of the Inter-American Music Center as an official delegate in his capacity as Second Vice-President. Following the meetings in San Juan, he took part in the Hemispheric Conference on Music Education at San Germán (Puerto Rico) from December 12 to 16. He read a paper, A New Approach to the

Teaching of Theory during the meetings. He then proceeded to New York City, where the Composers' Forum (Columbia University) devoted half a concert to his music. This program presented and discussed de la Vega's String Quartet in Five Movements and the Trio for Flute, Oboe and Clarinet.

A concert devoted to contemporary Latin-American music, of which de la Vega was Program Director, was presented by the Monday Evening Concerts in Los Angeles on January 30, 1961. This brought to realization many months of preparation on the part of the composer, and made known to a large and cosmopolitan audience of Los Angeles the works of contemporary Latin-American music creators. Included in the program were Silvestre Revueltas' (Mexico) String Quartet No. 2 (1936), Juan Carlos Paz' (Argentina) Third Composition in the Twelve-Tone System (1939), Juan Orrego-Salas' (Chile) song cycle El Alba Del Alheli (1958), Alberto Ginastera's (Argentina) Sonata for Piano (1952), and the world premiere of de la Vega's Quintet for Winds (1959). The choice of compositions was designed to show definite stylistic trends present at certain moments in the development and history of Latin-American contemporary music. De la Vega, in the program notes for the concert, stated:

> When in the case of Revueltas' String Quartet the listener faces a determined naivete and a diatonic-dissonant simplicity, it should be remembered that Mexico, in the thirties and forties, was - and is! - a country where music is highly nationalistic in its message, and where influences coming from Europe were purposely shunned away. The Paz pieces, on the other hand, are a remarkable exponent of early twelve-tone writing in our Continent, at a time when Schonberg was, even in the United States, a rather obscure, remote figure. The Orrego-Salas songs, the Ginastera Sonata and the Woodwind Quintet by de la Vega are more 'relaxed' expressions - the term 'relaxed' applied, of course, not to their musical idiom, which is often violent and energetic, but to the attitude of the composer toward the creative process. Each work, so different in intention, scope and style,

show the composer working with assimilated universal materials, expressing his ideas without concern for pre-determined national styles. The songs of Orrego-Salas, more conservative than other works in the program, are deeply rooted in the Spanish tradition, but do not try to be picturesque or 'American'; the Ginastera Piano Sonata exhibits elements of row construction, coupled with rhythmic patterns derived from the folklore of Argentina; the de la Vega Woodwind Quintet is a total twelve-tone piece, without any local relation to the composer's native land.

The listener will receive the message implicit in the different works played in this program without any further necessity of exploring the particular idiosyncrasies that inform the pieces, and time will judge their merits or demerits according to their values. But what is interesting to point out is the fact that this music from 'South of the Border' exists, and that Latin-American serious music (of which so little is known in the United States) has undergone the same pains and pangs, and the same joys, that any growing cultural effort experiences in relatively new lands.

Largely through the efforts of de la Vega, the Associated Students and the Music Department of San Fernando Valley State College sponsored a concert by the Claremont Quartet on January 31. The Claremont Quartet had given the premiere performance of the String Quartet in Five Movements in Washington, D. C. the previous Spring, and now played this work at the College, along with Beethoven's Opus 18, No. 6 and the Debussy Quartet.

1961 proved to be a particularly active year for de la Vega, and only the highlights can be mentioned here:

1) The Symphony in Four Parts was given its world premiere at the Second Inter-American Music Festival in Washington, D. C. on April 30;

2) De la Vega taught a graduate seminar in Baroque Music Literature, and Twentieth Century Music in San Fernando Valley State College Summer Session;

3) In October the Soliloquy received its West Coast Premiere in a Faculty Concert sponsored by the Gamma Chi Chapter of Sigma Alpha Iota, international woman's music fraternity;

4) In November, de la Vega served as moderator for a panel discussion and demonstration on Electronic Music, at another Sigma Alpha Iota-sponsored event at San Fernando Valley State College. Panelists were Ernst Krenek, Remi Gassmann and Dr. Gerald Strang;

5) Also during November, de la Vega travelled to Portland, Oregon to give two lectures at a meeting of the Northwestern Chapter of the American Musicological Society at Portland State College. His subjects were Opera in Latin America and Contemporary Trends in Latin-American Music.

In the interest of brevity 1962 must also be condensed to a few of the most important events:

1) "Latin-American Week" at the University of California at Santa Barbara, in March, featured de la Vega's lecture on Present Day Trends in Latin-American Music;

2) This same month de la Vega was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress to compose a major chamber work for presentation at the Third Inter-American Music Festival planned for April, 1963. (Now postponed until 1964.) This was a signal honor, as the Coolidge Foundation has been identified with some of the foremost composers of this century, and since its founding has commissioned two or three compositions every year, including works of many widely-known composers. From this commission resulted Structures, for piano and string quartet, completed in August, 1962;

3) An academic promotion to the rank of Associate Professor was awarded to de la Vega in April, and in May he was named Chairman of the Festival of the Arts Committee at San Fernando Valley State College;

4) He again taught the popular course, Music of the Americas, in the 1962 Summer Session at San Fernando Valley State College;

5) The first of several programs devoted to the music of de la Vega was given by the Los Angeles listener-supported FM radio station, KPFK, on October 21;

6) The Pacific Coast Council on Latin-American Studies held their 1962 meeting from October 25 to 27 at Occidental College in Los Angeles. De la Vega was Chairman of a discussion entitled: The Intellectual and Aesthete as Public Man in Latin America.

The first few months of 1963 indicate an equally active schedule for de la Vega in the realm of performances of his music, lectures and radio programs. The most important contribution was made through his chairmanship of the Third Annual Festival of the Arts at San Fernando Valley State College during the last two weeks of March. Through de la Vega's influence, the musical programs of the Festival were of unusual interest in their concentration on the contemporary idiom. On Friday, March 15, in cooperation with the International Society for Contemporary Music (West Coast Chapter of the United States Section) the Music Department presented an Electronic and Experimental Music Concert. The concert was deliberately scheduled for one of the smaller auditoriums on campus, anticipating the small and discriminating audience such concerts normally attract. The room was filled to capacity (250) twenty minutes before the concert was to begin, necessitating the opening of a larger adjoining room to accomodate the audience of over 500 people. The program included Atmosphères for orchestra, by György Ligeti (Hungary), Composition for the Synthesizer by Milton Babbitt (United States), Selection No. 1 by Herbert Eimert (Germany), San Fernando Sequence by Ernst Křenek (United States), Electronic Sequence from the Ballet Riter, by Ingvar Lidholm (Sweden), The Awakening by Beverly Grigsby (United States), Campanology by Toshiro Mayuzumi (Japan), and Study No. 2 by Mario Davidovsky (Argentina). The response to this concert was unprecedented in that for weeks following the concert date the Music Department received numerous calls asking if and when the concert would be repeated.

The Faculty Chamber Music Concert of March 24 featured compositions by

Southern California composers Leonard Berkowitz, Leon Dallin and Aurelio de la Vega. The Concert of Expressionistic Music (March 23) can be considered next in importance to the Electronic Music Concert in that it gave a historical perspective (from 1912 to 1943) to the Expressionistic movement in music. Works by Berg, Varèse, Webern and Dallapiccola were heard, but the principal event of the evening was Schoenberg's Pierrot Lunaire. Through the efforts of de la Vega and his committee, the Festival of the Arts made a significant contribution to the cultural life of Southern California.

A final entry on de la Vega's life in the United States up to the present time (May, 1963) is that of his participation in Mount Saint Mary's College Fifth Annual Contemporary Music Symposium, on Saturday, May 4. The first two hours were devoted to a concert and discussion of works of eight Southland student composers, including Harold Budd, one of de la Vega's most promising composition students. The second part of the program featured a lecture by de la Vega on The Incorporation of the Twelve-Tone Technique as Part of the College Lower Division Theory Program, and a concert of works by professional Southern California composers included de la Vega's Trio for Flute, Oboe and Clarinet.

De la Vega had become an important personage in the fields of music and education in Cuba when he was uprooted from this life at the age of 33. However, having lived intermittently and travelled extensively throughout the United States prior to 1959, he did not hesitate to build a new life for himself in a new country. Here he developed musically, and here also, he has written his most significant works. His public, actually, is the cultured public of the United States, and he continues not only to satisfy their intellect, but to astonish it occasionally.

PART II Music

CHAPTER IV

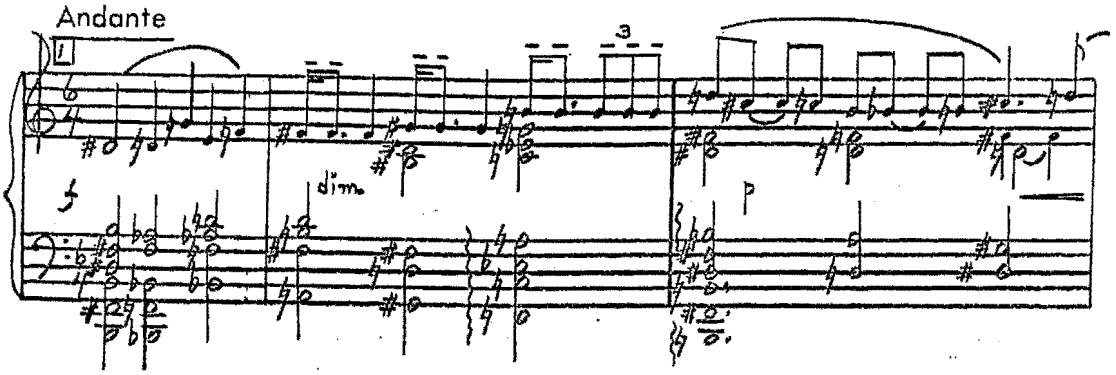
Early Compositions (1944-1949)

The initial years of de la Vega in Havana, as a composer, are significant because his creative personality developed in opposition to the dominant aesthetic environment of his native city. As indicated in Chapter I, Cuba is one of the Latin-American countries which even today maintains a strong nationalistic musical posture. De la Vega's immediate predecessors and older contemporaries in Cuban musical life at no time influenced his musical development. The nationalistic and neo-classical aesthetic tendencies, evident at this time throughout Latin America, are for the most part foreign to the creative evolution of the composer.

Although the piano works in de la Vega's catalogue are not among his most important compositions, they mark -- as in the case of Schoenberg's piano works -- some of the critical changes in his style. De la Vega's sense of self-criticism motivated him to destroy many works, among them several piano compositions which pre-date the Three Preludes of 1944. However, since the Preludes are the earliest works in the present catalogue, they offer a point of departure for a study of his works.

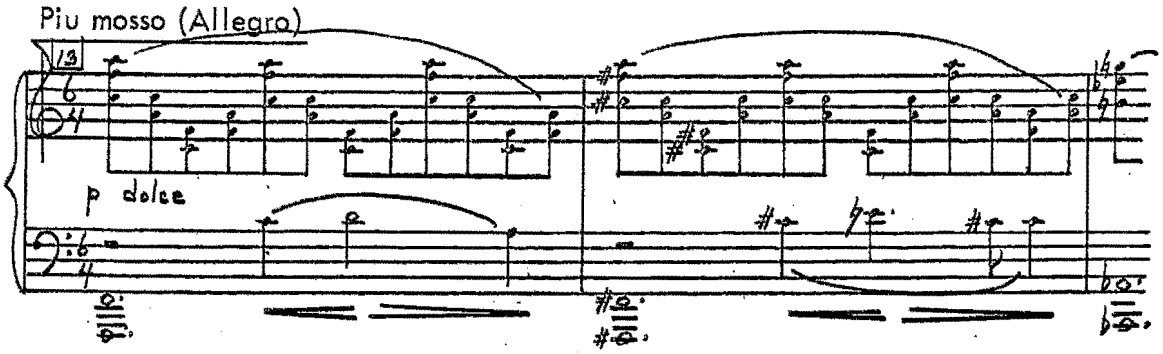
Prelude No. 1, in simple three-part form, is tonal in concept, but even at this early date there are distinct chromaticisms and neo-impressionistic influences which tend to obscure the sense of tonality. Melodic and harmonic elements are predominant, rather than the rhythmic complexities exhibited in later works. The

rich harmonic texture is immediately apparent in the opening bars of the A section:



Example 1: Piano Prelude No. 1

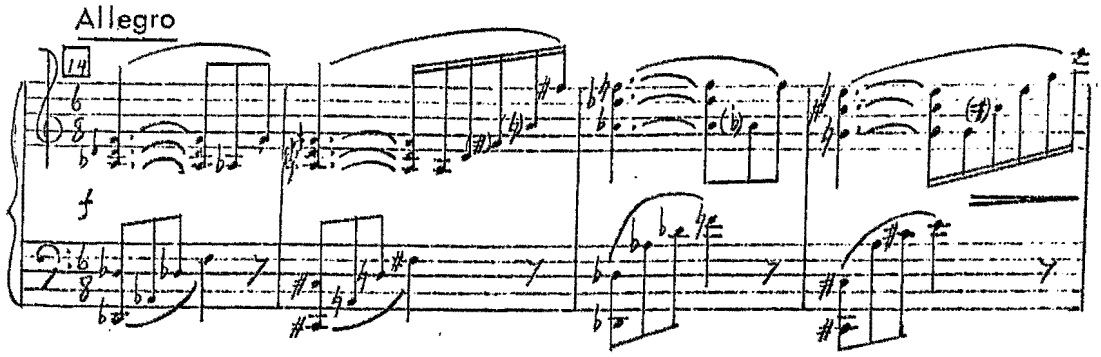
followed by the less complicated and contrasting B section:



Example 2: Piano Prelude No. 1

The A section returns, first expressed in impressionistic arpeggios (Vivace) based on the harmonic structure, then in an abbreviated restatement. On the whole, this is an engaging work for a 19-year-old college student.

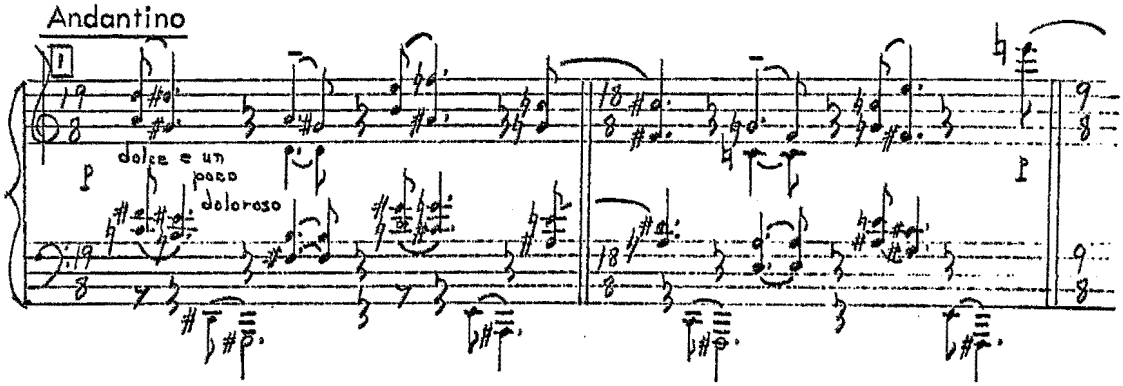
The second Prelude opens with a thirteen-measure chromatic introduction, including an anticipation of the principal theme, a lilting, Viennese-like harmonically-structured melody:



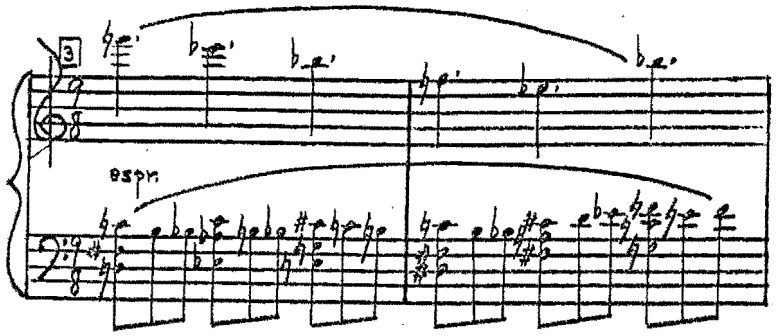
Example 3: Piano Prelude No. 2

A cadenza-like section with rapid arpeggio passages in the right hand and block chords in the left hand is interrupted, after seven measures, and at increasingly frequent intervals, with the principal theme. A climax is reached with an almost exact restatement of the theme in the closing fifteen measures.

Prelude No. 3 is significant inasmuch as it is the first work in which we encounter the systematic and intentional use of chromaticism to a point where tonality is rejected. In addition to the chromaticism, brief cells as a unifying device are employed for the first time, a technique which emerges as a stylistic device in later works. The composition opens with a two-measure "prologue" using the cells, followed by a two-measure melodic line with chromatic accompaniment:

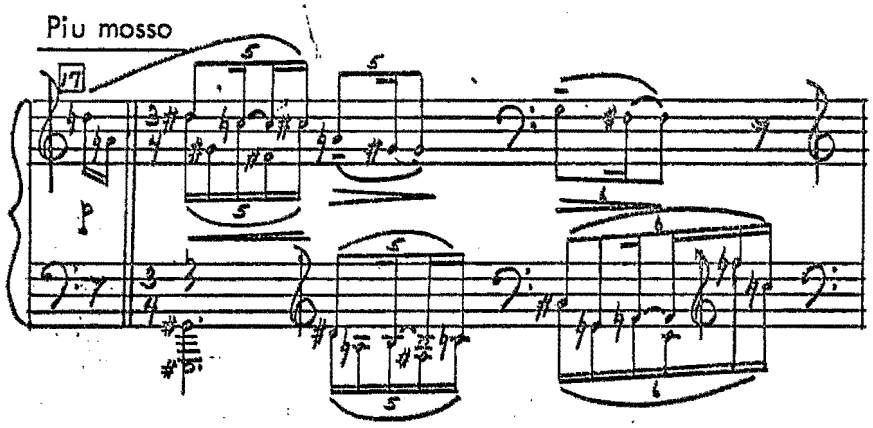


Example 4: Piano Prelude No. 3



Example 5: Piano Prelude No. 3

Measures 3 and 4, amplified with chords in the right hand, are restated three times from Measure 6 to Measure 14 at a Perfect fifth, a Major ninth and Augmented sixth above the original statement, accompanied by the same pattern throughout. Measures 16 and 17 repeat the cell configuration, followed by a variation based on broken chords of the cell:



Example 6: Piano Prelude No. 3

A brief "epilogue" of the cell structure ends the piece. This Prelude was written on December 31, 1944 -- New Year's Eve -- prophetic in the sense that it provides the first indication of atonality and denotes a spirit of experimentation away from the nineteenth century orientation of Cuban music at the time.

The earliest vocal composition retained in de la Vega's catalogue is La Fuente Infinita (1944) ("The Infinite Fountain"), a collection of very lyrical

songs which still bears the imprint of early post-impressionistic influences. The verses are by a minor Cuban poet, José Francisco Zamora (1898-1952), who followed in his poetry the tendencies of modernism. The texts of the poems, in English translation, are:

I. One Loves More than Once

One loves more than once, there is no doubt.
But love is only one
when it is tempered by its purity,
when the heart is not 'corrupted' but pure...
when the spirit goes high,
and very high
over the clouds;
when the inside is clean,
when the soul is pure white..!

II. The Truth of Love

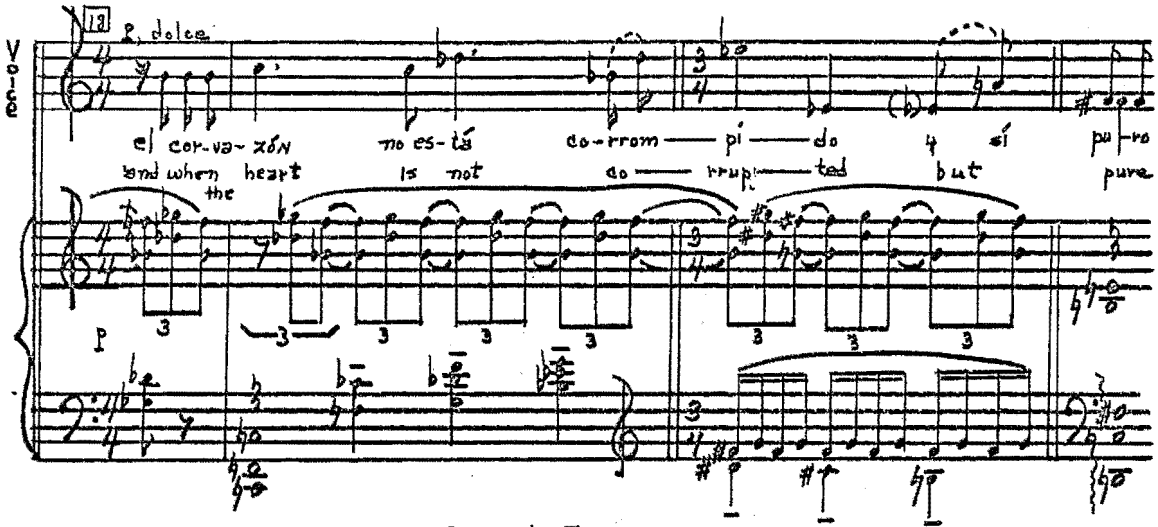
True love is not but the extasis of friendship.
Ah..!, give me your soul...!
I desire you like this, in me, so I can live.
I always want to hear on your lips
The word 'love'...
Sweet, and brilliant, and sublime.

III. Invocation

Mysterious deity, who never lived in carnal form,
Unknown spirit, merciful as the bright sun.
Formidable power...!
who quakes in the pale, soft green, blue light of the stars,
and falls by the threads of rain
like a scale of diamonds.
My God!, one single grace I ask:
Guide me to always respect and love her!

