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Performing Practice for Roberto Peña's

*Concierto para Flauta y Orquesta:*

Discovering Mexico's Contemporary Classical Flute Music

A dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Musical Arts

by

Julia Michelle Carrasco Barnett

2012

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## ABSTRACT OF THE DISSERTATION

Performing Practice for Roberto Peña's

*Concierto para Flauta y Orquesta:*

Discovering Mexico's Contemporary Classical Flute Music

Julia Michelle Carrasco Barnett

Doctor of Musical Arts

University of California, Los Angeles, 2012

Professor Gary Gray, Chair

While there are many Mexican Classical flute works, few are known within the United States and almost none would be considered part of the Western flute canon. The Mexican solo flute repertoire did not truly begin growing until 1960, when Blas Galindo wrote specifically for the flute in his *Concierto para Flauta y Orquesta*. Since that time, numerous Mexican composers have added brilliant and compelling works to the flute repertoire. However, only one work for flute and piano by a Mexican composer has really garnered any attention within the Western flute canon—Samuel Zyman's *Sonata for Flute and Piano* (1993).

This study will explore Mexico's musical history, focusing on those works written for flute during the twentieth and twenty-first centuries, many of which remain unpublished and largely unknown. The composers discussed include Manuel Ponce, Carlos Chavez, Blas Galindo, Silvestre Revueltas, José Pablo Moncayo, Julián Carillo, Samuel Zyman, Arturo Márquez, Mario

Lavista, and Eduardo Angulo. Roberto Peña's *Concierto para Flauta y Orquesta* (2008), an unpublished work yet a sparkling addition to the repertoire, will be placed against this larger history with specific attention to its unique performing practice issues, such as: articulation, technique, breath control and the flute's interaction with the orchestra. Other recent compositions by Peña are also brought to light, in addition to selected works by some of the composers listed above, in hopes of contributing to a greater exposure and recognition of Mexican flute music within the Western flute community.

The dissertation of Julia Michelle Carrasco Barnett is approved.

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## CHAPTER ONE: INTRODUCTION

The National Flute Association (NFA) is a wonderful resource for any flutist. Through the master classes, competitions and lectures that occur at every annual convention, flutists are challenged and encouraged by the efforts of those involved within the NFA. The Young Artist Competition, just one of the many competitions hosted by the NFA at their annual convention, has been defining the highest level of performance for young professional flutists for decades. Many of the past Young Artist Competition winners have gone on to teach at universities and/or play in major symphony orchestras or chamber ensembles throughout the world. Once the repertoire for the competition is announced, flutists across the country delve into the music, learning it inside and out. Many of the works chosen are well-recognized staples of the flute repertoire while others are less familiar.

Upon reviewing the repertoire of the National Flute Association's Young Artist Competition for the last seventeen years, I have found that many familiar standard flute works are represented, some repeatedly. Of that repertoire, only one work is by a Mexican composer. The Germans are strongly represented with thirty-six works on the lists, the French with twenty-eight, and the Americans with fifteen. The American flute school today developed largely as a result of the French school's influence through pedagogues and performers like Georges Barrère, George Laurent, and Marcel Moyse. Mexican Classical music in general is embarrassingly underrepresented in America's symphonic world, despite the fact that so many aspects of our two cultures are constantly shared and embraced. While a few orchestral works by Mexican composers are performed occasionally, for example Arturo Márquez's *Danzón No. 2*, or

Silvestre Revuletas' *Sensemaya*, the amount of Mexican solo and chamber music performed here is greatly lacking. This statement is not meant to imply that Mexico lacks significant composers, but rather that despite the efforts of Mexican composers, American musicians are not performing Mexican works either due to indifference, lack of exposure, or the inherent and perhaps stifling influence of a Classical flute canon that has been dominated by European music.