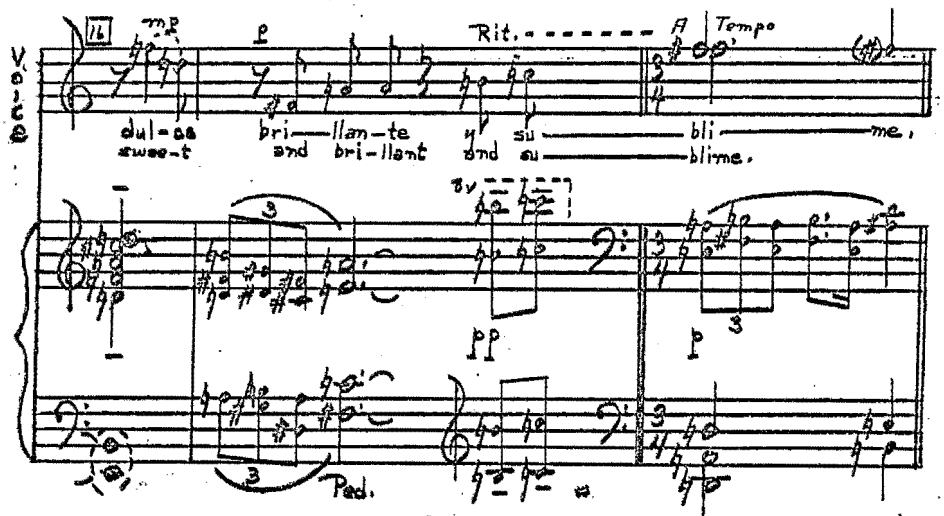
The main virtue of these songs lies in the close association between the music and the texts, somewhat in the manner of Hugo Wolf. The piano and the voice combine to form a completely homogenous whole, and rarely is one subordinate

to the other. This can be illustrated with an excerpt from the first poem. At the line: "when the heart is not 'corrupted' but pure," gliding chords, so characteristic of impressionistic music, accompany the voice:



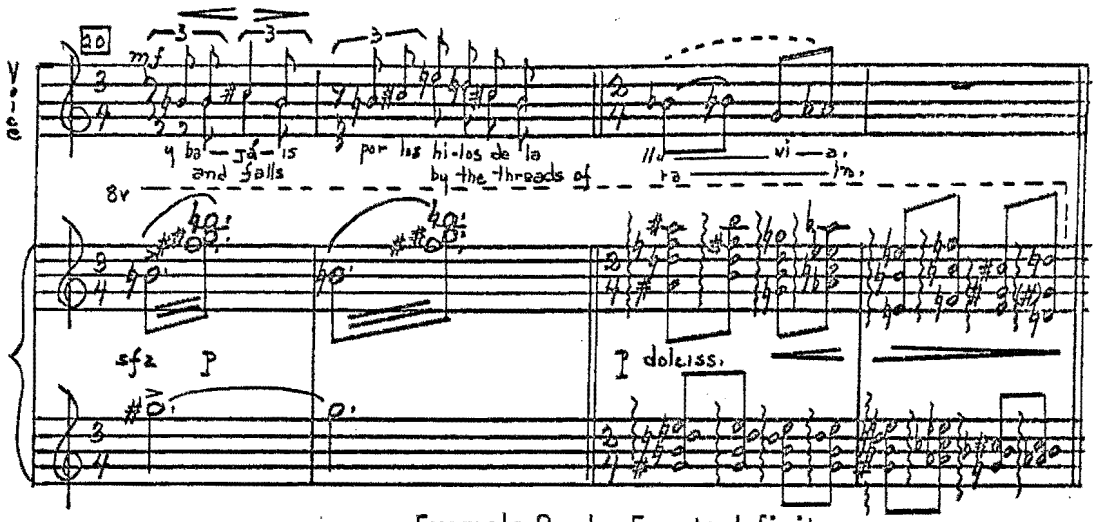
Example 7: La Fuente Infinita

The dramatic quality of all three songs is brilliantly illustrated in the second song, at the last line of the poem:



Example 8: La Fuente Infinita

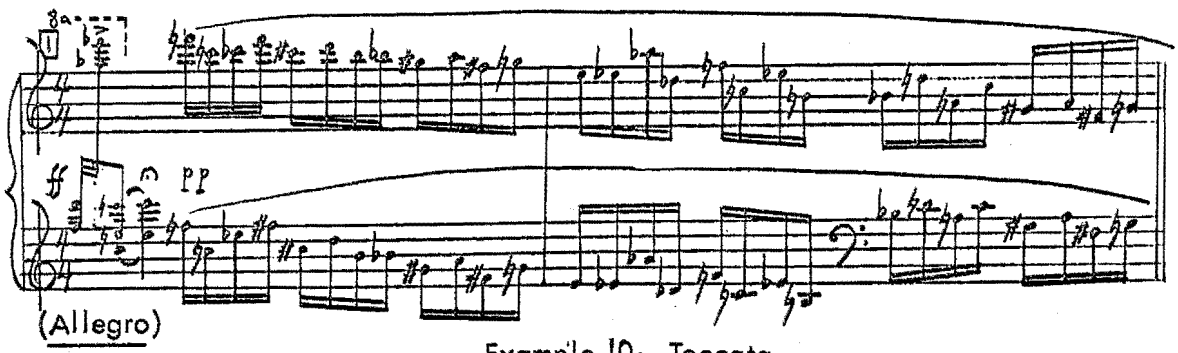
Word-painting, in a Debussy-like passage, becomes an important ingredient of the third song at the words: "and falls by the threads of rain":



Example 9: La Fuente Infinita

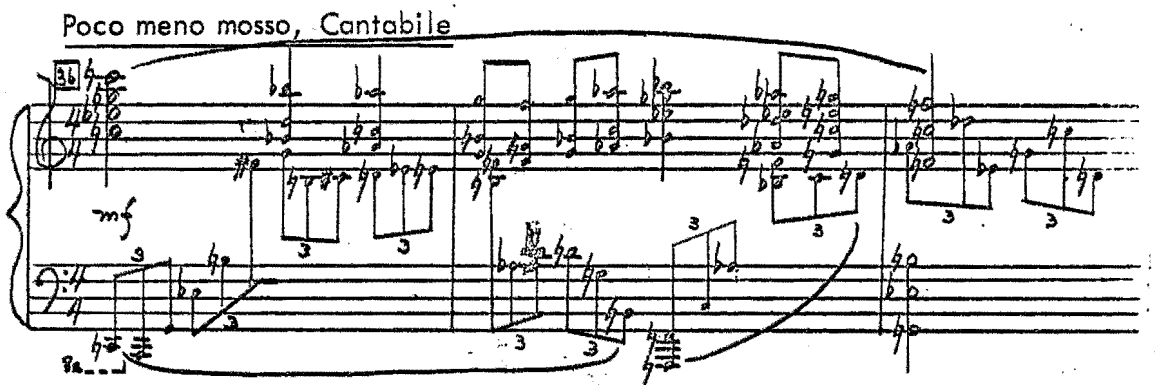
The image of rain was always a favorite subject of the impressionistic painters, an image that readily lent itself to musical expression. Although de la Vega could never be termed a neo-impressionistic composer, he occasionally experimented with impressionistic techniques as a means to achieve a poetic result.

The Toccata for piano was originally written in 1945, but de la Vega always refers to it as his "last" piano work because he revised it in 1957 and dedicated it to the Cuban pianist Jorge Bolet. The form is rondo-like in that the opening seven measures (Allegro sixteenth-note unison passages as in Example 10) recur after each of three contrasting sections of varying length.



Example 10: Toccata

The first contrasting section includes brief cells similar to those in the third Prelude; the second continues the sixteenth-note pattern accompanied by chords, and at one point (Measure 28) features the cinquillo rhythm. The third contrasting passage is actually a middle section (Cantabile), lyrical in concept and accompanied by triplet patterns:



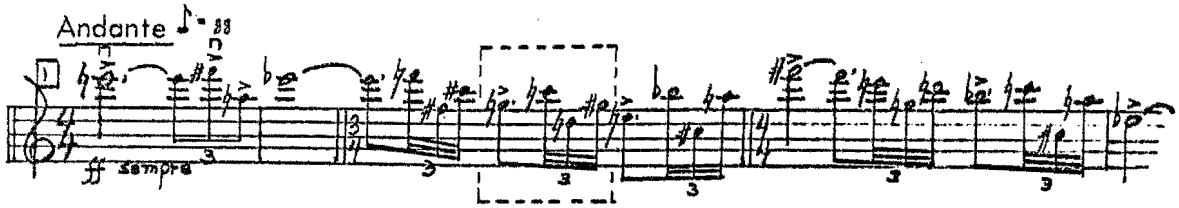
Example II: Toccata

The 1957 revisions tended to contract the piece, to make it more compact. Other than this, and a few changes in the digital work, it retains all of the essential characteristics present in the original 1945 composition: virtuosistic treatment of the piano, pronounced chromaticism, and a sense of perpetual motion peculiar to the classical toccata, or "show-off" piece.

Originally titled Dos Bocetos ("Two Sketches"), the Two Movements for String Quartet (1945) is an important and somewhat prophetic work in that it presents two of the principal characteristics found in many later works: first, de la Vega's predilection for the string instruments -- a fact which leads him to great technical skill in this area; and second, his preoccupation with contrapuntal techniques.

The first movement (Andante) is dominated by the rhythmic formulation in

the opening melody of the first violin:



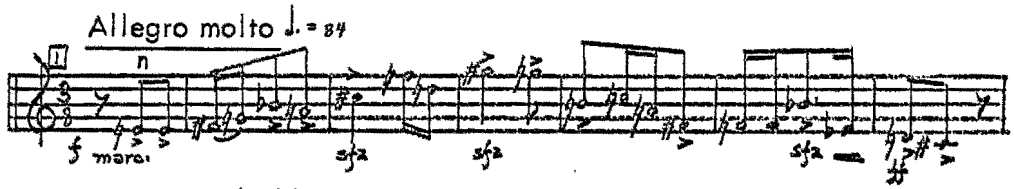
Example 12: Two Movements for String Quartet

followed by a second melodic idea at Measure 25, which concludes with the harmonic minor scale on "A":

Example 13: Two Movements for String Quartet

The Andante is essentially lyrical, not unlike a second movement in the traditional string quartet. It exhibits an A-B-A-B-A form in its 64 measures, akin to the "first rondo" form often used by English composers in their search for a shorter alternation scheme than the true rondo.

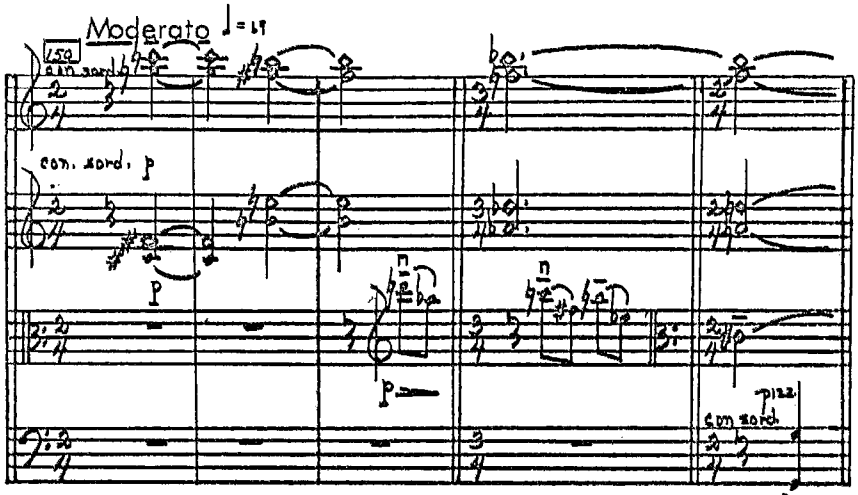
The second movement (Allegro molto) is a richly textured, rhythmically varied contrast to the lyrical first movement. It opens with all four instruments in a unison statement of the martial-like theme:



Example 14: Two Movements for String Quartet

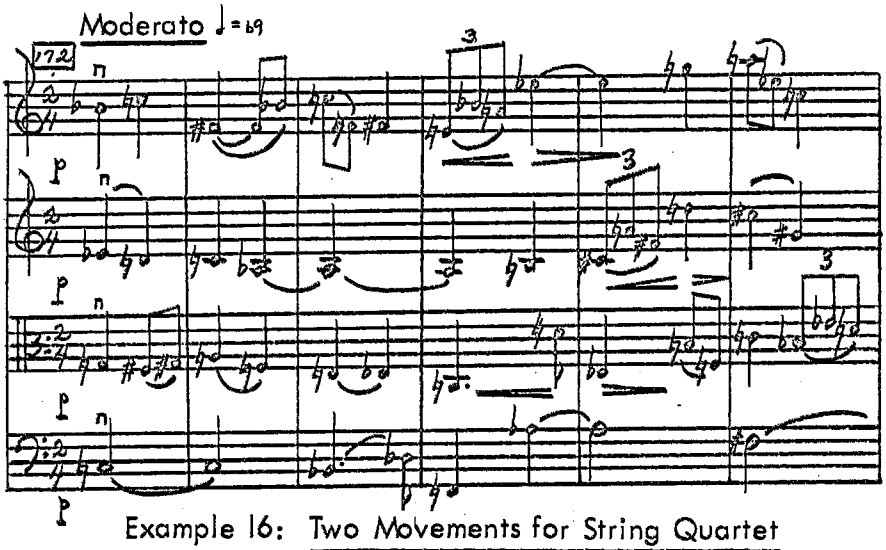
All four instruments are actively engaged throughout the first section of this busy ABA structure, followed by a Moderato B section opening with muted strings in all voices and harmonics in the violins. This is a middle section, seemingly

introduced to relax the tensions of the first section. It apparently bears no relationship to the A section. Its economy of means can be illustrated by the opening bars:



Example 15: Two Movements for String Quartet

and its linear transparency in the following brief passage:



Example 16: Two Movements for String Quartet

This middle section ends at Measure 195, when the first theme reappears, not in exact recapitulation, but varied and imitated with what might be called developmental intent.

The Rondo (1947) -- another New Year's Eve creation -- is the first of only two works in de la Vega's catalogue to use a key signature: E-flat major. Even the

first two of the Three Preludes, both tonal, did not indicate a key. The Rondo, if it were not such an intricately conceived and aesthetically pleasing work, could be considered a step backward for de la Vega, for not only does he base it on the laws of tonality, but he also employs nationalistic rhythmical-melodic formulas derived from Cuban folklore material. It can perhaps be interpreted as a "farewell performance" to the use of such traditional procedures in his now well-established career as a composer.

Although it would be impractical, as well as unprofessional, to quote or make reference to the hundreds of reviews and criticisms of de la Vega's music which have been read, translated and noted as background material for this paper, there will be times when reference to such articles will prove either illuminating or amusing. In the case of the Rondo, the latter reasoning is applicable. This work was first performed by Benito Choy at the Lyceum (Havana) on May 12, 1950. Of the three principal newspapers in Havana, two music critics actually reviewed the performance, and the third merely quoted the advance press release taken from the program notes of the recital. Conchita Gallardo, critic for El País, said in her column of May 17:

> ...a work of intense lyricism, which, in spite of its modern garb, aroused interest. The chromaticisms and harmonizations of the trio are interesting and original, the pianism of the work is surprising, accustomed as we are to too much 'nude pianism,' to too much contemporary pseudo-Scarlattianism, etc. ... We would like to hear more of de la Vega.*

Nena Benítez, in Diario de la Marina (May 17) expounded at great length on the aesthetic evolution of de la Vega, and said of the Rondo:

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*Translation from clipping in de la Vega's scrapbooks.

> In the 'Rondo' de la Vega brings to realization his technique as a composer and offers the listener a happy combination of harmony, rhythm and melody. Even in the most difficult moments, interesting sounds occur. Already one sees, in one or the other style (the post-romantic atonalism and impressionistic styles of de la Vega to which she earlier referred) what makes the works of this young and worthy Cuban composer of marked musical interest.*

Antonio Quevedo, usually an intelligent and reliable observer for Información was evidently unable to attend the May 12 recital and therefore quoted in his May 11 column pre-released information which amounted to a quotation from the program notes:

> A work unrelated to 'regionalism' (which is translated as 'nationalism' in this context) it (Rondo) emphasizes the projected aesthetics of its composer... 'Rondo' was composed in the United States in 1948 /sic/. This work, simple in structure, represents the actual style of the composer: tonal foundation, restrained, expressive, atonal invasions and a vague trace of post-romanticism.*

Not one of these articles mentions, applauds or criticizes the use of Cuban motives, the obviously nationalistic flavor, or the contrapuntal complexities of the work!

One of the first things de la Vega tells his classes in the Cuban section of the Music of the Americas course (and as outlined in Chapter I) is that () is the most characteristic rhythm of Cuba. The accompaniment pattern most frequently confronted in the Rondo is precisely this: in every four-eight passage of the work, the rhythmic pattern of the accompaniment is () or its reverse ().

The predominant unifying element of the Rondo is the rhythmic-melodic motive introduced in the third measure and immediately imitated in stretto in the top voice:

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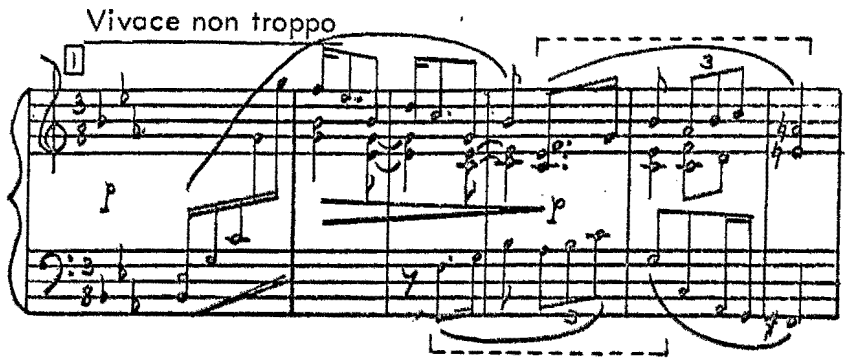
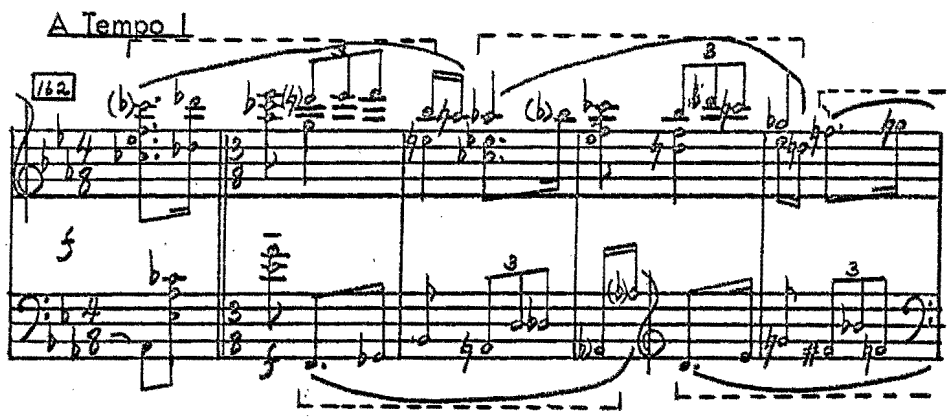
*Translated from clippings in de la Vega's scrapbooks.



Example 17: Rondo

After two contrasting sections, the second in a highly chromaticized key of C-major, ending on the dominant of B-major, a long and chromatic middle section occurs in B-major. The return to E-flat-major brings the expected restatement of the rondo theme and development of the rhythmic-melodic motive:



Example 18: Rondo

Preceded by two dramatic, single-voiced statements of the theme, a simple three-voiced fugato leads to the coda. The closing measures emphatically proclaim the cinquillo rhythm.

Here, for the first time in any of the compositions analyzed to date, is extended evidence of de la Vega's mastery of the contrapuntal idiom -- a facet of his compositional technique which leads him to develop flowing melodic lines

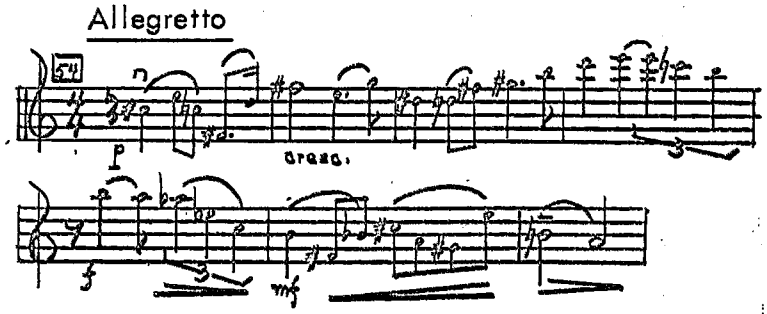
inseparable from a contrapuntal conception of music. The Rondo also demonstrates his ability to combine the Cuban rhythms in a composition also compatible with his personal aesthetic approach. This is a work which should be performed more often.

The Death of Pan (1948) can be considered the first of a triumvirate in de la Vega's experimentation with the string instruments. Written for violin and piano, it precedes the Soliloquy for viola and piano, and the Legend of the Creole Ariel for cello and piano. Although all three compositions have poetic titles, none of them was created with programmatic intent.

Following an extended piano Introduction, the violin states the brief and lyrical first theme of this ABA form:

Example 19: Death of Pan

This simple theme is developed by both piano and violin until Measure 54, when the violin introduces the theme of the Allegretto middle section:



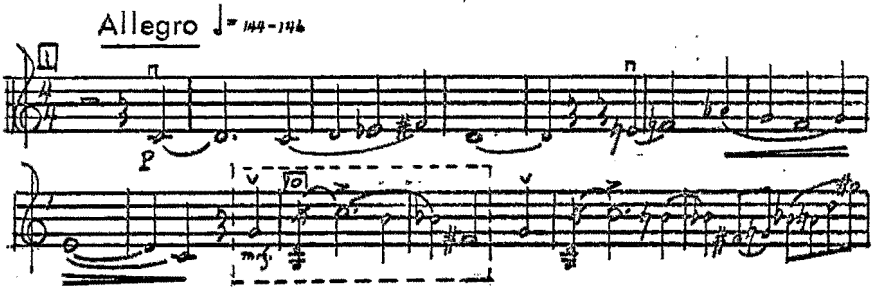
Example 20: Death of Pan

After a fifteen-measure preparatory section (the second example of a key signature

in de la Vega's works) the first theme reappears in the violin, with a harmonically richer piano accompaniment. As the work opened with a piano "prologue," it closes with a short "epilogue" featuring the violin.

This is a simple work wherein the composer concentrated on harmonic and melodic values rather than the rhythmic or coloristic devices demonstrated in later compositions.

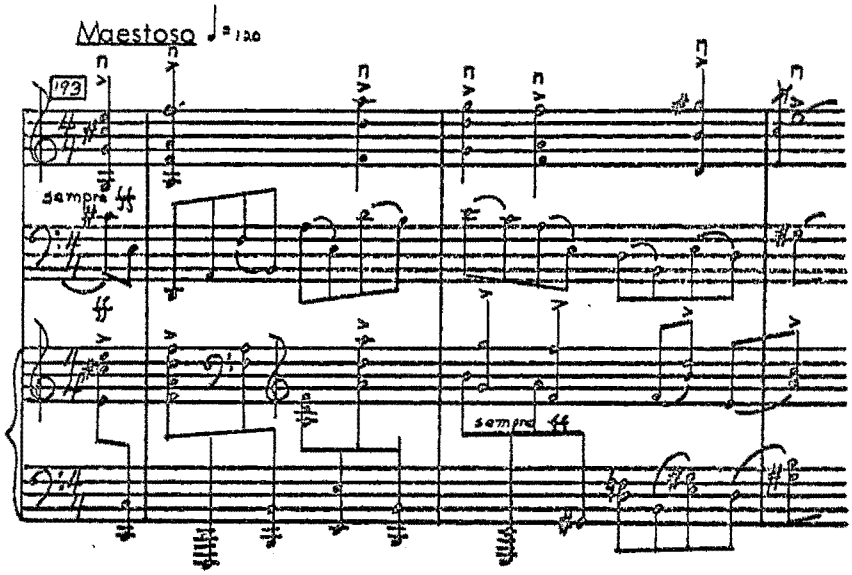
The Trio for Violin, Cello and Piano (1949) is a work of transition, exhibiting harmonic texture of tonal character colored by the repeated use of altered chords. Its evolutionary importance lies in the fact that structurally it is the most ambitious work to date. The first movement (Allegro), in the region of C-major, written in sonata form, opens with the exposition of the principal theme in the violin:



Example 21: Trio for Violin, Cello and Piano

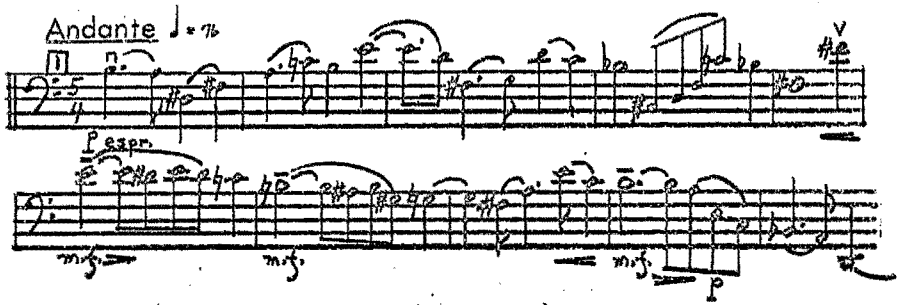
The characteristic motive of this movement is indicated in Measures 9, 10 and 11. The theme is completely restated in the piano beginning at Measure 22, in the cello at Measure 83, and then undergoes successive transformations which are internal variations of the theme. Each melodic fragment unfolds in independent sound cells which form their own thematic groups or serve as counterpoint to the theme in its original form. At Measure 155, just prior to the recapitulation, there is a tranquil polyphonic section exhibiting extreme economy of means and calm

transparency. The sonority in the short recapitulation (Measure 184 to the end) approaches that of a string quartet and piano, with the violin's triple and quadruple stops, the cello's arpeggiated passages, and the full chords in the piano:



Example 22: Trio for Violin, Cello and Piano

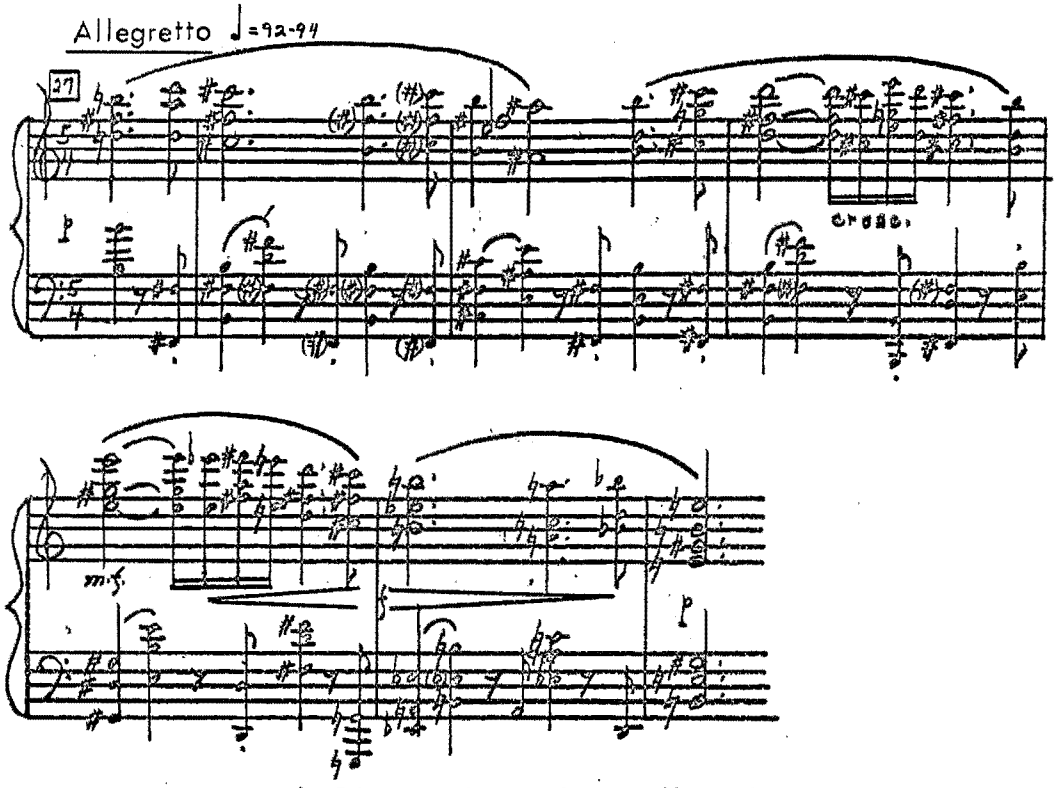
The second movement (Andante) presents a principal theme in five-four, full and expressive:



Example 23: Trio for Violin, Cello and Piano

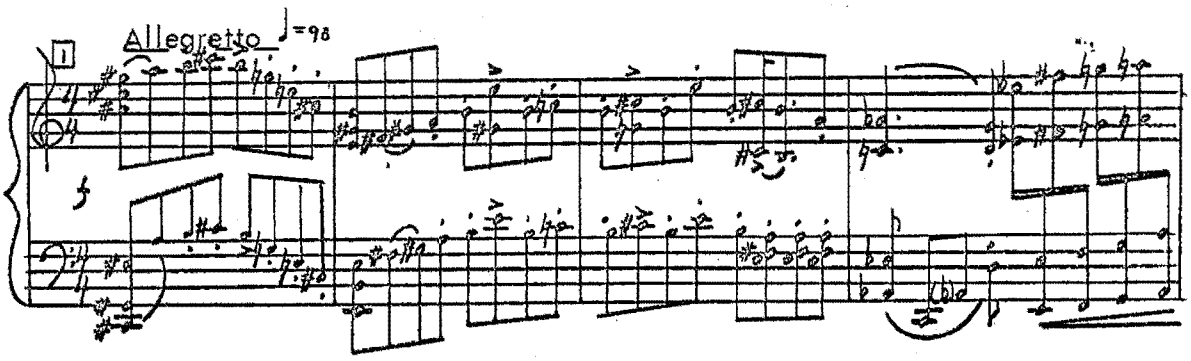
The second theme is a simple, almost trite, conjunct melody which, when combined with its accompaniment sounds more like a Spanish popular dance in the realm of B-minor than part of a chamber work. It appears to be out of context, and even though it provides contrast to the sombre first theme in this simple two-

part form, the contrast is foreign to the spirit of the work as a whole. The piano introduces this theme:



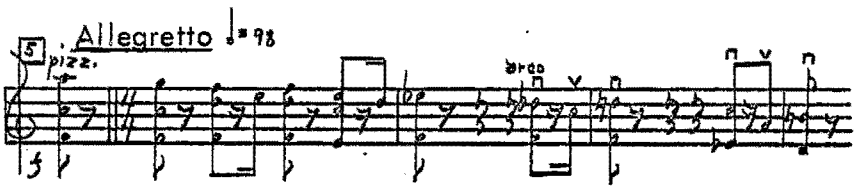
Example 24: Trio for Violin, Cello and Piano

The third movement (Allegretto) is a spirited rondo, with the rhythmic factor more prominent than the melodic in the ritornello theme. Its identifying motive of a three-note pick-up is announced in the last two measures of the second movement Coda, with the piano continuing into the rondo:



Example 25: Trio for Violin, Cello and Piano

These opening measures immediately proclaim the vitality of the rondo. The sixteenth-note interpolation in the pattern of four eighth notes (as in the treble of Measure 3) is a rhythmic device used throughout the entire movement, and is again reminiscent of popularized Spanish rhythms. Through its rhythmically vigorous octave passages, the piano again dominates in this movement. The second most prominent musical idea is a short and quite diatonic theme introduced by the violin at Measure 5:



Example 26: Trio for Violin, Cello and Piano

Its importance is emphasized by its final, nostalgic appearance expressed in calm serenity by the violin and cello, and then the piano, just prior to the explosion of a spectacular Coda which fully exploits, in six-eight time, the three-note pick-up motive of the ritornello which, up to this point, had been in four-four time.

With the Trio for Violin, Cello and Piano of 1949, de la Vega concludes what might be termed his "first period": a period of experimentation with some of the techniques learned up to this point. The echoes of traditional tonality, impressionism, chromaticism, and the use of Cuban rhythmic-melodic elements are heard in one or the other of the foregoing works. His proclivity for minutely detailed scoring and complete control of dynamics is now an established fact. A tendency to avoid clear-cut cadences and a strict metrical beat imbues his works with a certain fluidity and proclaims his intent to free his works from the formulas of

tradition. However, unlike the Impressionists, his music never degenerates into formlessness: his compositions generally exhibit tight formal patterns. The beginnings of contrapuntal progressions unconcerned with harmony are beyond the embryonic stage. The compositions all exhibit rhythmic vigor, an intense dramatic quality, and a preoccupation for the emotional. The experimentation perceived in this "period" cannot be construed as contradictory: on the contrary, it is indicative of a continued search for a logical and personal means of expression.

CHAPTER V

Musical Maturity (1950-1956)

As previously mentioned in the biographical section, the year 1949 marked a turning point in de la Vega's life: a period of doubt and reappraisal in both his personal and professional life. It signalled the end of his studies with Ernst Toch, his return to Cuba, the resolute abandonment of his diplomatic career, and his decision to enter the field of serious music as a dedicated scholar and composer.

The seven years following 1949 have frequently been referred to as the composer's "atonal" period. This is a misnomer to the extent that more than a trace of tonality pervades several of the compositions of this period, and that Cuban rhythmic-melodic elements persist, somewhat distilled, of course, but nevertheless very much in evidence. The "atonal" designation holds true in that the compositions of this period gradually embrace that sphere of influence, but it is the thesis of this work that de la Vega's creative evolution has been, above all, logical and deliberate, devoid of irrational experimentation and immature dalliance with techniques beyond his acquired skills. That he ultimately arrives at a free atonal style in these years is true, but not to the extent the entire period can be called "atonal."

El Encuentro (1950), Anglicized as "The Encounter" (in the sense of "meeting") for contralto and piano, is based on a poem by Sir Rabindranath Tagore, Nobel-prize-winning East Indian poet. Tagore's poems are permeated with a sense of the

beauty of the universe, by a love of simplicity, and a consciousness of God. The poem which de la Vega chose to set to music reads:

I asked nothing.
I only remained at the edge of your life.

Your very sad eyes made me think of mine,
and in your tortured soul I found companionship.

'What is it?' 'Where do we go?'
And you will answer it one way and I will answer it in another.

I found in you with whom to talk,
even when silence or distance would render all words unnecessary.

My anguish calms down every time my eyes rest in your hair
and look for your face.

The hours go by very quickly with the dreams under the robe;
and life, so endless and so dark, so full of sorrow,
only gives us a few hours to enjoy peace,
a few minutes for sharing happiness.

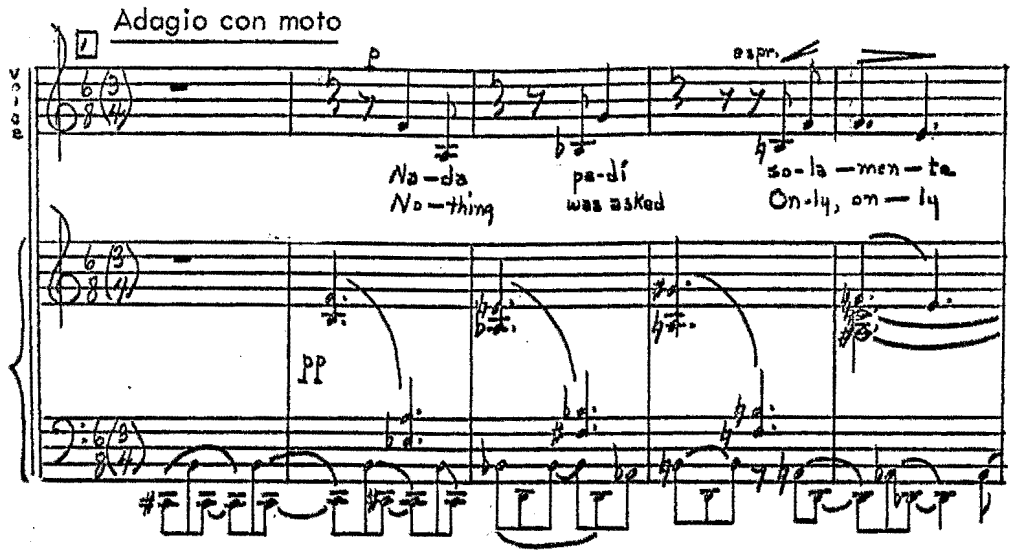
Then absolute silence will come,
and the music will then be perfect.

My hands will touch your hands
and my eyes will remain in your eyes.

We play to give and not to give,
and we like to show and to hide.

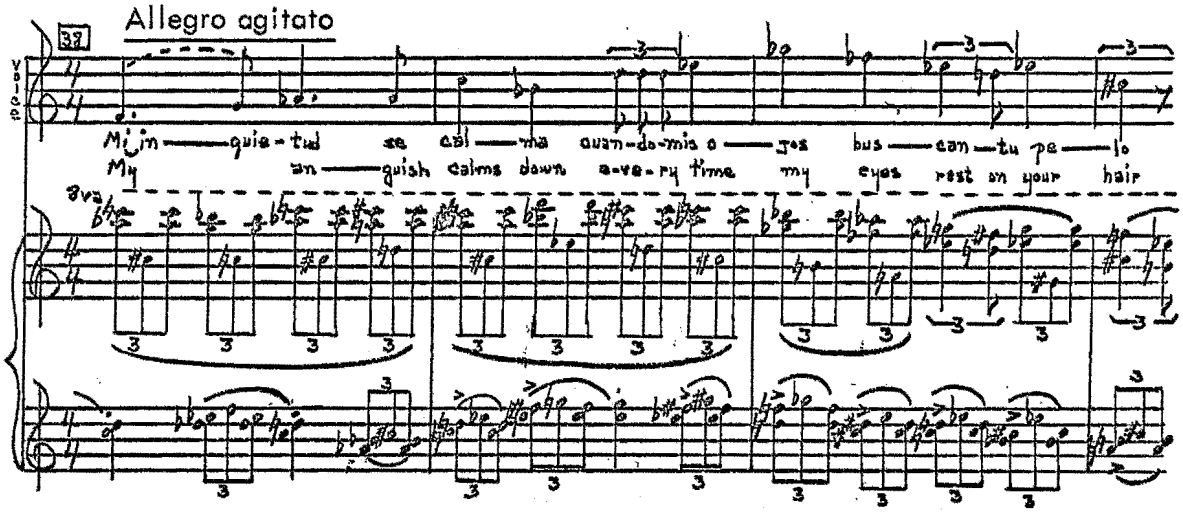
How well I understand the sweet voice of your lips
and the silence that nests in your heart.

Exhibiting a simple ABA form, this work treats the piano very poetically. The A section (Adagio con moto) is quietly expressive in the opening measures, with the piano establishing a smooth rhythmical pulse as accompaniment to the tender evocations of the voice:



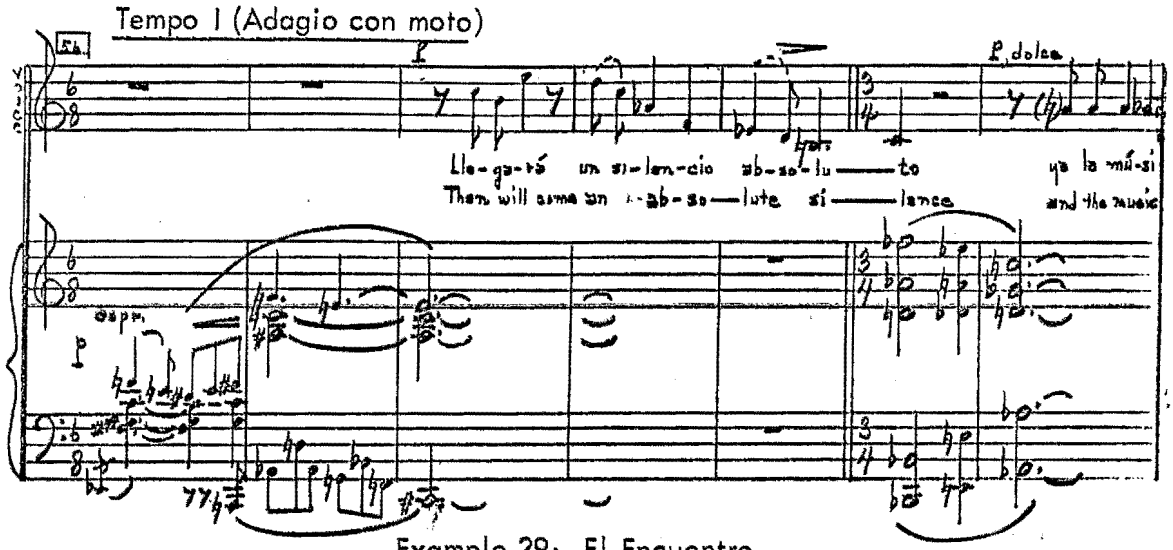
Example 27: El Encuentro

The B section (Allegro agitato) becomes more intense, with the dissonance factor increasingly prominent in the accompaniment through cluster-like chords and the extended use of major seconds:



Example 28: El Encuentro

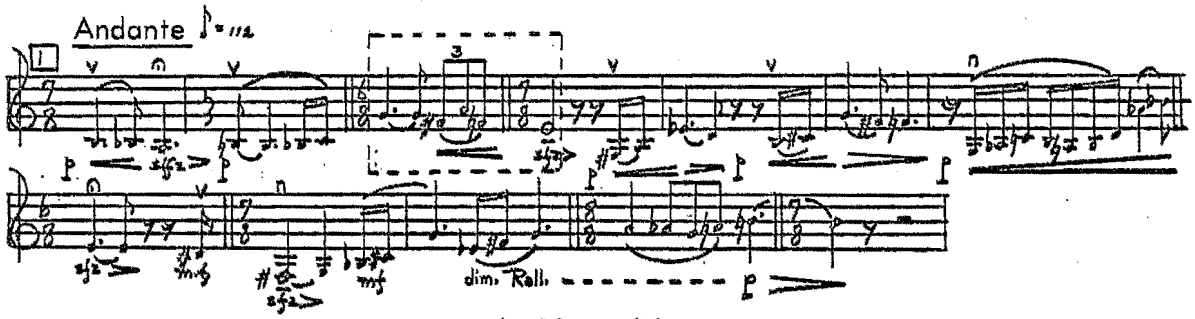
The A section returns with a recitative-like opening:



Example 29: El Encuentro

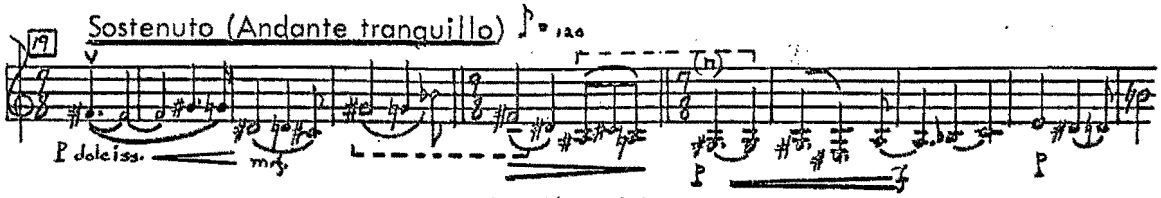
This is a more extended treatment of the voice and piano than previously attempted by de la Vega. It could be termed "expressionistic" in its disregard of the traditional principles of "beauty," but does not extend the expressionistic aesthetic to the voice line, which remains lyrical and quite conjunct. The sensuous and coloristic effects so prevalent in the earlier La Fuente Infinita are noticeably absent in this work.

Soliloquy (1950), composed less than a week after de la Vega completed El Encuentro, affords in its romanticism a welcome relief to the almost expressionistic song. The Soliloquy opens with just that: a "soliloquy" by the viola:



Example 30: Soliloquy

With the piano accompaniment exhibiting the Habanera rhythm at times (♩♪♪) the viola states the lyrically beautiful principal theme:



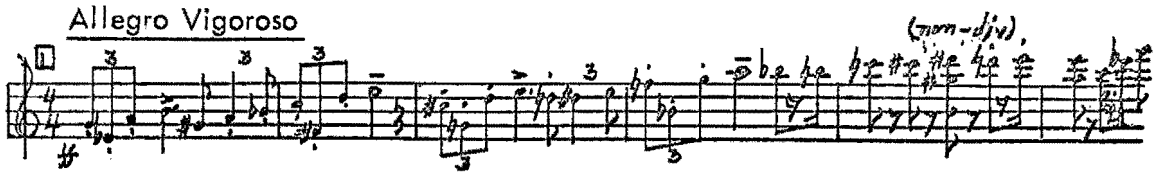
Example 31: Soliloquy

The thematic material is developed from the central cell-like idea marked in Examples 30 and 31, upon which continual restatements between the piano and viola are based. A second "soliloquy" by the viola, at Measure 106, leads to the extended Coda, which incorporates elements of the first section and further impresses the melodic cell idea upon the listener. The piano and viola are expertly integrated in this monothematic composition.

The first orchestral work in de la Vega's catalogue is the Overture to a Serious Farce (1950). Despite its title, de la Vega denies programmatic intent in this work. Nevertheless, it clearly exhibits the dramatic inclination of the composer. Inspired by the reading of the play Frénésie (Frenzy), by the French author Charles de Peyret-Chappuis, the moods attached to the two main characters of the play form a constructive device in the work. When de la Vega played the Overture for one of the Twentieth Century Music classes, he furnished the following outline for the students' guidance in following the score:

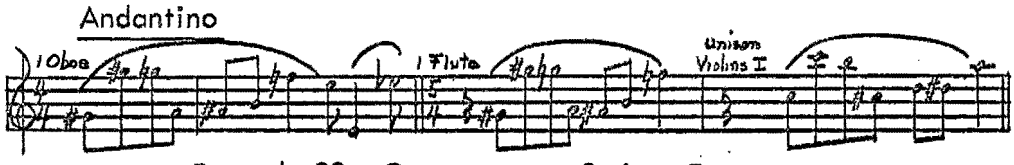
Act One: Opens with God and St. Peter playing chess. The game evokes in God a desire to again interfere with human existence: to an aging seamstress who has never known love, God brings an attorney whose wife has just abandoned him for a younger man.
Act Two: Love affair between the seamstress and attorney.
Act Three: The wife returns to the attorney and is forgiven, but from this time on, the seamstress has a smile on her face.