I will examine Roberto Peña's *Concierto para Flauta y Orquesta*, a fantastic addition to the flute repertoire, as well as survey other works for flute by Mexican composers, in hopes of exposing this rich collection of flute works to a broader audience. This piece also introduces certain performing practice issues in each movement that I will address later in this dissertation. These issues range from articulation and breath control, to technique and interaction with the orchestra. Aside from Peña, this dissertation will review the flute works of other Mexican composers, including Samuel Zyman, Eduardo Angulo, and José Pablo Moncayo. Peña's *Concierto para Flauta y Orquesta* is a virtuosic work giving the performer many opportunities to display his or her artistry, through difficult technical passages as well as long singing lines shared between the flute and orchestra. It calls for superior breath control and excellent finger technique. Many of the passages are quite idiomatic for the flute, since Peña is himself a flutist. His writing and use of the different orchestral instruments show a deep understanding of how to best showcase both the flute and orchestra.

## **CHAPTER TWO: OVERVIEW OF MEXICAN MUSICAL HISTORY**

What makes Mexican music Mexican, and cements the emotional connection Mexican people have to their music, is Mexico's history. When thinking of Mexico's culture and people, one word comes to mind: mixture, or *mestizaje*. Even before the Spanish and brief French rule,

Pre-Columbian Mexico was inhabited by a vast array of tribes and peoples, with distinctive languages and cultures, from Aztecs, Zapotecs and Mixtecs, to Mayas, Olmecs, Toltecs, and Yaquis. Add to this collection the conquering Spanish in 1519, and the potpourri continues to grow. The third element included in this mixture is the growth of a mestizo group, through the liaison of Spaniards with indigenous people, as well as African slaves with both indigenous peoples and Europeans. The country has become a fusion of cultures and ethnicities, resulting in unique and varied types of music.

Mexico, as it exists today as a sovereign nation, had its beginnings in 1810, when Father Miguel Hidalgo y Castillo rang the church bells in the town of Dolores Hidalgo calling for independence. The *Grito de Dolores* marked the start of the Wars of Independence and the country's journey toward modern nation state status. Prior to the Spanish conquest, Mexico was a culturally diverse, geographically and agriculturally rich land occupied by many different tribes with pre-existent complex social and agricultural structures. Those social structures and the native culture were largely destroyed and oppressed after Hernan Cortés landed on the east coast of Mexico in 1519. He was eventually able to overwhelm the Aztecs, the most dominant tribe in central Mexico, with only 200 of his own men and the help of Indians from tribes who opposed Aztec dominance.<sup>1</sup> After the fall of the Aztecs, the other indigenous groups of Mexico were gradually subdued as well, and the Spanish Crown took and redistributed the Indians' land amongst the conquerors.

As the Spaniards worked to control and convert the Indians, most priests turned to music instruction and performance as a means of conversion. As music was such a large part of Indian life, it seemed only natural for them to learn to sing and perform on European instruments for

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<sup>1</sup> Kirkwood Burton, *The History of Mexico* (Westport, Conn.: Palgrave Macmillan, 2005), 13.

church services and events. Musicians in Indian culture were their own caste, a caste which was privileged and exempt from paying tribute; therefore when the Spaniards used music as a means of reaching the Indians, many were eager to learn, as they assumed they would also be exempt from taxes or tribute to the crown, and would gain a higher status within their new political reality. European instruments became part of Mexico's popular culture as secular musicians began playing at social functions such as wedding parties and village and national festivals.<sup>2</sup> Many villages, towns and cities built bandstands in their *zocalos* or central plazas in Spanish tradition. These were later used by local musicians developing a fusion of the European and indigenous musical traditions that would begin to shape the unique Mexican musical culture that has continued to evolve from those beginnings.

From 1521-1810 a variety of Viceroy, Audencias, and Bishops ruled Mexico on behalf of the Spanish crown. During this time countless Indians were enslaved, while African slaves were brought to Mexico as well. In fact one man, the Catholic priest Bartolomé de las Casas, in an instance of selective compassion for the oppressed Indians, called for the importation of more African slaves to take the place of the Indian slaves killed by disease or harsh working conditions.<sup>3</sup> Additionally an increasingly large *mestizo* group was created through the mixture of Spaniards with Indians, as well as Spaniards with Africans, and Indians with Africans. However, mistreatment of Indians, as well as Spain's habit of raising taxes on Mexican colonists to fund their wars led to disenchantment with the crown's rule. The reasons and details involved are too numerous for the scope of this very brief history, but essentially the discontent felt by a multiplicity of people from different classes with the rule by a distant Spanish monarchy

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<sup>2</sup> Nicolas Slonimsky, *Music of Latin America* (New York: Da Capo Press, 1972), 220.