There is a first rhythmically brilliant motive, played by 2 flutes, 2 oboes, 2 horns, 1 trumpet, and the first and second violins, accompanied by the remainder of the instruments:



Example 32: Overture to a Serious Farce

and a second (Andantino) lyrical theme of a tender character, greatly expanded later:



Example 33: Overture to a Serious Farce

This secondary theme, with the consecutive octave leaps with a downstep semitone interval, is taken from Ernst Toch's Capriccetti, Opus 36, No. 1. This inclusion formed part of the homage de la Vega wanted to pay his former teacher. In his manipulation of these two themes, de la Vega illustrates his ability to go from brilliant orchestral mixtures to threads of pure color that emphasize interweaving melody lines. The composer uses the orchestra as a massive palette from which to construct this sound-painting, but like any beginning artisan, occasionally lacks a clear sense of design and over-inflates the subject matter. He has yet to learn, as Plato observed in Book III of The Republic: "Beauty of style and harmony and grace and good rhythm depend on simplicity." The Overture is a work of great rhythmic impulse and brilliant handling of the orchestra, written by

a young man "suddenly aware of his developing powers and putting them to a test, uninhibited by any other considerations than to express his ideas of the moment with all the resources at his command,"[17] and in its Strauss-like conception, displays de la Vega's affinity for Central-European aesthetics at this moment in his evolution.

A self-proclaimed "faux-pas" of the youthful composer, the Introduction and Episode[18](1952) is the product of a young mind trying to impress his auditors with a collection of orchestral tricks and constructional devices. It is de la Vega's most Mahler-like work, both in dimension and aesthetics: the only composition of his to use a huge post-romantic orchestra (triple woodwinds, six horns, piano, celeste, harp, etc.). From an instrumentation point of view, the work has some rather good moments, although it suffers by its length and inflated ultra-romanticism.

Although a youthful work -- full of over-ambitious ideas, heavy orchestration, obsession with academic devices (double fugues, pedal points, ostinatos, etc.) and an inclination to cover a full emotional-tonal gambit -- this composition contains many germs of the style of the composer. For instance, near the end of the Introduction is a solo percussion incident that reappears at the beginning of the third movement of the Symphony in Four Parts (1960). The shadows of Mahler (mainly in

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[17]Program notes, Sidney (Australia) Symphony Orchestra Concert, November 18, 1961.

[18]The score for the Introduction and Episode is unavailable in the United States, so musical examples are impossible. Comments expressed are based on listening to a tape recording of the Havana Philharmonic Orchestra, Frieder Weissmann, Conductor.

the Coda, in the treatment of some of the crescendos and in the sounds of some of the climaxes), Strauss (whose grandiose style and harmonies are used throughout the work, particularly in the Episode), and even Shostakovich (just previous to the Coda, where the blaring theme of the trumpets to a quick march-like accompaniment results in the only banal moment of the composition) permeate the work. If on the one hand the piece is over-extended, and suffers from a conglomerate of thematic ideas and an ever-present ostinato-like construction in several places, it also exhibits an original and imaginative potential in the young composer.

Commissioned by the cellist Adolfo Odnoposoff, Legend of the Creole Ariel (1953), for cello and piano, is a curious composition in de la Vega's catalogue: it is the first work to abandon a tight formal construction, the first to acquire a free narrative character, and also deliberately employs Cuban rhythmic elements.

As suspected by de la Vega when he invented the title to this work, both critics and the public have always been fascinated by its suggestion of programmatic intent. However, for the sake of truth, the history behind it should be clarified. Adolfo Odnoposoff, who toured several South American countries each summer, had requested de la Vega to write a cello piece to use in these concert tours. De la Vega put it off for two or three years, until the summer of 1953, when, scarcely three weeks before Odnoposoff's yearly departure, he felt inclined to write the piece. Since time was scarce, he envisioned the composition as a rather short and simple piece for cello and piano. He intended to label this short, simple work Berceuse or something in a like vein, but when the work was completed the material, as is frequently the case with de la Vega's compositions, was a little

more complex than intended. Three days before Odnoposoff's departure date, de la Vega had completed and copied the work, but since it was not cast in any of the major forms, had no name for it. One night, for no particular reason, the name "Ariel" came to his mind, and out of this "visitation" de la Vega deducted all sorts of auto-convincing explanations. Ariel appears in Syrian demonology as a god of fury and vengeance. Later, the name appears in Greece with a different character: as a rather lofty figure in mythology related to air, clouds and swift or soft moods. In the Middle Ages, it represented a kind of Till Eulenspiegel figure, and in this same dress, touched with Greek characteristics, made another appearance in Shakespeare's The Tempest. Since the work used some Cuban rhythmic elements, de la Vega made his Ariel a Creole.[19] The rest of the explanations immediately fell into place because the Legend of the Creole Ariel presents moments of softness, moments of drama, moments of mischievousness, and moments of tenderness.

This work won the Virginia Collier 1954 Summer Award of the National Association for American Composers and Conductors -- an award presented for the best composition submitted during the summer months, not to exceed eight minutes in length, for any combination of instruments not to exceed five. It was subsequently published by the Pan American Union and commercially recorded by Panart, and is one of the most frequently played works in de la Vega's catalogue.

The introductory section announces the Cuban rhythmic orientation of the work:

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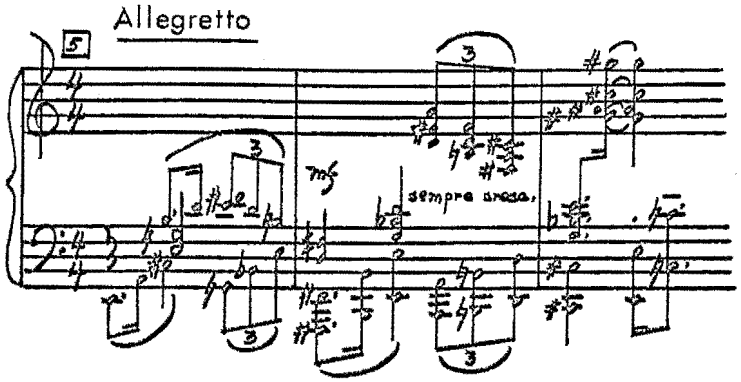
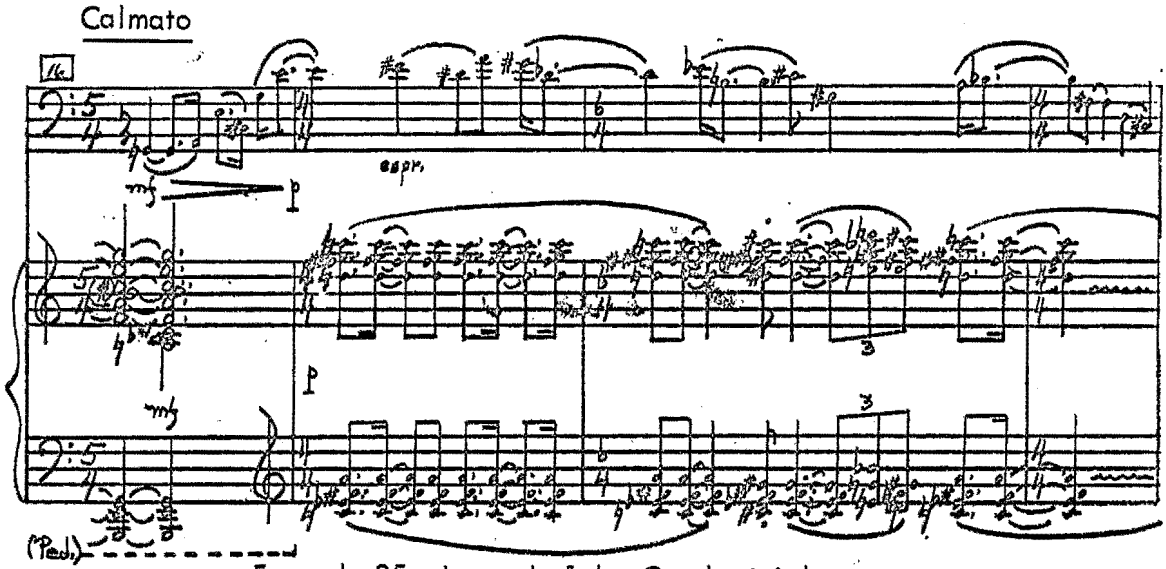
[19]"Creole" refers to a native-born Latin American, as contrasted to a "peninsular," one born in Spain. A sharp division existed between these two groups in the nineteenth century.



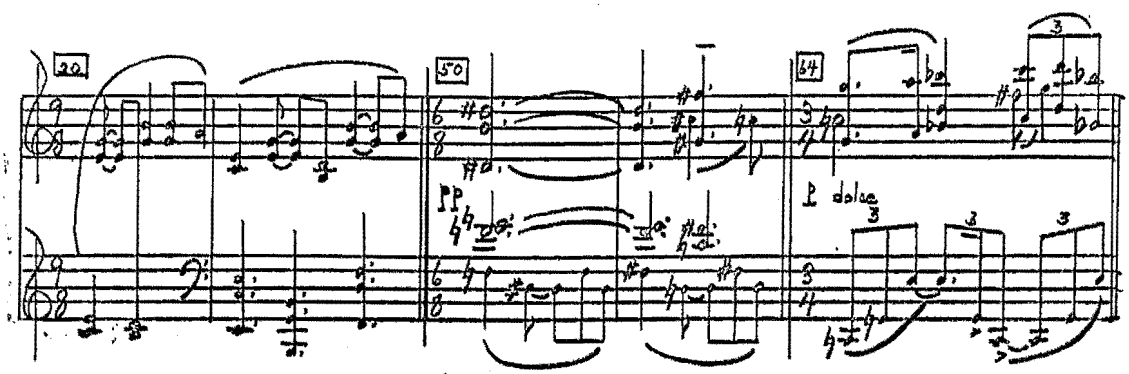
Example 34: Legend of the Creole Ariel

Following a cadenza-like passage in the cello, which closes the introduction, the piano adopts the cinquillo-type accompaniment (as in El Encuentro) to the first melodic statement:



Example 35: Legend of the Creole Ariel

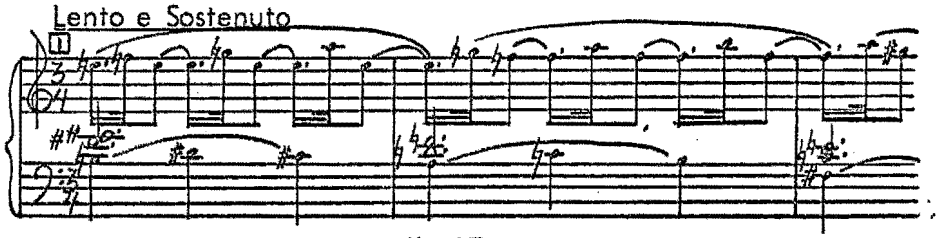
The rhythmic devices in this short composition are worthy of more detailed analysis. Following the two previous examples, the piano continues to inject new rhythmic patterns into the composition, many of them based on one form or another of the cinquillo, as illustrated in Example 36:



Example 36: Legend of the Creole Ariel

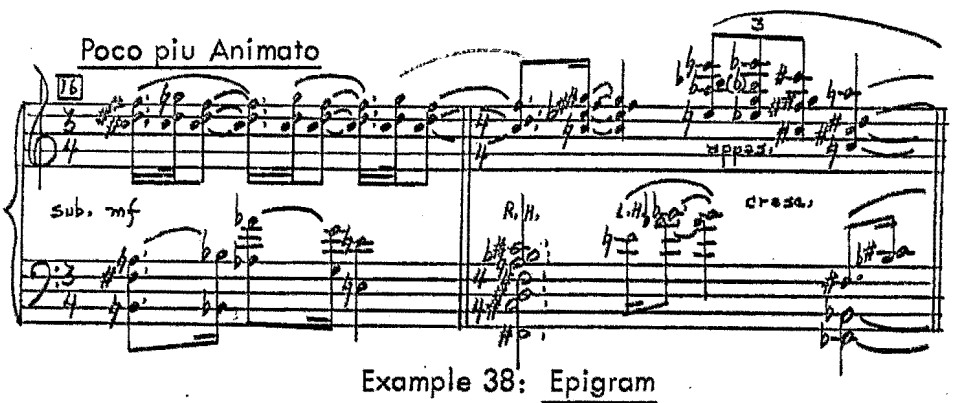
The nationalistic atmosphere of the Legend is achieved only through rhythmic-melodic configurations; formal and harmonic considerations remain universal in concept. The canción-like melodies and guajira rhythm (cinquillo) provide the second example of a deliberately contrived use of Cuban folklore materials in de la Vega's work, the first being the Rondo (1947). It is unthinkable that a sensitive creator like de la Vega could completely ignore the characteristics of his national music, but it must be repeated that he has never relied on them for inspiration, or used them as a propaganda measure.

Another work which exhibits rhythmic-melodic formations derived from Cuban folklore material is Epigram (1953), de la Vega's most frequently played piano composition. In this work, however, he exalts -- a little in the manner of Bartók -- not the native rhythms of his land, but the spirit of them. The musical discourse flows toward a basic central theme, enunciated in a continuing development, with the rhythmic cell of the opening measures continuing throughout the work:



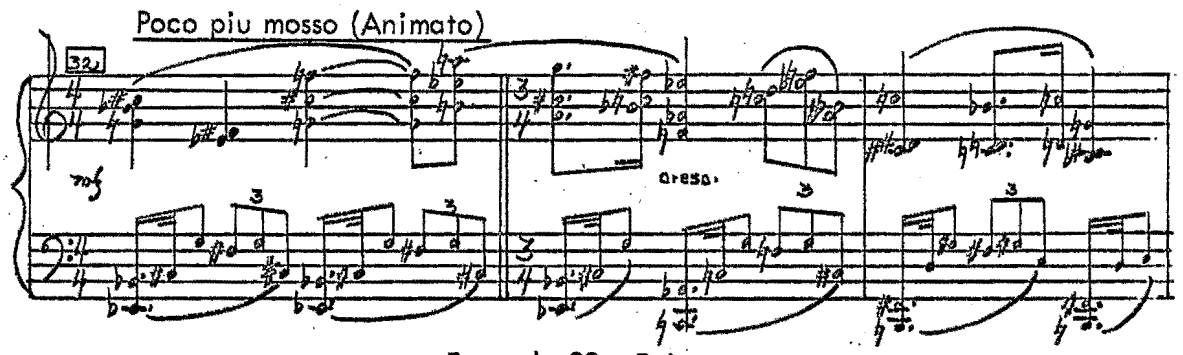
Example 37: Epigram

With a sudden and surprising change in dynamics and tempo, the extent to which de la Vega adopts the Cuban folklore materials is illustrated in Example 38:



Example 38: Epigram

and again in the enunciation of the central theme:



Example 39: Epigram

Only in the Rondo and Legend of the Creole Ariel can be found such clear examples of de la Vega's manipulation of the Cuban motives.

Most musical dictionaries define an "elegy" as "a musical composition of a sad or mournful character." De la Vega's Elegy of 1954 conforms to this definition. It is non-commemorative in conception, although Rafael Suárez Solís wrote in the Havana newspaper Diario de la Marina that de la Vega should change the title from "Elegy for Strings" to "Elegy for Schoenberg." He charges de la Vega with having been influenced by Schoenberg, and upon the death of his "maestro" composing this homage, not to Schoenberg's death, but to the suffering in this

composer's life. This smacks of Latin emotionalism, but is interesting as one reviewer's opinion.

A bit of musical invective was pronounced by D. Mitchell of the English Musical Times following the world premiere of Elegy in London:

> An Elegy for strings by Aurelio de la Vega displayed little talent, either technical or inventive. It was a meditation upon a hotch-potch of styles, all of them thoroughly European and all equally squeezed dry of emotional significance for European ears. Elegies for strings have been a vein well worked-over from Grieg to Barber. Cuba, it seems, has nothing to add but the mixture as before, cooked less competently.[20]

On the positive side of the ledger, Harold C. Schonberg, of the New York Times (February 25, 1959), said:

> Scored for string orchestra, it (Elegy) is strongly tonal, melodic and highly chromatic, with moments faintly suggestive of 'Verklarte Nacht.' The composer has not belabored his points. His Elegy lasts about eight and a half minutes, and says what it has to say without padding. Within his traditional harmonic fabric Mr. de la Vega has written a sensitive, agreeable and lyrically fluent work.

In the notes for the West Coast premiere of Elegy (April 28, 1963), de la Vega says of his own composition:

> One of my last non-twelve-tone works, the Elegy is a brief, slow-paced work that represents clearly a stylistic moment of my music. Highly chromatic and expressive, with long lyrical arch-like themes that unfold on top of a background rhythmic pattern, the work has two main sections, preceded by an introduction. The two outer ones are built on elongated thematic material; the middle one is more rhythmical and discursive. After a long pause, a coda of tranquil nature closes the work.

Elegy is divided into five sections:

1) the Introduction (Adagio) begun with a rhythmic cell exposed by the cellos:

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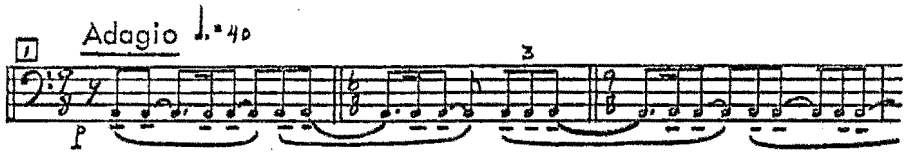
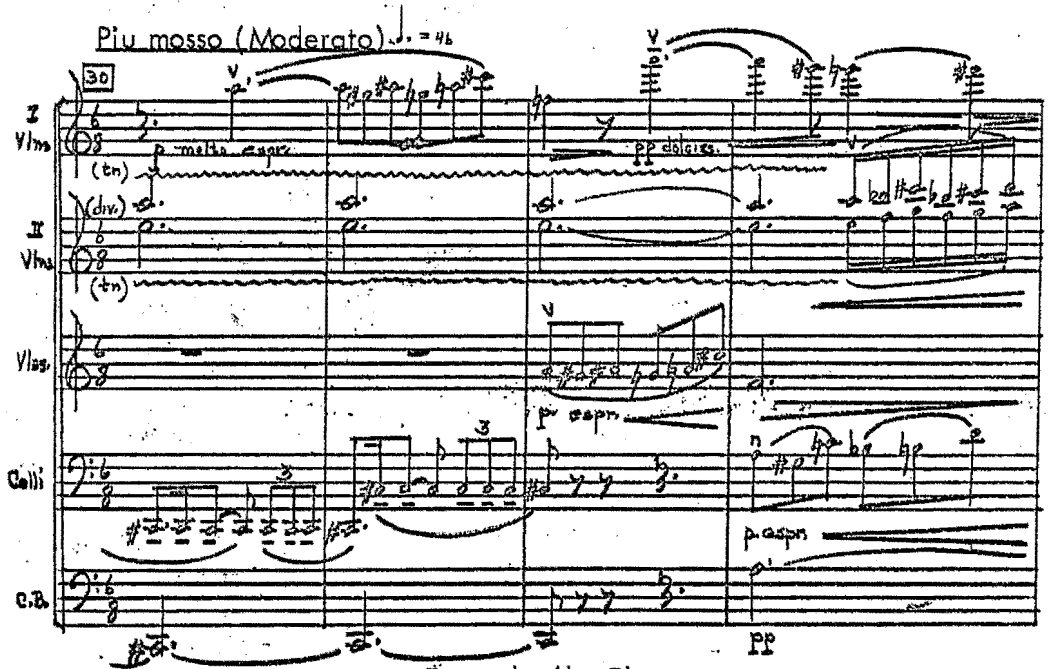
[20] D. Mitchell. "London Music." Musical Times, Volume 96 (January, 1955), p. 37.



Example 40: Elegy

over which the first violins introduce an extended melody. The second violins and violas converse contrapuntally with this melody, then all instruments except the cellos (still grinding out the ostinato) conclude the section with an ascending chromatic passage;

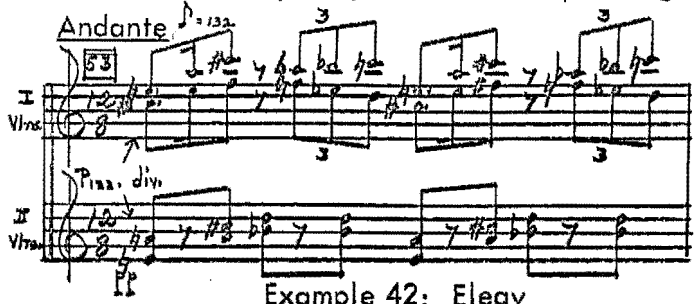
2) the first main section (Più mosso - Moderato), in which the first violins state the principal theme, immediately imitated by the violas and cellos: (The extremely high register in the first violins - Measures 32 - 46 - tends to obscure or veil the melodic line at times)



Example 41: Elegy

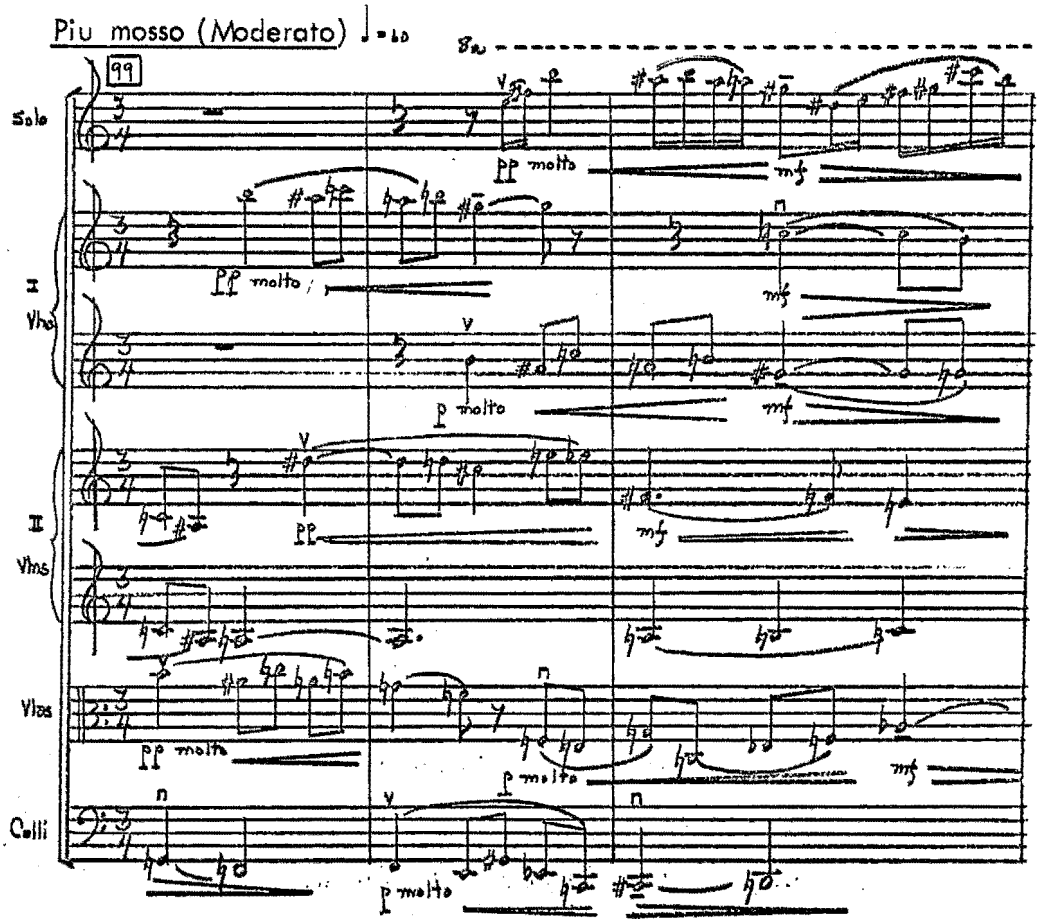
3) the middle section (Andante), where some of the harmonic and contrapuntal cells previously heard are combined, accompanied by pizzicato chords in a

rhythmic pattern and sonority suggestive of the Spanish guitar:



Example 42: Elegy

4) a free recapitulation of the second section, the last seven measures of which present a variation of the principal theme in close stretto, over which the violin solo intones a lyrical song:



Example 43: Elegy

5) the Coda, essentially harmonic (at one point the string orchestra is divided into nineteen parts) and tonal, with a passionately expressive closing theme in

the first violins.