<sup>3</sup> Burton, *The History of Mexico*, 55.

eventually led to the Wars of Independence, and Mexico's subsequent establishment as the country we recognize today. The process of national development and the hardships and conflicts involved all contribute to the Mexican cultural and musical consciousness, as Kirkwood Burton discusses in his book *The History of Mexico*, quoted below.

From 1821 to 1857 no less than fifty different governments proclaimed control over the nation. All sorts of governments—from dictatorships, to constitutional republican governments, to monarchies—experimented with different methods to placate the divisions among the elites, and nearly all the governments struggled to ensure elite dominance over the masses.<sup>4</sup>

Mexico went through a rather long period of transition, and by the end of the Mexican-American War in 1848, Mexico had lost much of its land to the United States.<sup>5</sup> While Mexico's landmass was greatly reduced due to the Mexican-American War, the musical world did gain a valuable addition, the *corrido*. A descendant of the Spanish *romance*, the *corrido*, a song form that often tells of heroic events or exploits surrounding revolutionary figures like Emiliano Zapata, Pancho Villa, or Joaquín Murrieta began during the Mexican-American War. As a vehicle to glorify the peasant hero against the American invader or the Anglo-oppressor within the American southwest, the *corrido* came into prominence during the Mexican Revolution. Described as “la pura verdad” and “la voz del pueblo,” (“the pure truth” and “the voice of the people”) or as José Pablo Villalobos states, the *corrido* as historical record, “offers a contesting rendition of these same events meant to portray the popular view of occurrences thought

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<sup>4</sup> Burton, *The History of Mexico*, 89.

<sup>5</sup> Burton, *The History of Mexico*, 99. As a result of the U.S.-Mexican War, Mexico signed the Treaty of Guadalupe Hidalgo (1848), in which the present day states of Texas, New Mexico, Arizona and California were ceded to the United States for \$15 million dollars.

skewered by the lens of hegemonic power.”<sup>6</sup> Even today, events are memorialized in song, with stories of the ongoing drug wars adding to the *corrido* repertoire.<sup>7</sup>

In 1857 a new constitution was put in place, closely followed by French interlopers in the form of Napoleon III and Habsburg Prince Maximilian. Maximilian assumed the role of emperor from 1864-1867, until he was subsequently defeated, captured, and shot. Porfirio Diaz then maintained dictatorial power from 1876-1910, until the Mexican Revolution, which took place from 1910-1920, and resulted in the new (and current) constitution being signed into law in 1917. Prior to the revolution the economic disparities between Mexico’s elite and the common people were becoming too great to be ignored any longer, and the revolution brought the hope of land redistribution, greater equality, and improvements in education and health care, as well as government support of the labor movement.<sup>8</sup> Though many of these positive changes occurred and began a progressive tradition, including the growing trend towards a national identity and the continued growth of a national musical, artistic and literary culture, the end of Porfirio Diaz’s dictatorship saw the beginning of seventy years of oligarchical rule.

From 1929, the *Partido Revolucionario Institucional* (PRI) had maintained political power, but in 2000, Vicente Fox Quesada, a member of the *Partido Acción Nacional* (PAN), was elected President. Since the revolution many changes have occurred, from education to health care, with modernization being the main goal. In 1993 the North American Free Trade Agreement

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<sup>6</sup> José Pablo Villalobos and Juan Carlo Ramirez-Pimienta, “Corridos and la pura verdad: Myths and Realities of the Mexican Ballad,” *South Carolina Review* special issue on “Memory and Nation in Contemporary Mexico,” 21, no. 3 (2004): 129-149.

<sup>7</sup> *Garland Encyclopedia of World Music Volume 2: South America, Mexico, Central America, and the Caribbean*, s.v. “the corrido.”

<sup>8</sup> *World Encyclopedia*, s.v. “Mexican Revolution,” accessed February 25, 2012, <http://www.oxfordreference.com/>.



(NAFTA) was ratified, creating the largest free trade area in the world.

### CHAPTER THREE: THE RISE OF MEXICAN CLASSICAL MUSIC

Throughout these political developments, a great deal occurred in the musical life of Mexico as well, with changes in music often reflecting the changes taking place in the social and cultural sectors. Mexico's musical history developed along two paths, folk music and art music, with the two rarely meeting. The Classical music of Mexico developed somewhat in conjunction with European Classical music, but also in conjunction with the popular musical styles of Europeans, Africans, and Native Americans. While the Spaniards brought death, destruction and Catholicism with them to Mexico, they also brought European music and instruments, which became a surprising boon for the priests when working to convert the Indians. The introduction of the Spaniards' religion and music was not as difficult for the Indians to adapt to as some may believe, since religion and music were such an all-encompassing part of life prior to the Spanish invasion. According to Robert Stevenson in his book, *Music in Mexico*, the Indian, "exchanged one mode of expression for another, his creative energies were re-channeled, and instead of praises to *Huitzilopochtli* and *Texcatlipoca* he sang praises to God and the Saints."<sup>9</sup> Not only did the Indians excel at learning the music of the missionaries, but they also quickly began composing their own music following the European pattern. The Franciscan chronicler of life in New Spain, Fray Juan de Torquemada, wrote in 1615:

Pocos años después de aprender a cantar, los indios empezaron a componer. Sus villancicos y su música polifónica a cuatro partes, misas y otras obras litúrgicas han sido juzgados obras superiores de arte y al ser enseñada a maestros españoles, se negaban creer que habían sido escritas por indios.

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<sup>9</sup> Robert Stevenson, *Music in Mexico* (New York: Thomas Y. Crowell Company, 1952), 93.

[A few years after learning to sing, the Indians began to compose. Their hymns and polyphonic music of four parts, masses and other liturgical works have been judged superior works of art and being taught by Spanish teachers, they find it hard to believe that they have been written by Indians].<sup>10</sup>

Additionally, music was one of the only ways for an indigenous person to rise to any place of leadership or prestige, with Juan Mathias, a famous Zapotec composer from the southwestern state of Oaxaca, being the first indigenous musician to be appointed to the position of Chapel Master for the Oaxaca Cathedral in 1655.<sup>11</sup> Much of New Spain's musical life during the sixteenth, seventeenth and eighteenth centuries was tied to the church, with composers, chapel masters, choirs and instrumentalists learning and performing music for the direct purposes of the church. The works performed ranged from masses and motets to *villancicos*, all for sacred occasions, and even operas. However, indigenous folk music as well as Spanish folk music circulated through the colonies, melding more of Spain's cultural varieties with that of the Indians. Records show that the first Spanish *romance* known to be printed in New Spain occurred in 1658.<sup>12</sup> This precursor to the *corrido*, and other ballads, was known for its story telling power, often aiming to keep local or homeland history alive through song.

The end of the eighteenth century and beginning of the nineteenth century saw the rise of Italian opera, and once Mexico gained independence from Spain in 1820, the production of operas by Mexican-born composers as well. The 1800s not only saw the Wars of Independence and the *Grito de Hidalgo*, but also the first conservatories established in Mexico. Despite the fact

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<sup>10</sup> Yolanda Moreno Rivas, *Rostros del Nacionalismo en la Música Mexicana: Un ensayo de interpretación*, (Mexico: Fondo de Cultura Económica, 1989), 53.

<sup>11</sup> Mark Brill, "The Oaxaca Cathedral 'Examen de oposicion:' The Quest for a Modern Style," *Latin American Music Review*: 26, no. 1 (2005): 1-22.