The five sections are presented without interruption, and indicate de la Vega's obsession with the sound of the string orchestra. The throbbing ostinato which opens the work becomes a persistent substructure above which de la Vega weaves strands of melody, broken only in the more rhythmically punctuated middle section. Even though atonal in part, the general impression is that of the minor mode. The chromaticism of the work is sensitively resolved in the Coda, which closes on a tranquil E-flat-major chord. It was this closing which prompted Henry Beckett, in the New York Post (February 25, 1959) to write:

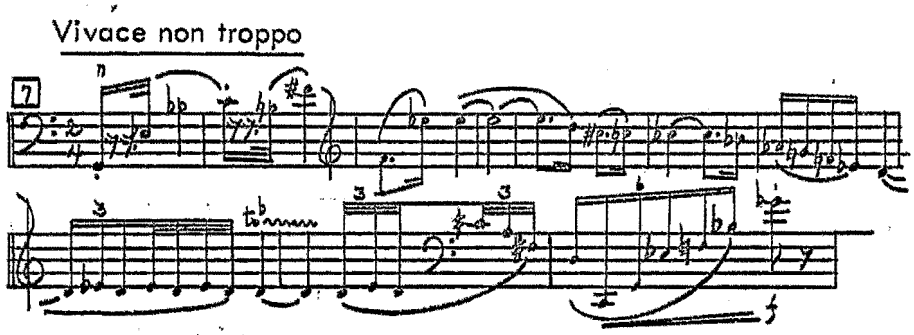
> Although applause for the Cuban composer's 'Elegy' was clearly much more than the polite response usual on a first hearing of current music that baffles because it is strange, it was not immediate. The somber quality of the piece, the intense sadness, the touching melody and serene close all established a mood more conducive to quiet than to the clapping of hands.

The procedures employed in the string orchestra and solo instruments of the Elegy are cultivated and enlarged in the Divertimento (1956) for violin, cello, piano and string orchestra. Written in one movement with a short Introduction, it is in Concerto Grosso form, with ripieno and concertino both taking part in the development. A note at the beginning of the score testifies to de la Vega's close attention to detail:

> This work can be performed in two different ways. If played with a small string orchestra (for example, 6 I violins, 5 II violins, 4 violas, 4 cellos and 2 doublebasses) the solo string parts (violin and cello) will be played by the concertmaster and the first cellist of the orchestra, who, as in the music of the XVII and XVIII centuries, will remain seated at their places in the orchestra. In this case, both soloists will play, together with the orchestra, bars 1 to 6. The piano could be placed at the left hand side of the conductor, in back of the I violins, or at the center of the stage, between II violins and violas, in such a way as to form part of the orchestra.

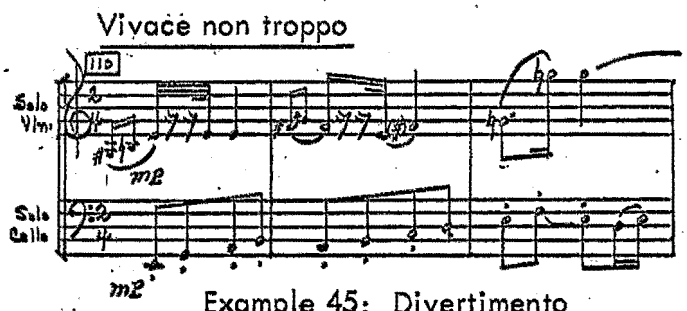
If a bigger string orchestra, of symphonic proportions, is used, the three soloists will get together in front of the string ensemble, and the violinist will remain standing. In this case, both solo string players (violinist and cellist) will not play bars 1 to 6 of their parts.

The main theme appears in the cello:



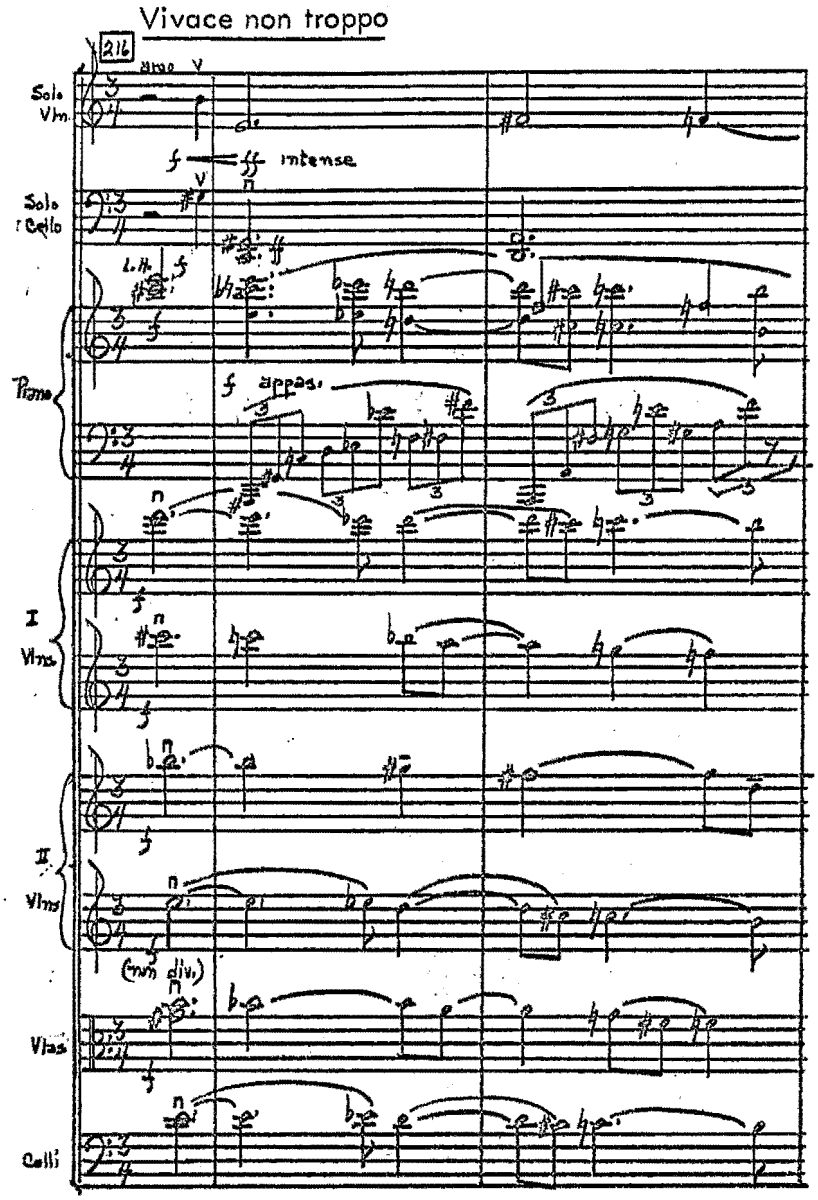
Example 44: Divertimento

and around this theme the work evolves in a series of variations. De la Vega's continued preoccupation with contrapuntal devices is clearly demonstrated in this work, ranging from the very simple duet-statement at Measure 110:



Example 45: Divertimento

to the highly complex full-orchestra presentation at Measure 217:

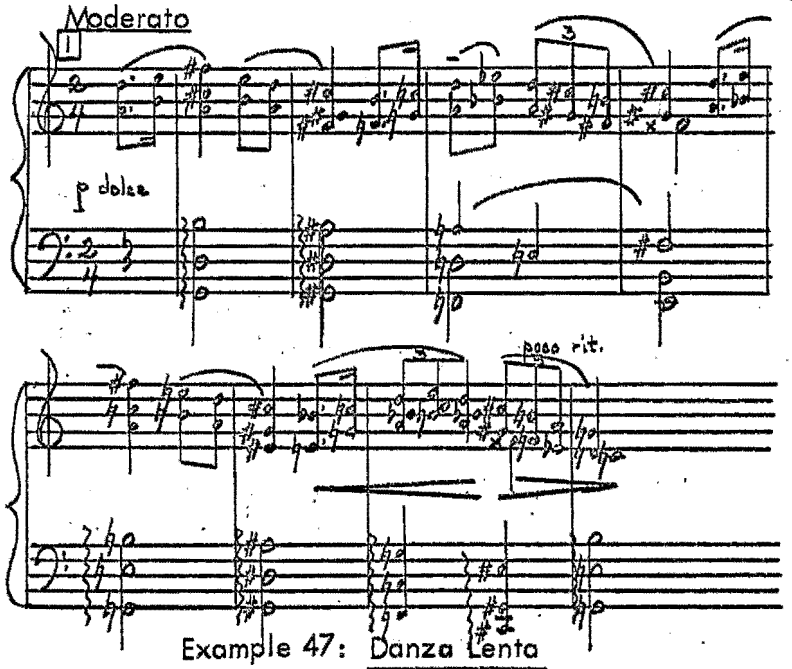


Example 46: Divertimento

The Divertimento is de la Vega's last major work of this "second" period, and represents a culmination point preceding his adoption of the twelve-tone technique. Remnants of the Cuban rhythmical characteristics are still present (witness the Habanera rhythm prominently displayed in the principal theme - Measures 7, 8, 9, and 11 of Example 44), and some sense of tonality is retained

in the Introduction, with its opening dominant-seventh on G, and in the dynamic Coda, definitely in the key of F-sharp major. Everything in between is atonal, though, and by no stretch of the imagination can this work be analyzed otherwise. The instrumental dialogue between concertino and ripieno represents skillful and sensitive string writing, accompanied by imaginative and expressive piano passages. The orchestral texture, if overly rich at times, tending to obscure the lines of the solo instruments, generally indicates expert instrumentation and economy of means.

Danza Lenta (1956), for piano, is another curious work in de la Vega's catalogue. It appears to be a stylized Cuban dance -- "stylized," because it combines formal characteristics of various Cuban dances as outlined in Chapter I. Although highly chromatic, the first eight measure phrase and its repeat begins and ends on a modified G-major chord:



Example 47: Danza Lenta

and like the guajira and punto, the composition ends on the dominant of G-major,

a D-major chord, but as a salute to non-conformity, this final chord is placed in its second inversion, with the fifth in the bass. A feeling of acceleration was achieved in the traditional Cuban danzón by diminishing the value of the notes, a device resorted to by de la Vega later in this work in the second appearance of the B section.

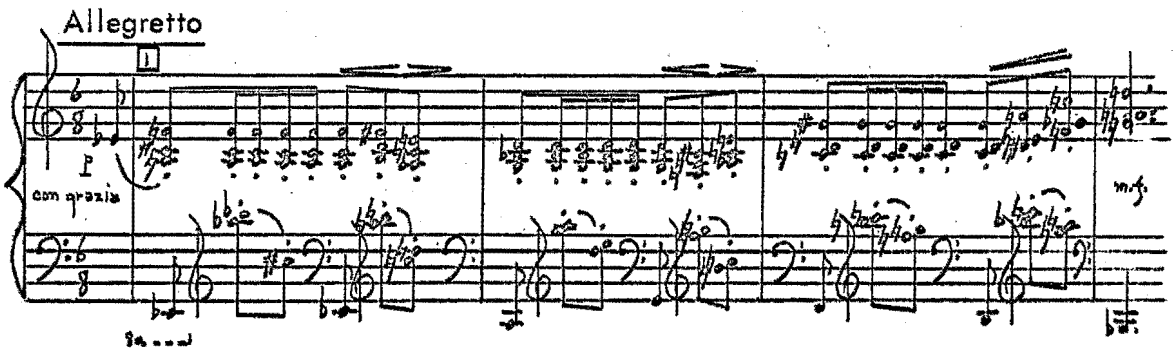
The Danza Lenta seems to be a final "look backward" before de la Vega's first twelve-tone work appears. In this respect, it bears a resemblance to the Rondo of 1947, and shows again how one of his piano works serves as a cornerstone or point of departure before embarking on new and more daring ventures.

Although the degree to which a composer achieves artistic maturity is a value judgment necessarily reserved for future generations, there is some justification for the title of this Chapter. That de la Vega enlarged his musical outlook in this "second period" is obvious. More important, however, is the fact that his philosophical and aesthetic perspective expanded in direct proportion to his musical development. A devout perfectionist and advocate of new ideas, he could not embrace complacency in any form and was thus compelled to search out new forms of musical expression. The procedures adopted to realize this need are the subject of the next chapter.

CHAPTER VI

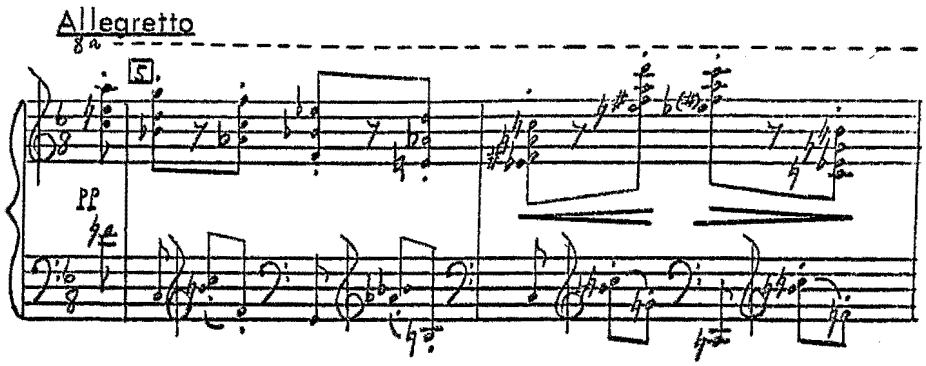
Twelve-Tone Works (1957-1962)

Wolfgang Amadeus Mozart composed his "Musical Joke" in 1787. One hundred and seventy years later Aurelio de la Vega wrote what he calls his "cute piece": the Minuet (1957) for piano, which certainly stands as an anachronism in this chapter devoted to twelve-tone works. A short, minor composition, it is actually in minuet form. It is in six-eight, rather than the traditional three-four -- but then who expects de la Vega to adhere to tradition? To be a minuet or to be a scherzo: that is the question which arises at a first reading of this bit of whimsy in Allegretto tempo. It opens with a three-measure phrase (like the very early seventeenth century minuets) which appears to be a satirical version of the famous Mozart minuet from Don Giovanni:



Example 48: Minuet

followed by a four-measure phrase (two measures of which are illustrated in Example 49) with the same accompaniment pattern in major and minor seconds:



Example 49: Minuet

A Trio-like section then attempts to follow its own arpeggiated flight of fancy, but is unable to escape the frequent incursions of the opening phrase. The first section returns loudly and triumphantly, harmonically varied, followed by the second section, which is twice interrupted by the arpeggios still trying "to get a word in edgewise." In the playful argument between the various sections of this piece it is reminiscent of Gerard Hoffnung's famous Concerto to End All Concertos wherein the piano (playing Grieg's Concerto) and the orchestra (playing the Tschaikowsky Concerto) battle it out as to which will have the "last word."

Although the minuet is not a great piece of music, it does illustrate another facet of de la Vega's personality: his delightful and keen sense of humor. He likes to joke when in a jovial mood, is frequently capable of seeing the humor in an otherwise serious situation, and is capable of laughing about his own idiosyncrasies. A man devoid of this characteristic certainly would not have been able to make the radical adjustments necessary in transplanting himself and his art to a new culture.

The prize-winning[21] String Quartet in Five Movements marks de la Vega's adoption of the twelve-tone system. Although he had been intensely interested in this mode of expression for some years, he felt compelled to exploit to the maximum, for his own satisfaction, the possibilities of tonality, chromaticism and free atonality exhibited in the compositions analyzed up to this point.

The mathematical precision with which this work is constructed makes its thematic analysis analogous to a study of one of Johann Sebastian Bach's more complicated works: every note can be explained! Each one of the elements which gives shape to the Quartet is presented in the first twenty-five measures of the work:[22]

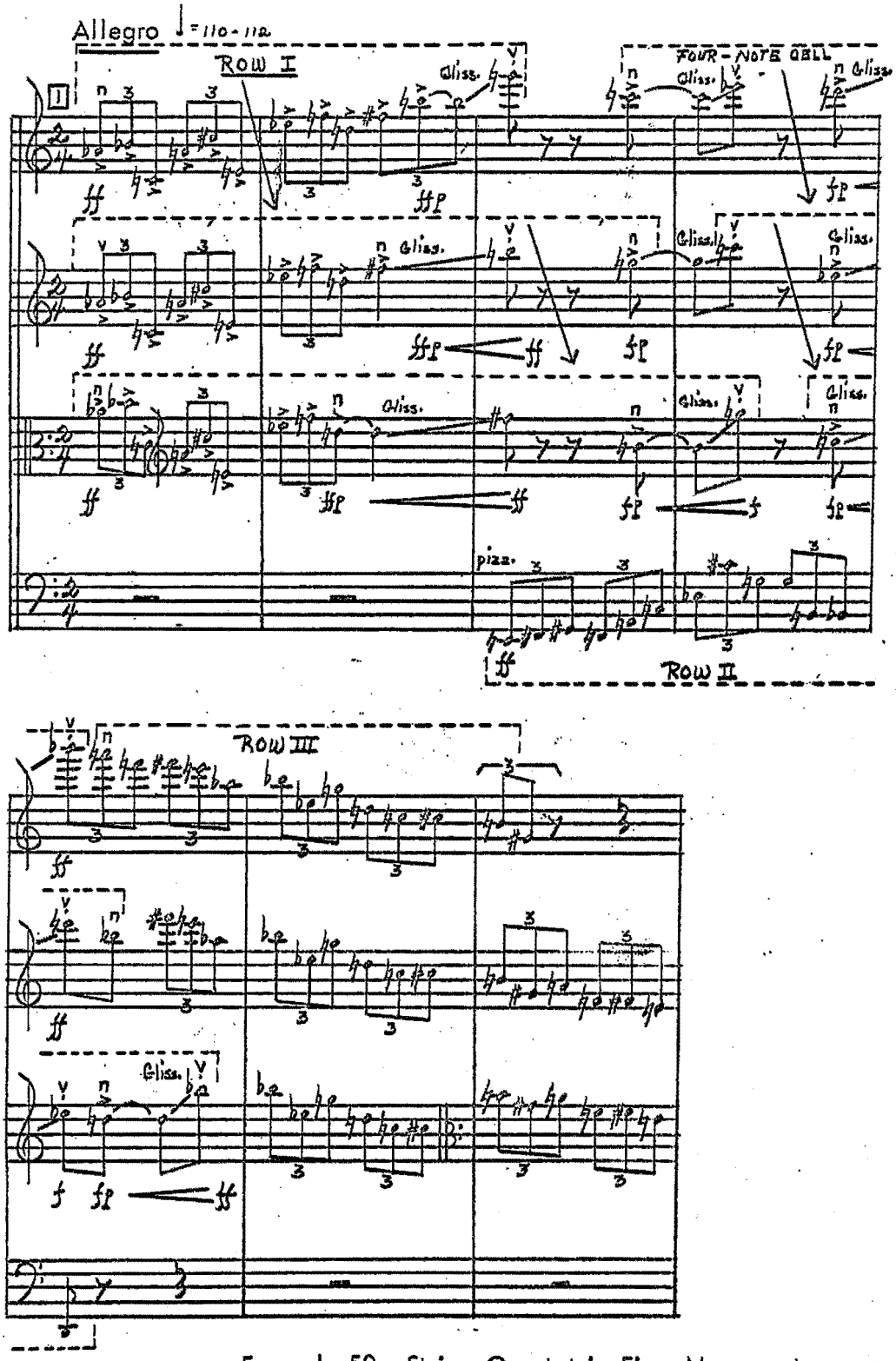
1) The first seven measures include three twelve-tone rows and one four-note melodic cell:

---

[21] The January, 1958, Chamber Music Competition of the Lyceum and Lawn Tennis Club in Havana awarded First Prize to the String Quartet in Five Movements. The judges were: Igor Markevitch (Chairman), Paul Csonka and Carlos Agostini.

[22] Examples of twelve-tone rows will all be written in the treble clef. When necessary for clarity in reading, octave displacements and enharmonic changes will be made in the examples. In many cases, the row will be shown in the way it initially appears in the composition, followed by the other three forms. However, since the rows were not thematically conceived by de la Vega, the Retrograde, Inversion and Retrograde Inversion will be shown in the original, rather than the thematic, form.

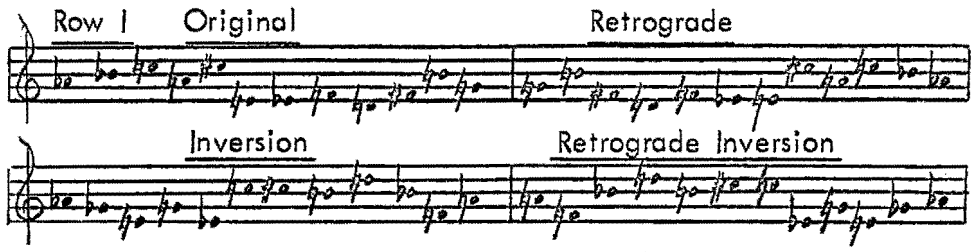
After the first example, the four forms of the row will be designated "O" for Original, "R" for Retrograde, "I" for Inversion, "RI" for Retrograde Inversion.