<sup>12</sup> Robert Stevenson, *Music in Mexico*, 164.

that José Mario Elizaga was raised in and benefited from the old Spanish system, he embraced Mexico's independence and worked to continue composing, performing and teaching music. In addition to founding the first conservatory in Mexico (1825), he was able to publish two different texts on music, *Elementos de Música* and *Principios de la Armonía y Melodía* (1835), both beneficial to the young country's musical advancement.<sup>13</sup> In 1817, the first classical work to cover Indian subject matter was premiered, titled *Guatimotzín*. Written by Aniceto Ortega, it was not an historically accurate account of the last Aztec prince, Cuauhtemoc, but still rang true with the admiration Mexico was feeling towards its Indian roots, since Benito Juarez, a Zapotec Indian and President of Mexico, had just saved Mexico from French Imperialism.

Artistic and musical sentiments also took a more patriotic route during and after the Mexican Revolution (1910-1920) as composers used Indian or mestizo musical tunes or ideas in contemporary classical compositions. The Aztec Renaissance refers to the period in Mexican contemporary music during the twentieth century when the composers looked back to the pre-Conquest music of the Indians and tried to replicate it or pay homage to it through contemporary compositions. Carlos Chavez even went so far as to "praise the pre-Columbian virtues of Indian music as expressing 'what is deepest in the Mexican soul.'"<sup>14</sup> This veer towards nationalism or the search for a "Mexican" sound almost certainly occurred as a result of the Mexican Revolution and the need for a strong national identity in all aspects of Mexican culture and life.

The Indianism or Nationalism movement explored between 1910 and the 1930s in Mexico might be comparable with the Baroque era's period instrument and performance practice movement in our present time. While contemporary musicians attempt to re-create performances

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<sup>13</sup> Robert Stevenson, *Music in Mexico*, 188.

<sup>14</sup> Gerard Béhague, *Music in Latin America, an introduction: Prentice-Hall History of Music Series* (Englewood Cliffs, N.J.: Prentice-Hall, 1979), 129.

of Baroque works with period instruments and period performance practices, these attempts are not in fact entirely true representations, since without recordings from Bach's time we are making educated guesses at their original sound. Mexican composers during the 1910s-30s attempted to either re-create Indian music through the use of Indian instruments or at least honor Indian musical methods through the imitation of Indian instrumental sounds and/or scales. The most prominent nationalist composers were Manuel Ponce, Carlos Chavez, Silvestre Revueltas, and the "Grupo de Los Cuatro:" Blas Galindo, Daniel Ayala, José Pablo Moncayo, and Salvador Contreras. Some nationalist works focused on an Indian theme represented through tone poems or other large symphonic works like the ballet *El Fuego Nuevo* by Chavez or *Chapultepec* by Ponce, while others focused on using Indian or mestizo melodies or instruments such as Chavez's *Sinfonía India*, *Xochipilli-Macuilxochitl*, or Galindo's *Sones de Mariachi*, all three written for orchestra with copies of ancient instruments. Robert Stevenson addresses this issue, in an attempt to explain why nationalist works are so popular with many twentieth century Mexican composers:

As symbols of Indian cultural achievement in a nation so largely made up even yet of pureblooded Indians, any fragment or shard of Indian music gathers to itself a spiritual significance that far transcends its objective value in the eyes of foreign musicians. Only those who have troubled to acquaint themselves with the divided character of the Mexican national soul can realize how important it is to the formerly oppressed Indian now to assert himself spiritually and artistically, even if in so doing he seems to stress the lack of musical value of aboriginal specimens that, objectively considered, *lack transcendent worth*.<sup>15</sup>

It is interesting to note how Euro-centric Stevenson's "objective consideration" is in regard to the lack of musical value and transcendent worth of indigenous musical specimens. How can one determine which types of folk musics have worth when they are being judged with a

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<sup>15</sup> Robert Stevenson, *Music in Mexico*, 43-44. Emphasis my own.

completely different framework from what they were initially created and intended for? Even though Stevenson's *Music in Mexico* was published in 1952, it still has influence today, sixty years later, since it is one of the only books devoted to a comprehensive history of Mexico's music. Sentiments such as his may be part of the reason that more Mexican music is not performed or understood in America.

## **CHAPTER FOUR: SIGNIFICANT MEXICAN COMPOSERS OF THE EARLY TWENTIETH CENTURY**

I would now like to discuss some of the most prominent Mexican composers of the early twentieth century—Manuel Ponce, Carlos Chavez, Silvestre Revueltas, José Pablo Moncayo, Blas Galindo, and Julián Carrillo—focusing on their works, styles and influences.

### **Julián Carrillo (1875-1965)**

A pioneer for new music, Carrillo had a huge impact on Mexican music. Despite his immense success at home and abroad, he has been essentially ignored by musicologists, perhaps for the following reasons:

The music of Carrillo was systematically excluded from the post-revolutionary canon of Mexican music. Carrillo's closeness to the pre-revolutionary government of General Diaz, as well as his activities in favor of the short-lived dictatorship of General Victoriano Huerta in the mid-1910s, made him an easy target. His creation of a microtonal system in 1924 only made things more difficult for him, since this new language and his own representation of it as a teleological consequence of the German tradition of absolute, organicist music convinced many that as an artist he was uninterested in the incipient nationalist campaign of the post-revolutionary state.<sup>16</sup>

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<sup>16</sup> Alejandro L. Madrid, *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico* (Temple University Press: Philadelphia, 2009), 11.

Born in 1875, Carrillo began playing the violin at a young age. He attended the *Conservatorio Nacional de Música*, and went on to study in Europe thanks to a special scholarship. Once in Europe, he studied composition, violin, and conducting, and also performed with the Gewandhaus Orchestra as well as the Royal Conservatory Orchestra of Leipzig, where he conducted the premiere of his *First Symphony in D Major*. “He participated in many musical Congresses ... [and was] president of the International Musical Congress of Rome –1911.”<sup>17</sup> He also taught at the *Conservatorio Nacional de Música*, established in 1866, and served as director over two different periods. In 1925, after some experimentation with acoustics, he became truly committed to developing his new theories about music, called *Sonido 13*. This new tuning and notation system, *Sonido 13*, was a complete change to the current system of music composition and performance. He believed that by breaking up the intervals into quarter-tones, eighth-tones, and even up to sixteenth-tones, he was simply following the German tradition along its logical progression. In *La Antorcha*, published in 1924, Carrillo expresses this clearly:

How could we eliminate European influences? I do not understand it. On the other hand, I believe it is possible for our race to produce its fruits within the European culture we have inherited, and within those possibilities, I do not believe we should deny the Mexican mestizos, nor anyone else in the world, the right to produce something new that Europeans have not found so far...in this regard I have to clearly state that I understand my musical knowledge as a continuation of the glorious German music tradition.<sup>18</sup>

Not only did he come up with a new notation for these new sounds, but also new instruments, or current instruments that had been retuned to include all ninety-six tones.

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<sup>17</sup> *Musica de Julián Carrillo*, n.d., Sony Music, CDEC2 486131, 1997, compact disc, liner notes translated by Daniel Sosa Montes, 36.

<sup>18</sup> Julián Carrillo, “El Sonido 13,” *La Antorcha*, November 29, 1924, translated and quoted in Alejandro L. Madrid, *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico*, 18.

### Manuel Ponce (1882-1948)

Often called the pioneer of Mexican nationalism, Manuel Ponce (1882-1948), incorporated many different types of traditional folk and Indian music into his own compositions. A pianist and composer, Ponce was born in Zacatecas, and after beginning his musical studies quickly went on to join a choir and become organist at the same church. After studying music in Mexico City for a year (1900-1901), Ponce was encouraged to go to Europe to continue his studies, finally arriving in Bologna in 1904 to study composition with Marco Enrico Bossi. He studied in Bologna and Berlin until 1907, building friendships with musicians and composers while assimilating different European musical styles. After returning to Mexico, he began teaching at the *Conservatorio Nacional de Música*. He may have been one of the first performers to introduce Claude Debussy's music to Mexico, with a 1912 recital completely devoted to the music of Debussy performed by his students.<sup>19</sup>