Example 50: String Quartet in Five Movements

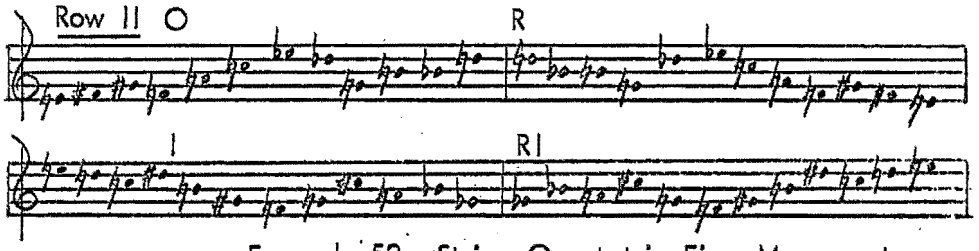
2) Measures 1-3 present the principal twelve-tone row of the work in the violins

and viola, the various forms of which are:



Example 51: String Quartet in Five Movements

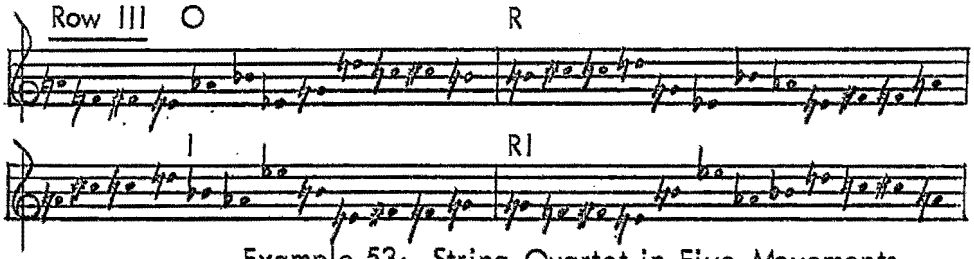
3) Measures 3-4 expose a second twelve-tone row, the first six notes of which are the same as Row I. The Rondo (fourth movement) is based on this second row (Row II) stated by the cello (See Example 50), the forms of which are:



Example 52: String Quartet in Five Movements

4) Measures 4-5 imitatively offer the four-note cell which becomes prominent in the Adagio (second movement) -- the C, E-flat, D, B-flat outlined in Example 50;

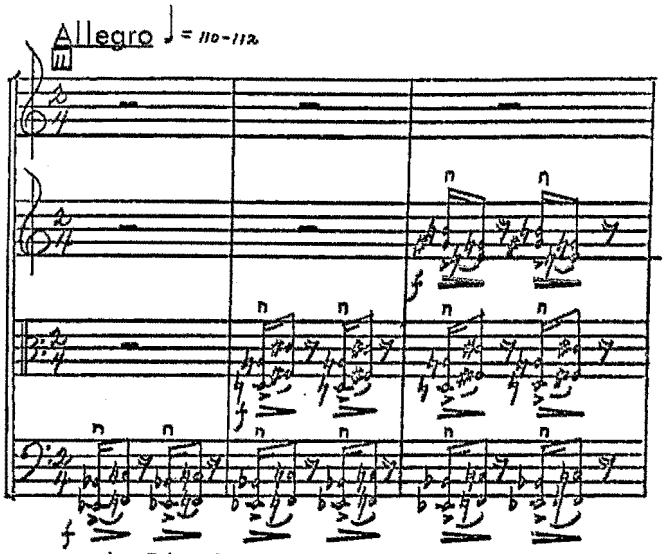
5) Measures 5-7 announce Row III, featured in the Adagio:



Example 53: String Quartet in Five Movements

6) At Measure 10, an insistent rhythmic cell, which becomes a trademark of the first and last movements, is introduced, building in terraced-dynamics fashion from

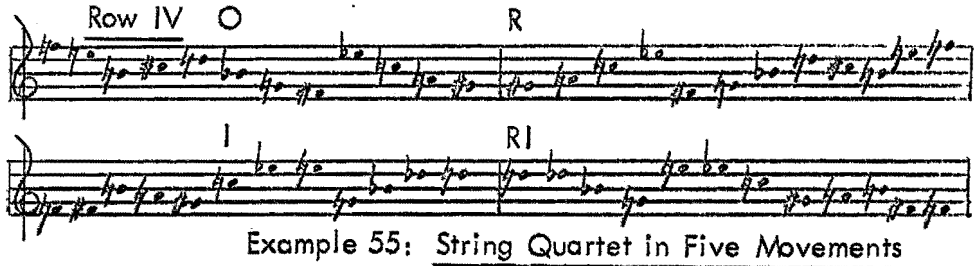
its beginning:



Example 54: String Quartet in Five Movements

7) Measures 14-17 feature the second four-note cell (A, D, C-sharp, B-flat) which is used in the opening movement and then contrapuntally developed at Measure 40 of the Scherzo (third movement) to become a dominant factor in that movement;

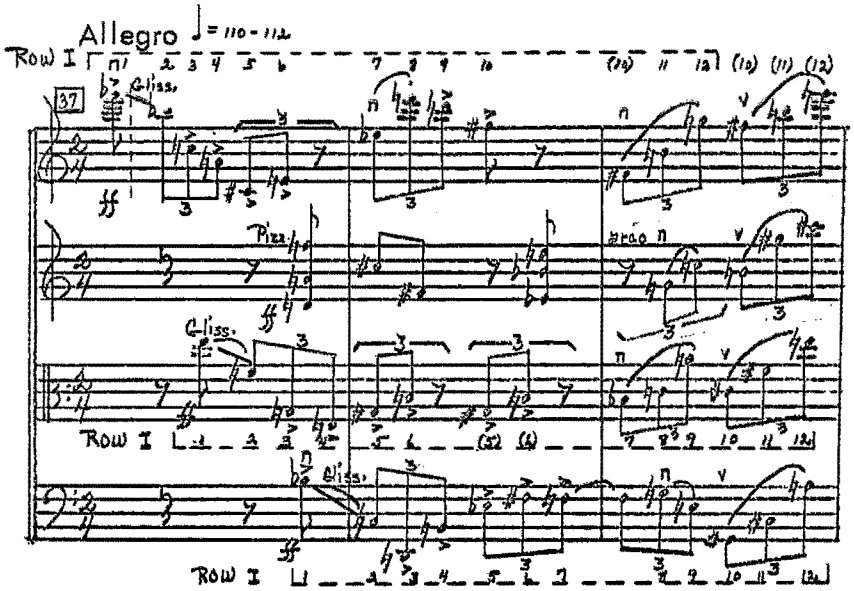
8) Measures 18-25 introduce Row IV in the cello, a row used in conjunction with the principal row (Row I) in the development of the first movement:



Example 55: String Quartet in Five Movements

9) Measure 23 gives the first clear statement of a previously suggested four-note cell (C, D, E-flat, C-sharp) which becomes the basic motive of the Scherzo and again in the Rondo at Measure 59.

The forceful, throbbing, almost primitive rhythms of the Introduction, combined with glissando and pizzicato effects, result in an emotionally tense opening section. The way de la Vega combines these effects imitatively can be illustrated:



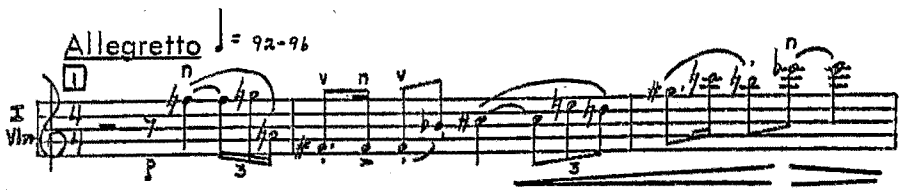
Example 56: String Quartet in Five Movements

The second movement (Adagio) opens with a solo statement of Row I (the first three notes of which exhibit the Habanera rhythm), followed immediately by Row II. These two rows are combined throughout the movement in close imitation. A linear texture persists in this movement where the tone rows are used thematically.

With a deceptively quiet beginning, the busy Scherzo rapidly becomes spectacular and virtuosistic, with increasing complexity of rhythm and line. Perpetual motion is almost achieved in this movement, stopped only by the entry of a brief Coda which recapitulates the opening measures very quietly before exploding in an abrupt ending. The predominant expressive factors of the Scherzo are of a rhythmic order.

Row II is the basis for the quiet fugato which opens the fourth movement (Rondo).

The Habanera pattern in the opening statement becomes a prominent rhythmic cell in this movement:



Example 57: String Quartet in Five Movements

The theme is echoed in exact imitation by the cello, over which the violins and then the viola intone the retrograde version of the row in close stretto. The Rondo is the longest movement (4 minutes, 44 seconds) and presents several episodes, with each recurrence of the ritornello emphasizing a distinct aspect of Row II. This bright movement closes with an expressively tranquil Coda, its mood broken by the re-introduction of the rhythmic cell from the opening movement, the repetition of which leads directly into the Finale. The Finale is a free and shortened recapitulation of the Introduction, with the addition of a short Coda in the last five measures.

Comparison of this Quartet with sections of the early Two Movements for String Quartet reveals many parallels in the treatment of the strings, although the Quartet exhibits a firmer grasp of the materials and a more clearly organized structure. The String Quartet in Five Movements is, in the opinion of this writer, de la Vega's masterpiece. It is a very dramatic piece of music which demonstrates the composer's command of the twelve-tone system, and mastery of the art of writing for strings.

In his coverage of the Quartet's premiere at the First Inter-American Music Festival in Washington, D. C., Day Thorpe of the Washington Evening Star wrote: (April 21, 1958)

> The quartet of Aurelio de la Vega, of Cuba, is an astringent and exciting piece, unusually clear in its part writing, and with a scherzo that seems to be one of the strongest and most unusual in the present crop of modern music.

Howard Taubman, in the New York Times of April 21, 1958, criticized the Quartet on a basis for which it should be acclaimed:

> One respects the discipline and organizing capacity that went into the piece, but one cannot warm to it. The slow movement has a certain somber dignity, but for the rest the appeal is more to the mind than to the heart.

How unfortunate that more contemporary composers cannot appeal to the intellect with the force de la Vega displays in the String Quartet in Five Movements!

Written in the Summer of 1958 in Redlands, California, the Cantata for Two Sopranos, Contralto and Chamber Orchestra is based on two poems by the contemporary Cuban poet Roberto Fernández Retamar. One of the poems deals with a painting, and here again de la Vega's association with the world of imagery is apparent. The poems read: (English translation)

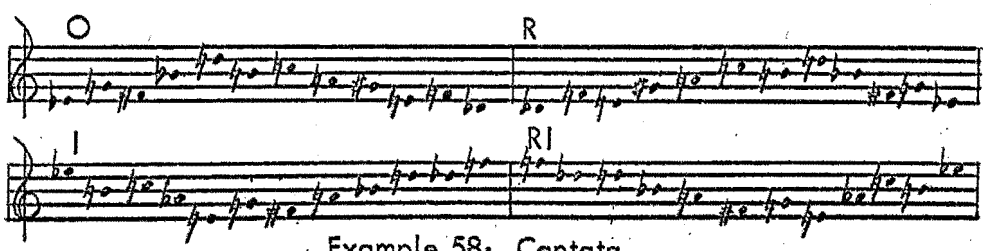
To A Painting, A Flower

When the thunderclap rests, and the water
silently arrests its glimmering, quick-silver step,
and the fresh wet green
ceases to spread over the humid, bright leaves,
when the Spring forgets her panting and her painful toiling,
until the time comes to raise again her shimmering tent;
when the sky tenderly gathers its clouds
and even the setting sun softly reaps
a purple-hued tranquility;
when time is but the invention,
in loneliness discovered, recreated
for the silent, quiet eyes,
and it's not to be clouded or tarnished
by the grinding dust;
between the papers, and between the newly found
pulsation of eternity, bold and brave,
the flower, gentle trill, becomes sheer light.

Sometimes, The Day

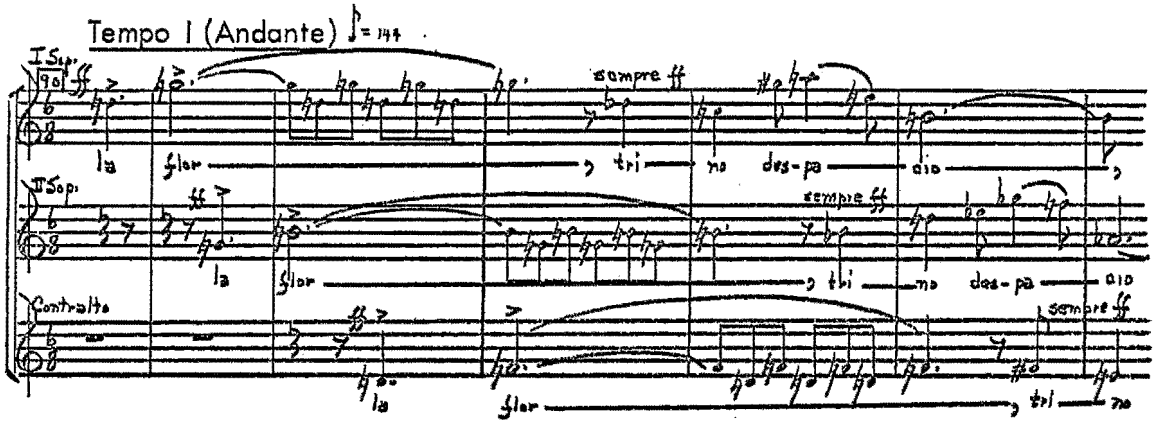
Sometimes, the day is so much more;
it bursts and grows like fire
or like a flaming bird
that blooms have set ablazing.
It's a wind-blown paper in the sky,
ascending, scaring,
until the gust abating
it overflows, diffusing
a tender golden blue
that soothes the grateful,
eager eyes of memory,
that in another land abide,
a land, a world, that still
is bright and clean and pure,
a land in which to rest
when the true dark night descends,
and the blind eyes, the lightless eyes,
their ivory glance erasing
will sightless seek for a marking stone
or a sudden blooming
of the surprised rose.
Sometimes, the day is so much more.

The Cantata is composed of three movements. The first is an Introduction, purely instrumental, in which the basic twelve-tone series is indelibly impressed on the mind of the listener in thrice-repeated "fortissimo molto marcato" statements in the bassoons, trombones, piano, cello and doublebass. (The sonority of the instrumental portion tends to emphasize the woodwinds and brass colors, since the strings are represented by only one instrument in each category.) The basic series is tonally oriented, with its pattern of major and minor thirds:



Example 58: Cantata

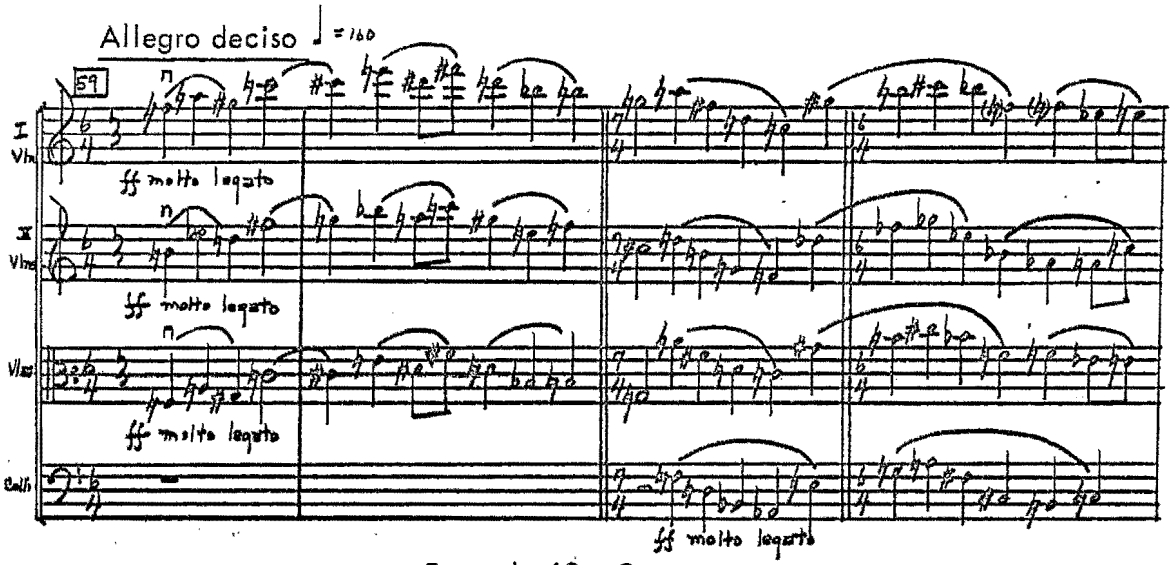
The first vocal movement (Contrapunctus Primus) develops the poem, To A Painting, A Flower, and de la Vega herein employs, in the three solo voices, the contrapuntal procedures that appeared in the String Quartet in Five Movements. This second movement, extremely contrapuntal throughout, is briefly illustrated by the following fragment from the vocal part:



Example 59: Cantata

where the first soprano is doubled by the E-flat clarinet and viola, the second soprano by E-flat alto saxophone and second violin, and the contralto by the first horn, first violin and cello. The serial lines are consistently superimposed and displaced canonically, but always with a clear insight for the poetic symbolism.

The second vocal movement (Contrapunctus Secundus) uses the basic series as an accompaniment to the voices. The voices and instruments use the tonal elements in this series to achieve some surprising harmonies:

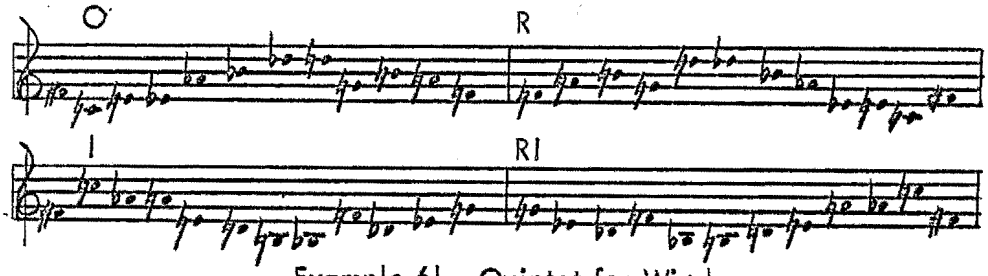


Example 60: Cantata

In the interest of economy of space, only the string voice-leading is illustrated, but the entire orchestra doubles the strings to provide an extremely rich and sonorous accompaniment to the voices.

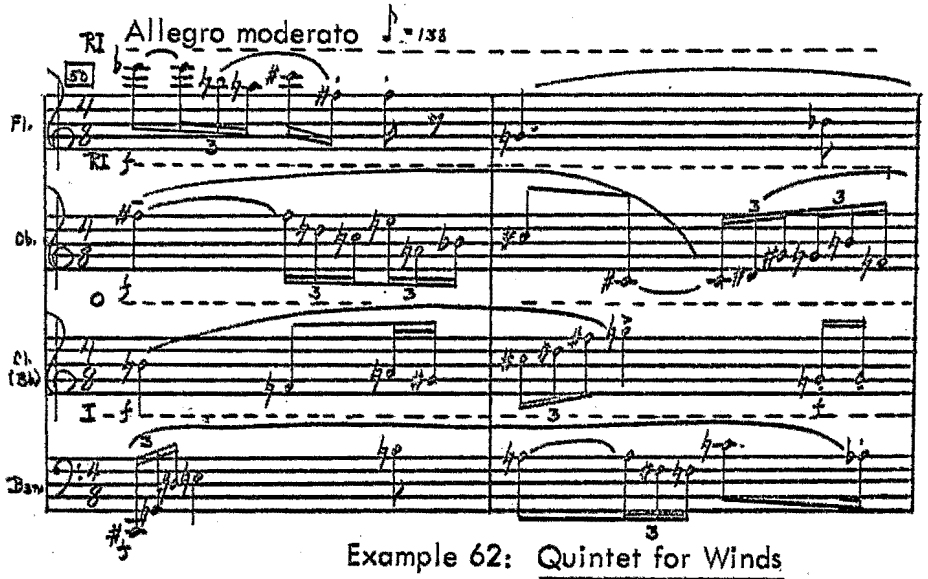
With the Cantata de la Vega's style can be said to approach that of Berg or Dallapiccola. He tempers the severity of the twelve-tone system with tonal elements, the basic twelve-tone row carries harmonic implications, and he does not hesitate to depart from strict twelve-tone procedures. Neither is the vocal line characterized by the wide leaps and stylized settings generally associated with twelve-tone music, but retains a close affinity between poetry and music.

The Quintet for Winds is the first work written by de la Vega after establishing permanent residence in Northridge, California. Scored for flute, oboe, clarinet in B-flat, horn in F and bassoon, it is in three movements, and draws all its material from a single twelve-tone row stated in the initial Allegro:



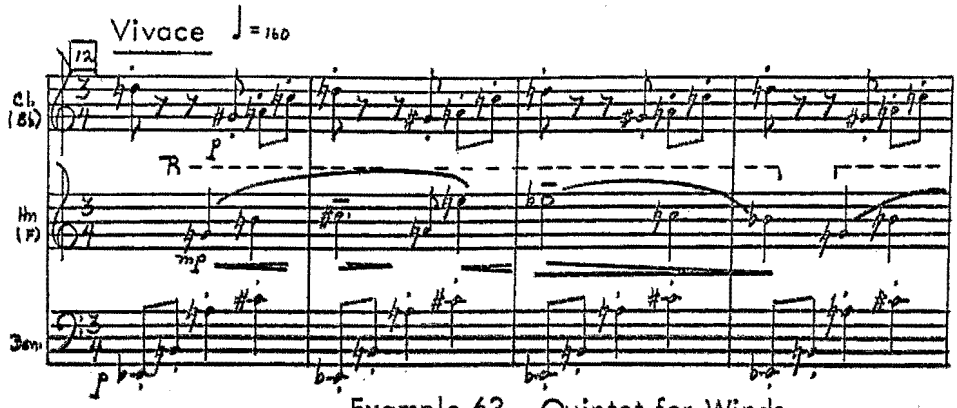
Example 61: Quintet for Winds

The first movement is cast in a modified sonata-allegro form, is extremely contrapuntal in the development section, and introduces the motivic cell of four staccato notes which becomes an identifying motive of the second movement. The dexterity with which de la Vega manipulates the row and its derivations is illustrated:



Example 62: Quintet for Winds

The second movement is also contrapuntal, but considerably more virtuosistic than the first. In contrast to the linear quality of the first two movements, the third movement exploits the rows vertically as well as linearly in a Theme and Variations. The first eight notes of the retrograde form of the row supplies the theme, accompanied in the opening statement by staccato rhythmic patterns:



Example 63: Quintet for Winds

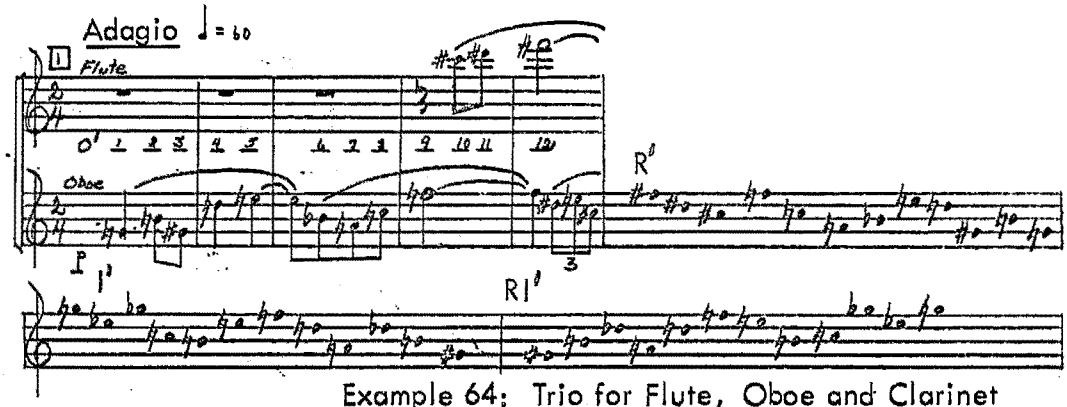
The theme is submitted to ten variations in the course of the movement, after which a Coda ends the piece.

Just as he experimented with the sonorities and possibilities of the string instruments in earlier works, de la Vega here explores the combinations and colors of the wind instruments. The Quintet for Winds constitutes a denial of the frequently-heard charge that the twelve-tone system tends to limit the ideas and originality of the composer. It is true that the variety and incredible sonorities developed for the strings in the String Quartet in Five Movements are not achieved for the wind instruments in the Quintet. However, the composer submits the five instruments to every type of horizontal and vertical combination, almost to the point of exhaustion in this overlong work which falls into the class of too little for what it might be and too much for what it is. Like the Toccata of 1945, revised in 1957, the Quintet for Winds might benefit by contraction and revision.

De la Vega considers his Trio for Flute, Oboe and Clarinet (1960) one of his lesser works. With intent, he treated the melodic and rhythmic materials very simply -- as a "prelude" to the grand explosion of the Symphony in Four Parts.

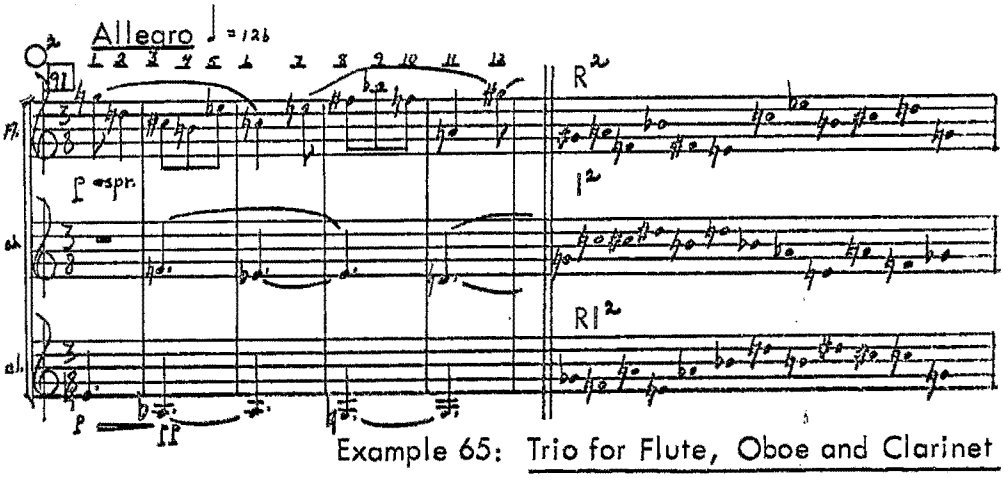
Although the Trio is a strict twelve-tone piece, the rows are used in such a way as to produce almost tonal sequences; the technique first appearing in the Cantata, and now explored more extensively in this work.

The Trio is complete in one movement, and might be termed a series of variations. The first twelve-tone row is stated by the oboe and flute in the opening measures:



Example 64: Trio for Flute, Oboe and Clarinet

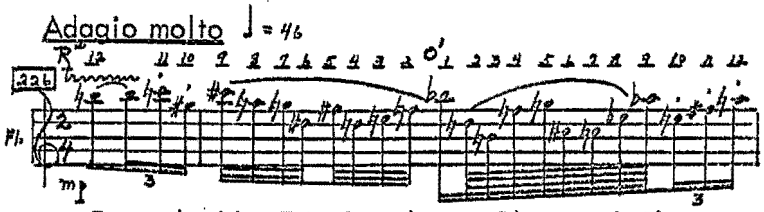
and the second row at Measure 91:



Example 65: Trio for Flute, Oboe and Clarinet

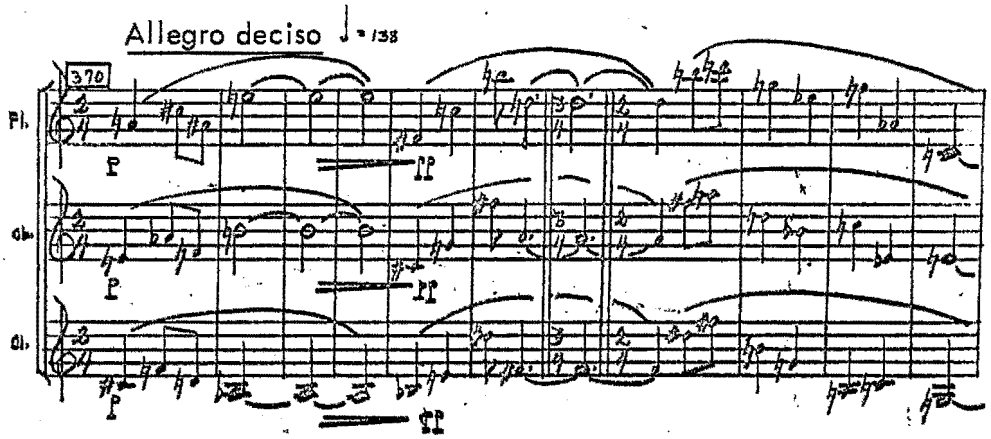
Like the String Quartet in Five Movements, there is little extraneous material in the Trio: it is entirely composed of the two twelve-tone rows and their variations. The extremely dissonant counterpoint is occasionally broken by cadenza-like

passages for the flute, retaining at all times one of the two rows:



Example 66: Trio for Flute, Oboe and Clarinet

as well as by vertically conceived passages wherein the rows at different levels and range result in interesting harmonies:



Example 67: Trio for Flute, Oboe and Clarinet

There is little contrast of texture in the Trio, with all three instruments used simultaneously throughout most of the work. Interpreted as a "study" for woodwinds, it has merit, and the techniques employed in this work culminate in masterful writing for the woodwinds in the Symphony in Four Parts.

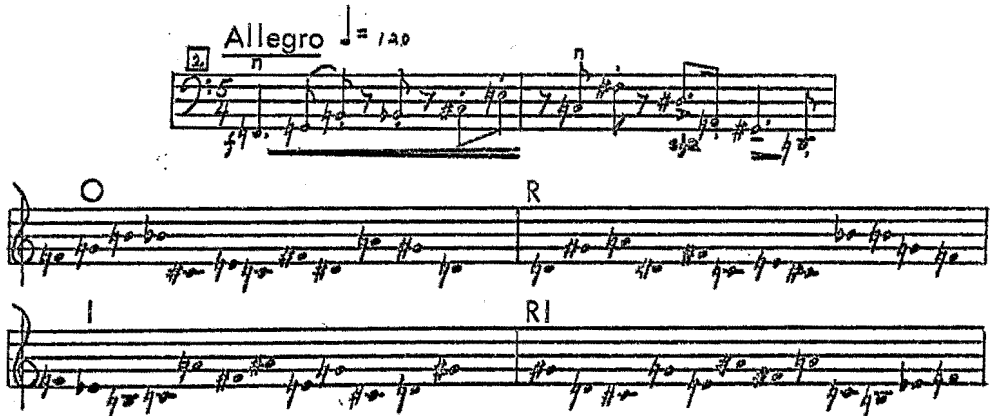
Commissioned by Dr. Inocente Palacios, of Venezuela, for presentation at the Second Inter-American Music Festival in Washington, D. C., the Symphony in Four Parts is an ambitious and impressive work, undoubtedly the most important orchestral composition in de la Vega's catalogue. Irving Lowens, in the Washington Evening Star (May 1, 1961), commented on the premiere of this work:

> Mr. de la Vega's piece was one of the strongest heard in the Festival, brilliantly incisive in its rhythms, concise and neatly balanced in its construction, and wonderfully rich in harmonic inventiveness. The Cuban composer is a fine craftsman and a keen musical intelligence...

and Paul Hume, in the Washington Post (May 1, 1961), wrote:

> Before intermission, we heard an extraordinarily impressive symphony by Aurelio de la Vega, and.... The symphony is the most thoroughly finished work in this form to be heard in the Festival. It is advanced in idiom, though by no means difficult to grasp and enjoy. Looking back upon it, it is true, discloses that most of its moderate length dwells in the region of the full orchestra. But the material out of which it is constructed is superior in organization, and the instrumental sonorities are employed with the finest skill. Its four movements, Overture, Hymn, Ostinato and Toccata have a massive profile. Strikingly, its opening movement reminds us of Charles Ives' Putnam Square in timbres. The music's vigor never ceases, though it contains a handsome variety of pacing. The Ostinato is a virtuoso rhythmic study, and the closing movement is something with which to show off a fine orchestra.

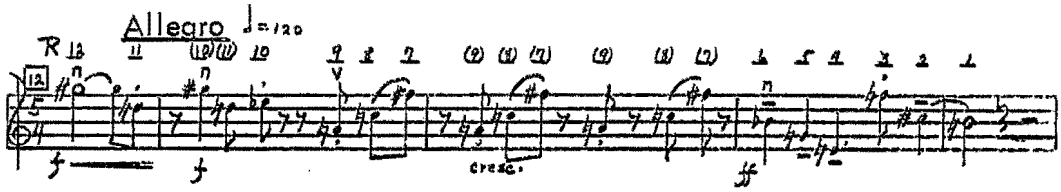
Each movement of the Symphony uses a distinct series. The first movement (Overture) uses the same technique as the Cantata in familiarizing the listener with the row. A passacaglia-like repetition of the row in the bassoon, contra-bassoons, trombone, tuba, cellos and doublebasses appears in the opening measures:



Example 68: Symphony in Four Parts

This exposition of the row is repeated ten times, over which the trumpets chatter a staccato rhythmic cell that becomes a motivic idea interjected frequently in this

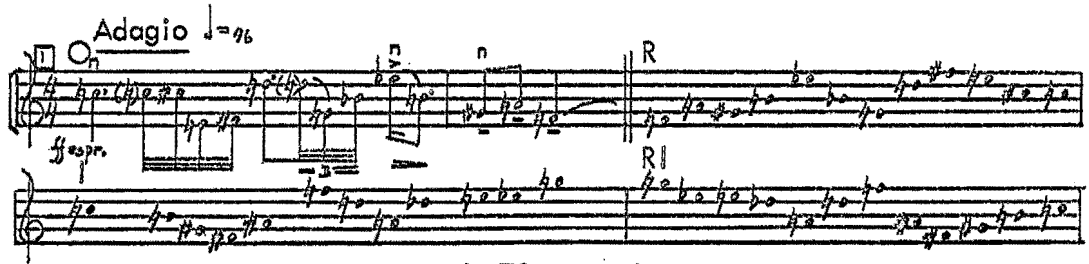
first movement. Over the ostinato-like repetition of the row, the upper strings and woodwinds introduce a melodic idea, first using just the first six notes of the retrograde form of the row, then expanding it (with repeated notes in the row) into a full statement:



Example 69: Symphony in Four Parts

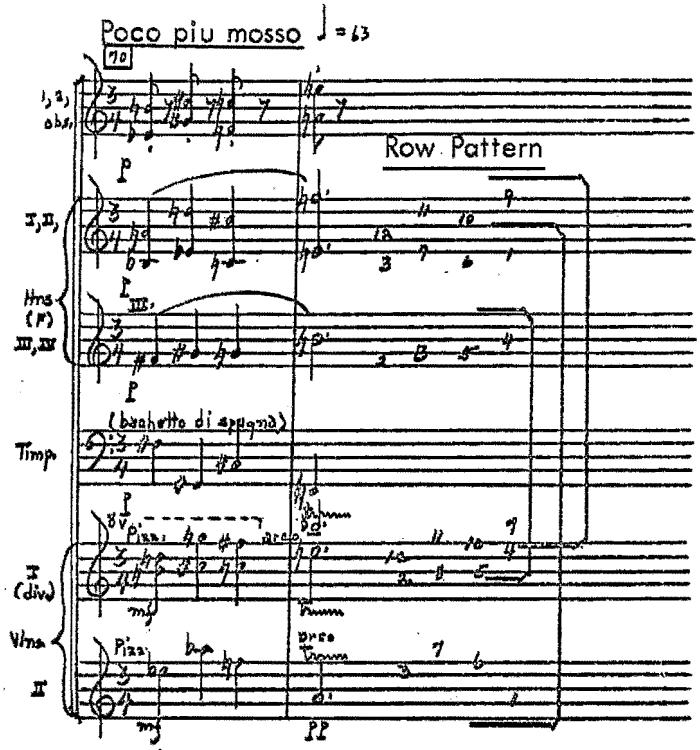
The exposition section of this sonata-allegro movement closes with a powerful tutti based on the staccato rhythmic cell, over which the trumpets present the original and retrograde forms of the row in harmonic blocks. The short development section becomes extremely thin and contrapuntal, with the strings and woodwinds engaging in intricate dialogue interrupted occasionally by the chattering rhythmic cell in the horns. The counterpoint in this section leads to a simplification of style, and has a tendency to compress the ideas introduced in the opening section. The recapitulation is quite exact, propelled by the motor rhythm of the twelve-tone series, and closing with a Coda based on the liquidation of the rhythmic cell.

A very dramatic statement of the row in the flutes, clarinets, violins and violas opens the second movement (Hymn), only one line of which is shown:



Example 70: Symphony in Four Parts

This theme becomes a ritornello, or unifying device in the movement. The unusual sonorities achieved at particular moments in the Symphony are all worthy of illustration, but time and space factors prohibit more than a single example, from the Hymn, which also exhibits a vertical arrangement of the row:

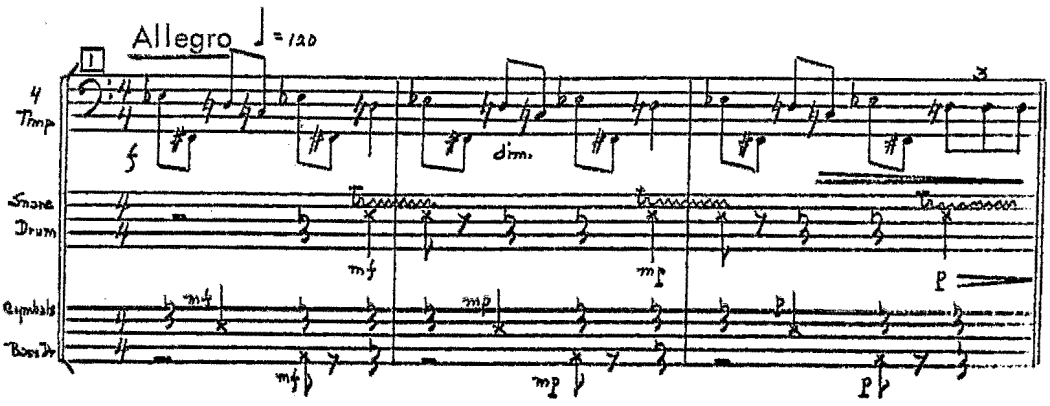


Example 71: Symphony in Four Parts

The Hymn closes with a final statement of the opening theme; a final appearance of the ritornello. In a recent letter to de la Vega (March 31, 1963), Luigi Dallapiccola commented on the originality and power expressed in this movement of the Symphony.

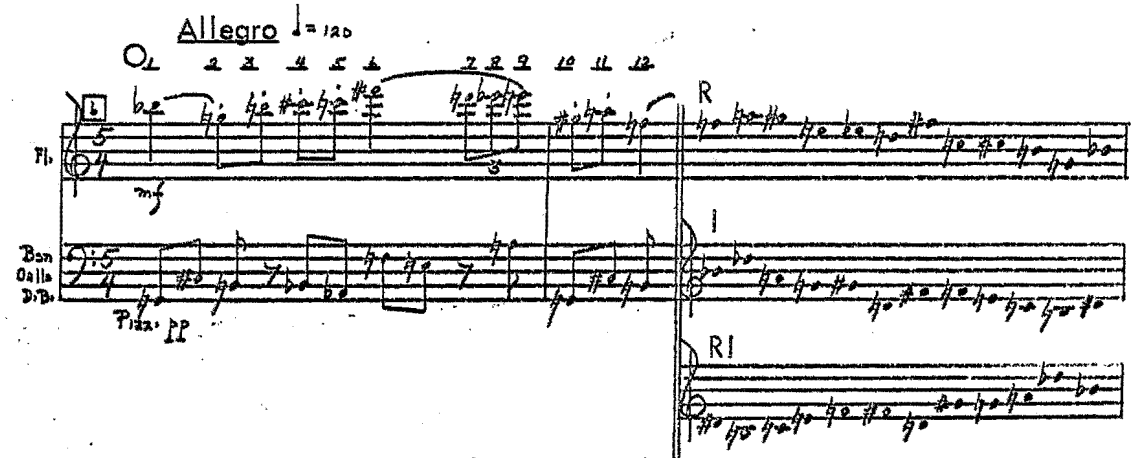
De la Vega's fondness for repeated rhythms, and like Bartók and Stravinsky, for ostinato, is graphically illustrated in the third movement, appropriately titled Ostinato. A primitive, syncopated rhythm is immediately proclaimed in the opening three measures, where the timpani's first four notes are those of the inversion of

the twelve-tone row:



Example 72: Symphony in Four Parts

followed by another syncopated ostinato rhythm in the bassoons and lower strings (illustrated in second line of Example 73) which underlies the flute's presentation of a peculiar row that repeatedly uses the minor second interval:

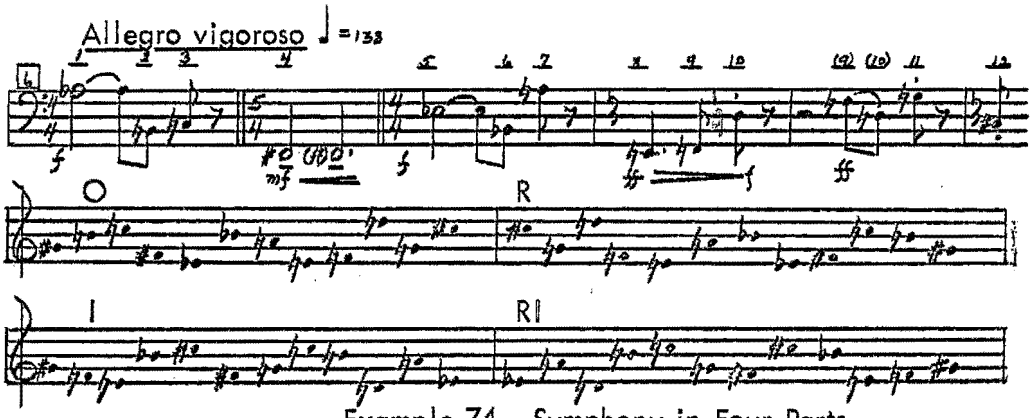


Example 73: Symphony in Four Parts

The ostinato is broken only infrequently by contrapuntal passages in the woodwinds and strings. A sense of unease gives strength to this movement, suggesting not lack of control, but dramatic energy. The ostinato rhythms never degenerate into mechanical repetition: on the contrary, they provide a primitive force over which the variations of the row are displayed. Another injection of de la Vega's humor might be read into this movement: the ostinato rhythm is somewhat Cuban in

concept, over which "sarcastic" counterpoint is superimposed.

The fourth movement (Toccata) exhibits de la Vega's prodigious orchestral imagination wherein he uses orchestral color to project his musical ideas rather than an end in itself as with earlier works. The row is stated in the bass clarinet, two bassoons, contrabassoon and doublebasses:



Example 74: Symphony in Four Parts

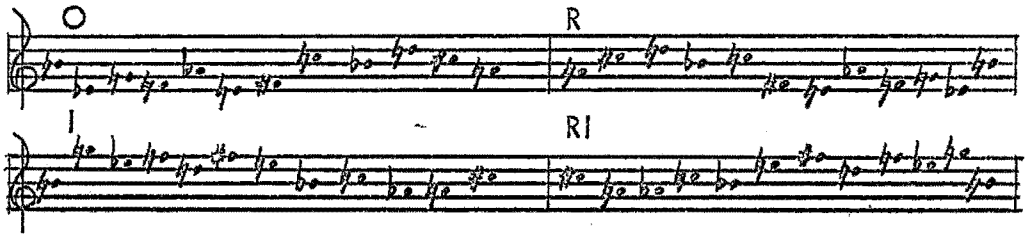
Canonic imitation and contrapuntal interplay prevail against repeated staccato notes and chords, culminating in an intricately conceived and grandiose fugato which extends from Measure 79 to Measure 124, building gradually from a thinly transparent texture to a full orchestral statement where it becomes difficult to unravel the complicated instrumental fabric.

For the first time, de la Vega, in the Symphony in Four Parts, sacrifices lyricism for excitement, and deliberately cultivates a technique that is percussive and accented. The Symphony is nevertheless a brilliantly conceived and powerful work which proves that one of the mainsprings of de la Vega's creative mechanism is his mastery of the rhythmic factor in composition.

Structures for piano and string quartet was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, and is dedicated to

Harold Spivacke, Chief of the Music Division, Library of Congress. It was intended for performance at the Third Inter-American Music Festival to have been held in Washington, D. C. in April, 1963, but with the postponement of the Festival for another year, the performance plans for this work are, at this writing, undecided.

This chamber work has a unique formal pattern: it consists of five movements, three of which (first, third and fifth) are fixed structures, and two (second and fourth) -- called Mobile No. 1 and Mobile No. 2 -- are aleatory structures in which variable rhythmic combinations occur. Based on a single series:

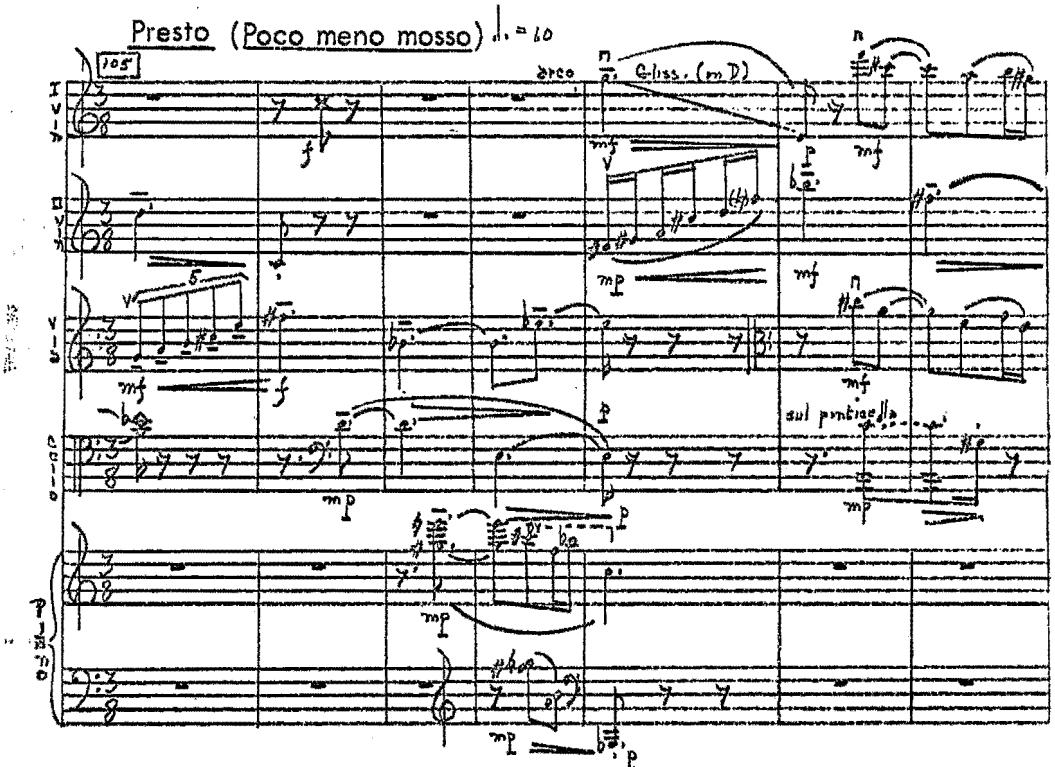


Example 75: Structures

this is de la Vega's first work to display complete serial control of the dynamic elements, timbre and rhythm as aleatory combinations.

After the Trio for Violin, Cello and Piano of 1949, de la Vega tried to avoid the combination of piano and strings in future works. However, after discussions with the committee of the Coolidge Foundation, it was mutually agreed that this combination was the only one possible for this work. The composer felt limited by the piano and strings, but through the aleatory procedures used in the two movements, arrived at a compromise. Feeling that this combination had to be treated in one of two ways, either massively or very thinly, he assigned the piano a skeleton-like, transparent role in the three fixed movements, while the strings retained their personality. In the aleatory movements, the opposite is true.

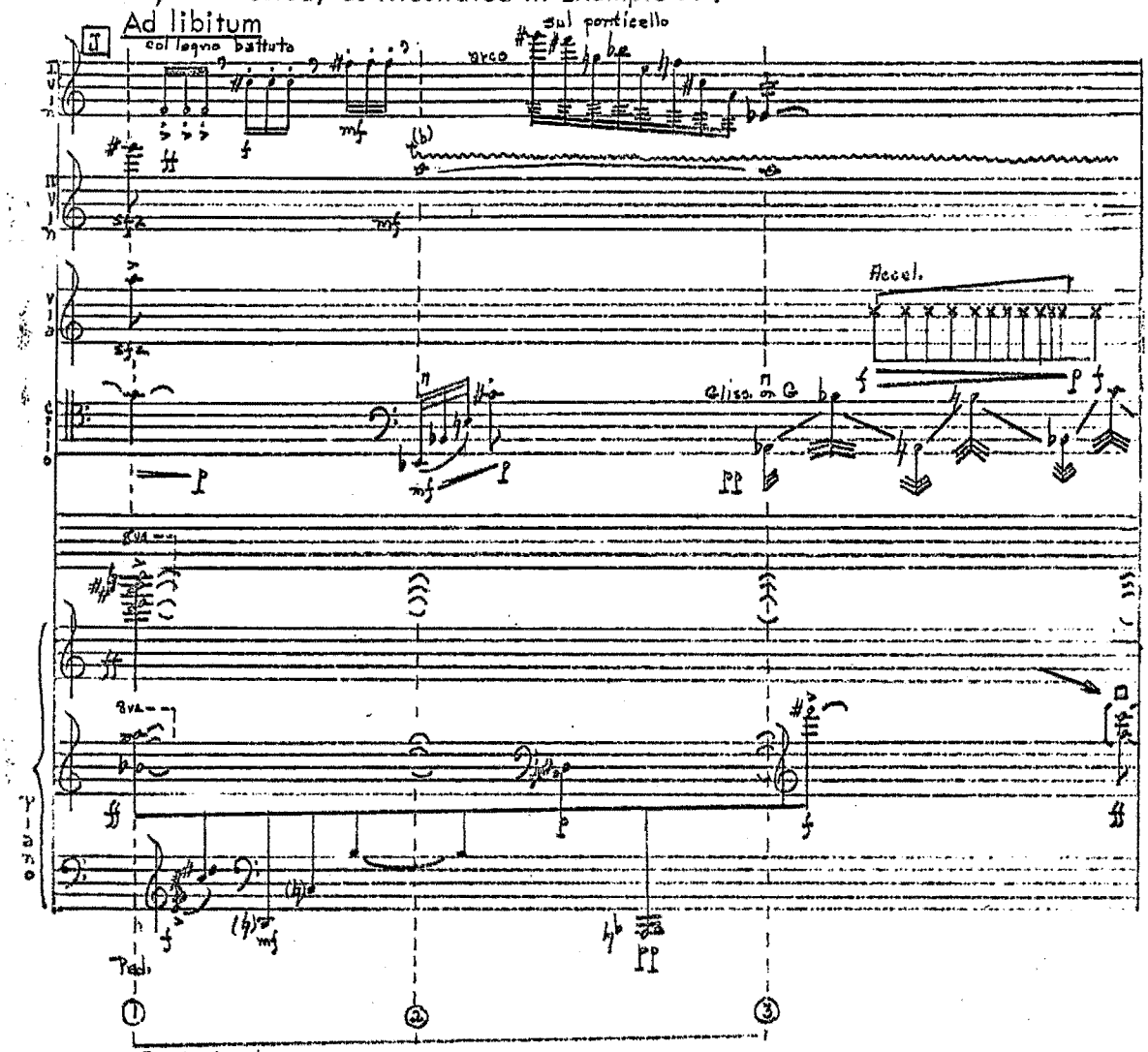
The three "fixed" movements form in themselves a pyramid-like structure: the first (Allegro risoluto) is the more traditional, employing the tone-row melodically and harmonically, and exhibiting a clear sonata-allegro form; the second (Largo) is the most complex and intense of the three, with a middle section in which new irregular meters are introduced; and the third (Presto), although more simple than the second by comparison, never returns to the opening clarity of the first movement. In fact, this fifth movement is full of very loose articulations, and the music becomes very transparent:



Example 76: Structures

Of the two mobiles, the first one mixes free-flowing sections with fixed ones, abounding in all sorts of coloristic and instrumental devices. The second mobile is the most aleatory in nature, but even here de la Vega partially controls the sound elements: the variable nature of the movement refers mainly to the rhythmic

values and entrances of the voices, while the sound element inside each fragment is vertically controlled, as illustrated in Example 77:



Example 77: Structures

The following explanation of signs included in the score can best describe some of the effects used in this work:

Piano

- Knock the wood on top of the piano with the knuckles.
- Depress the keys without producing sound.
- Tone-cluster. Play all possible white and black notes with the fist.
- Tone-cluster. Play all possible white and black notes with forearm.

While standing up and depressing the pedal, hit the strings of the piano harp with the fist (approximate tones or approximate area of tones).

While standing up and depressing the pedal, pluck the string of the piano harp with the nail and let it ring.

While standing up and depressing the pedal, make a glissando with the nails on the piano harp.

While standing up and depressing the pedal, damp with two fingers of the left hand the strings corresponding to the notes, play the notes with the right hand.

Strings

A strong, hard pizzicato, so that the string rebounds off the fingerboard.

In the violin or viola, knock the back surface of the box with the knuckles. In the cello, knock the top wooden surface of the box with the knuckles.

In the cello, knock the right-hand side of the box with the knuckles.

Tap the strings "col legno" between the bridge and the tailpiece.

A wide, slow vibrato, with a 1/4 tone difference each way, produced by sliding the finger. The arrow (↘) indicates that the wide, slow vibrato should decrease progressively until becoming almost normal at the end, or (→) grow from a normal vibrato to a wide, slow one. When no arrow appears, the wavering should be kept on an equal level all the time.

This work, along with the String Quartet in Five Movements of 1957 and the Symphony in Four Parts of 1960, marked a key point in de la Vega's evolution. Refusing to go on repeating himself in artistic expression, he added the new element of improvisatory techniques to the dodecaphonic system embraced since 1957, but ignored the ascetic post-Webern stylistic tendencies that have been the trademark of so much contemporary music written today. Post-Bergian or Boulez-like influences can be traced, combined with de la Vega's ever-present rhythmic

vitality and melodic originality. Like Berg, de la Vega always humanizes the abstract procedures of the twelve-tone technique, combining it with personal expression, some degree of romanticism and poetical lyricism. Like Boulez, de la Vega turned to twelve-tone music because it seemed to offer greater freedom of expression than tonal or chromatic music, and both composers have dedicated their dodecaphonic works to the advancement of rhythm as an equal partner with melody, harmony and counterpoint. The Third Piano Sonata (1957) of Boulez offers the interpreter certain fixed choices in the arrangement of the work, thereby introducing a "controlled" element of chance. De la Vega, with the Structures of 1962, is just beginning to explore the possibilities of these improvisatory techniques. The adoption of these techniques denotes de la Vega's continued interest in speaking the musical language of the day.

The preceding pages have determined Aurelio de la Vega's national and contemporary roots, and established his position as an important American composer with an active interest in promulgating new music and the exchange of musical ideas between the two continents of this Hemisphere. His musical expression stemmed from Latin-American and Central European influences -- influences from which he extracted certain elements to form a style consistent with his personal aesthetics. His record of achievement and ability have given us twenty-five compositions in eighteen years, all of which, in some measure, have enriched the American musical culture. In conclusion, it is hoped that he can sustain the spiritual and intellectual qualities inherent in his music to date, and can reserve the strength necessary for the continuation of his creative evolution.

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APPENDIX A

Chronological Review of Life

1925 . . . . November 28, Aurelio de la Vega born in Havana, Cuba.

1937 . . . . Began to study piano.

1941 . . . . Began private instruction in music theory and composition with Frederick Kramer.

1942 . . . . Wrote History of the Decline of Opera.

1944 . . . . B. A. in Humanities from De la Salle College, Havana.

Composed Three Preludes (piano); La Fuente Infinita (song cycle).

1945 . . . . M. A. in Consular Affairs from the University of Havana.

Composed Toccata (piano); Two Movements for String Quartet.

May 9, first public playing of his music: Chansons Sans Paroles (piano) (now destroyed) by Frederick Kramer, Havana.

1946 . . . . Ph. D. in Diplomacy, University of Havana.

1947 . . . . Married Sara Lequerica.

Gave first public lecture on music: Schoenberg and the Atonalists, Havana.

Appointed Cultural Attaché for Cuban Consulate in Los Angeles; lived in Redlands, California.

Studied advanced composition with Ernst Toch.

Composed Rondo (piano).

1948 . . . . Wrote The Negative Emotion.

Composed The Death of Pan (violin and piano).

1949 . . . . Return to Cuba. Appointed Editorial Secretary of Conservatorio, official organ of Municipal Conservatory of Havana.

Composed Trio for Violin, Cello and Piano.

1950 . . . . Appointed music critic of Alerta, Havana newspaper.

Composed Overture to a Serious Farce (orchestra); Soliloquy (viola and piano); El Encuentro (contralto and piano).

1952 . . . . First teaching assignment: Music History course at University of Oriente, Santiago de Cuba.

Composed Introduction and Episode (orchestra).

1953 . . . . Lectured extensively in the United States.

Named Director of Music Section of the Faculty of Philosophy, Letters and Sciences, University of Oriente, Santiago de Cuba.

Composed Epigram (piano); Legend of the Creole Ariel (cello and piano).

1954 . . . . Legend of the Creole Ariel won the Virginia Collier 1954 Summer Award of the National Association of American Composers and Conductors.

Ph. D. in Musical Composition, Ada Iglesias Musical Institute, Havana.

Composed Elegy (string orchestra).

1955 . . . . Art exhibit in Havana included his paintings and ceramics.

Named Musical Adviser and Member of the Board of Directors of the National Institute of Culture, Havana.

1956 . . . . Elected Second Vice-President of the Inter-American Music Center.

Taught at Summer Session, Universidad Central de Las Villas, Cuba.

Elected President of National Council of Music, Havana.

Composed Divertimento (violin, cello, piano and string orchestra); Danza Lenta (piano).

1957 . . . . Attended Second Festival of Latin-American Music, Caracas, Venezuela.

Returned to Redlands, California. Again active as a lecturer.

Composed String Quartet in Five Movements; Minuet (piano); revised Toccata (piano).

1958 . . . . Received First Prize in Chamber Music Competition of Lyceum in Havana for the String Quartet in Five Movements.

Lectured extensively in California.

Composed Cantata (two sopranos, contralto and chamber orchestra).

1959 . . . . Returned to Cuba for six months, and then returned to the United States as a permanent resident.

Guest Professor of Counterpoint, Orchestration and Composition at the University of Southern California, Summer Session.

Became Assistant Professor of Music, San Fernando Valley State College, Northridge, California. (September).

Commissioned to write a symphony for Second Inter-American Music Festival to be held in Washington, D. C., 1961.

Composed Quintet for Winds.

1960 . . . . Elected to three-year term on the governing board of Pacific Coast Council on Latin-American Studies.

Attended International Conference of Composers, Stratford Festival, Stratford, Ontario, Canada.

Appointed member of Executive Board of West Coast Branch, United States Section, International Society for Contemporary Music.

Composed Trio for Flute, Oboe and Clarinet; Symphony in Four Parts.

1962 . . . . Named Associate Professor of Music, San Fernando Valley State College.

Commissioned by Elizabeth Sprague Coolidge Foundation of the Library of Congress to write chamber work for Third Inter-American Music Festival.

1962 (cont.) Named Chairman of the Festival of the Arts Committee, 1962-1963, San Fernando Valley State College.

Composed Structures (piano and string quartet).

APPENDIX B

Chronological List of Compositions

1944 . . . . Prelude No. 1 (piano), Composed March 18-19, 1944.
La Fuente Infinita (song cycle), July 12-21.
Prelude No. 2 (piano), December 27-30.
Prelude No. 3 (piano), December 31.

1945 . . . . Chanson Sans Paroles (piano) - Destroyed.
String Quartet No. 1 - Destroyed.
Piano Sonata, Opus 7 - Destroyed.
Two Songs to Poems by Tagore - Destroyed.
Toccata (piano), Revised in 1957.
Two Movements for String Quartet, September 13-October 2.

1946 . . . . Tríptico (string orchestra) - Destroyed.
Canción II (piano) - Destroyed.

1947 . . . . Rondo (piano), December 31, 1947.
Suite for Orchestra - Destroyed.

1948 . . . . The Death of Pan (violin and piano), January 2-30.

1949 . . . . Trio for Violin, Cello and Piano, March 16-June 4.

1950 . . . . String Quartet No. 2 - Destroyed.
El Encuentro (contralto and piano), August 2-7.
Soliloquy (viola and piano), August 12-September 4.
Overture to a Serious Farce (orchestra), October 28-December 23.

1952 . . . . Introduction and Episode (orchestra).

1953 . . . . Legend of the Creole Ariel (cello and piano), April 28-May 14.
Epigram (piano), October 20.

1954 . . . . Elegy (string orchestra), September 2-15.

1956 . . . . Divertimento (violin, cello, piano and string orchestra), July 13-Oct. 5.
Danza Lenta (piano), October 29-31.

1957 . . . . Toccata (piano), Revised June 25-29.
Minuet (piano), July 7.
String Quartet in Five Movements, October 1-November 28.

1958 . . . . Cantata (two sopranos, contralto and chamber orchestra), June 2-July 6.

1959 . . . . Quintet for Winds, September 2-November 7.

1960 . . . . Trio for Flute, Oboe and Clarinet, February 1-14.
Symphony in Four Parts, March 10-November 28.

1962 . . . . Structures (piano and string quartet), June 2-August 11.

APPENDIX C

Classified List of Compositions

Title and Year of Composition: Scored for:	Dur.	Pub.	First Performance: Commissioned by/Dedicated to: (Tape Recording Used for Analysis:)
BALLETS:			
Debora and Traulio (1955) Orchestra: 3 (3ª Picc.) 2 (E.H.) 2 (Bass cl.) 2 (C.bsn) 4331 - Timp., Perc., Harp, Strings	30[23]	MS[24]	Commissioned by Alicia Alonso for the "Ballet of Cuba."
WORKS FOR ORCHESTRA:			
Overture to a Serious Farce (1950) Orchestra: 2 2 2 2 - 4 3 3 1 - Timp., Perc., Harp, Strings.	16	MS (EFC)	Symphony Orchestra of the National Institute of Music; Enrique G. Mantici, Conductor; Havana, Cuba, April 28, 1951. Dedicated to Ernst Toch. (Havana Philharmonic Orchestra; Alberto Bolet, Conductor.)

[23]Duration in minutes.

[24]Publishers: ECM - Ediciones Cubanas de Música
Calle 28 Núm. 306 (Miramar) Marianao,
La Habana, Cuba.
PAU - Pan American Union Editions
(Peer International Corporation
1619 Broadway, New York 19, New York).
EFC - Edwin Fleisher Collection
(The Free Library of Philadelphia
Philadelphia 3, Pennsylvania).
MS - Manuscript

Title and Year of Composition: Scored for:	Dur.	Pub.	First Performance: Commissioned by/Dedicated to: (Tape Recording Used for Analysis:)
Introduction and Episode (1952) Orchestra: 3 (Picc.) 3 (E.H.) 3 (Bass cl.) 3 (C.bsn) 6331 - Timp., Perc., Celesta, Harp, Piano, Strings.	26	MS	Havana Philharmonic Orchestra; Frieder Weissmann, Conductor; Havana, Cuba, March 22, 1953. Dedicated to Frieder Weissmann. (Same as above performance.)
Elegy (1954) Orchestra: Strings.	9	ECM (EFC)	Royal Philharmonic Orchestra; Alberto Bolet, Conductor; London, England, November 16, 1954. Dedicated to Alberto Bolet. (National Symphony Orchestral Association, John Barnett, Conductor, New York.)
Symphony in Four Parts (1960) Orchestra: 3 (Picc.) 2 2 (Bass cl.) 2 (C.bsn) 4331 - Timp., Perc., Strings.	21	MS	National Symphony Orchestra; Howard Mitchell, Conductor; Second Inter-American Music Festival, Washington, D. C., April 30, 1961. Commissioned by Inocente Palacios. Dedicated to Inocente Palacios. (Same as above performance.)
WORKS FOR ORCHESTRA AND SOLOISTS:			
Divertimento for Violin, Cello, Piano and String Orchestra (1956) Orchestra: Strings.	8	MS (EFC)	University-Community Symphony Orchestra; Edward C. Tritt, Conductor; John Golz, Violin; Frances Crane, Cello; John Robertson, Piano. Redlands, California, January 29, 1958. (San Fernando Valley State College Orchestra; Andor Toth, Conductor; Gary MacLaughlin, Violin; Polly Nessamar, Cello; Peter Hewitt, Piano.)

Title and Year of Composition: Scored for:	Dur.	Pub.	First Performance: Commissioned by/Dedicated to: (Tape Recording Used for Analysis:)
Cantata for Two Sopranos, Contralto and Chamber Orchestra (1958)	13	MS	
Orchestra: 2 (Picc.), Oboe, 1 E-flat cl., 1 B-flat cl., 1 Alto Sax (E-flat), 1 bsn., 2 hns., 2 tpts., 1 tbn., 1 tuba, Timp. (3), Perc., Piano, 2 vlns, 1 vla, 1 cello, 1 doublebass.			
CHAMBER MUSIC:			
Two Movements for String Quartet (1945)	10	MS	Gilels String Quartet; San Antonio, Texas; November 8, 1952. Dedicated to Alberto Ginastera.
The Death of Pan (1948) Violin and Pianb	8	ECM	"Evenings with Music" Concert; Muriel Hatch, Violin; Lorene Forsyth, Piano; Redlands, California, February 26, 1948. Dedicated to Nancy Russel Brooks.
Trio for Violin, Cello and Piano (1949)	17	MS	Alexander Prilutchi, Violin; Adolfo Odnoposoff, Cello; Rafael Morales, Piano. Salón de Actos, Lyceum, Havana. May 12, 1952. (Myron Sandler, Violin; Vance Beach, Cello; Adrián Ruiz, Piano.)
Soliloquy (1950) Viola and Piano.	7	ECM	Alberto Fajardo, Viola; Esther Ferrer, Piano. Lyceum and Lawn Tennis Club Concert. Havana, Cuba, April 24, 1952. (Myron Sandler, Viola; Lois Banke, Piano.)

Title and Year of Composition: Scored for:	Dur.	Pub.	First Performance: Commissioned by/Dedicated to: (Tape Recording Used for Analysis:)
Legend of the Creole Ariel (1953) Cello and Piano.	6	PAU (Peer)	Adolfo Odnoposoff, Cello; Berta Huberman, Piano. Lyceum and Lawn Tennis Club Concert. Havana, Cuba, March 25, 1954. Commissioned by Adolfo Odnoposoff. Dedicated to Adolfo Odnoposoff and Berta Huberman. (Same as above performance.)
String Quartet in Five Movements (1957)	16	MS	Claremont String Quartet; First Inter-American Music Festival; Washington, D. C., April 20, 1958. Dedicated to the Claremont String Quartet. (Same as above performance.)
Quintet for Winds (1959) Flute, Oboe, Clarinet, Horn, Bassoon.	19	MS	Monday Evening Concerts; Westwood Wind Quintet; Los Angeles, California, January 30, 1961. Dedicated to Gerald Strang. (Same as above performance.)
Trio for Flute, Oboe and Clarinet (1960)	9	MS	Archie Wade, Flute; Norman Benno, Oboe; Albert Klingler, Clarinet; Faculty Concert, San Fernando Valley State College, Northridge, California, October 15, 1960. Dedicated to Ernst Krenek. (Laila Padorr, Flute; Barbara Winters, Oboe; David Atkins, Clarinet.)
Structures (1962) Piano and String Quartet	19	MS	Commissioned by the Elizabeth Sprague Coolidge Foundation. Dedicated to Harold Spivacke.

Title and Year of Composition: Scored for:	Dur.	Pub.	First Performance: Commissioned by/Dedicated to: (Tape Recording Used for Analysis:)
WORKS FOR VOICE AND PIANO:			
La Fuente Infinita (1944) Song Cycle for Soprano and Piano based on poems by José Francisco Zamora.	10	MS	Commissioned by Ana María Soublet. (Shirley Brooks, Soprano; Patricia Baker, Piano.)
El Encuentro (1950) Song for Contralto and Piano based on a poem by Sir Rabindranath Tagore.	9	MS	Dedicated to María Elena Kuss.
WORKS FOR PIANO:			
Three Preludes (1944)	8	MS	
Prelude No. 1			Magaly López, Piano. Lyceum and Lawn Tennis Club Concert. Havana, Cuba, June 27, 1957. Dedicated to Onelia Cabrera.
Prelude No. 2			Dedicated to Lucie and Richard Liebgold.
Prelude No. 3			Dedicated to Justo Nicola.
Rondo (1947)	6	MS	Benito Choy, Piano. Lyceum and Lawn Tennis Club Concert. Havana, Cuba, May 12, 1950. Dedicated to Sarita de la Vega.
Epigram (1953)	5	MS	Robert Parris, Piano. National Association for American Composers and Conductors Concert. Washington, D. C., November 20, 1953. Dedicated to Guillermo Espinosa.
Danza Lenta (1956)	5	MS	
Minuet (1957)	3	MS	Dedicated to Sarita de la Vega.
Toccata (1945 - Rev. 1957)	6	ECM	Peter Hewitt, Piano. Mount Saint Mary's College. Los Angeles, California, May 4, 1963. Dedicated to Jorge Bolet.

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