His style, both flexible and varied, garnered popularity across Mexico. Written in a European song style, "Estrellita" ("Little Star"), gained fame all over the world, as did his symphonic poem *Chapultepec*, which was premiered by conductor Leopold Stokowski in Philadelphia in 1934. Ponce began his career composing completely in the European style of the late 1800s but gradually changed to embody and encourage a "nationalist" style. Stevenson quotes Ponce discussing folk music development in his book *Music in Mexico*:

Our salons welcomed only foreign music in 1910, such as Italianate *romanzas* and operatic arias transcribed for piano. Their doors remained resolutely closed to the *canCIÓN Mexicana* until at last revolutionary cannon in the north announced the imminent destruction of the old order . . . Amid the smoke and blood of battle were born the stirring revolutionary songs soon to be carried throughout the length and breadth of the land. *Adelita*, *Valentina*, and *La Cucaracha* were typical revolutionary songs soon popularized throughout the republic. Nationalism captured music at last. Old songs, almost forgotten,

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<sup>19</sup> Dan Malstrom, *Introduction to Twentieth Century Mexican Music* (Sweden: Uppsala University Institute of Musicology, 1974), 37.

but truly reflecting the national spirit, traveling about through the republic spread far and wide the new nationalist song; everywhere the idea gained impetus that the republic should have its own musical art faithfully mirroring its own soul.<sup>20</sup>

Ponce helped encourage nationalism in art music, as well as in the popular music through his songs and piano music that personified the Mexican soul. For Ponce, Mexican music need not be divided by such strict lines as art versus folk; but rather, he encouraged a synthesis between the two.

### **Carlos Chavez (1899-1978)**

Carlos Chavez (1899-1978), one of Mexico's most recognized composers, gained fame both in and outside of Mexico. He was an educator, conductor and composer, who worked diligently to promote Mexican music both within and without Mexico. He grew up in Mexico and began his studies in piano with Ponce, but eventually traveled to Europe and then New York, where he spent two years living and studying. In 1928, after returning to Mexico City, he was appointed conductor of the *Orquesta Sinfónica de México* (OSM), a post he held for the next twenty years, helping make it one of the first stable orchestras in Mexico. His early compositions reflected a European influence, with one critic remarking that his music was, "lightly recalling not only French impressionism but German romanticism as well."<sup>21</sup> However, Chavez's music gradually began to take on a different style with more compositions including Indian tunes or emphases. Even though he wrote two Aztec ballets, *El Fuego Nuevo* and *Los Cuatros Soles*, they do not use Indian melodies. One of his best-known works, *Sinfonía India*, is one of his only

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<sup>20</sup> Robert Stevenson, *Music in Mexico*, 234. Quoting Ponce's book, Manuel M. Ponce, *Nuevos Escritos Musicales*, (Mexico: Editorial Stylo, 1948), 25.

<sup>21</sup> Robert Stevenson, *Music in Mexico*, 241.



pieces to truly use Indian melodies. Many other works, though often based upon the subject matter of the Aztec or Indian, were written without the use of actual indigenous melodies, even though some ancient instruments may have been used. *Xochipilli: An Imagined Aztec Music* (1940) for four winds and six percussionists aimed to recreate the feeling of pre-Conquest music, especially through the use of indigenous instruments.

Aside from conducting the OSM, Chavez directed the *Conservatorio Nacional de Música* for five years, and went onto be Chief of the Department of Fine Arts, a government branch devoted to the artistic activities of Mexico.<sup>22</sup> He developed a close relationship with many American composers, most notably Aaron Copland. While Chavez visited Europe as well as the United States, he preferred the U.S. and would often go to New York for substantial stints of time throughout his career. He was able to conduct the Boston Symphony as well as the New York Philharmonic and even premiered some of his own works in the United States, like *Sinfonía de Antígona* and *Sinfonía India*. While these works were not initially embraced in America, they have become some of his most famous and respected compositions. His works and thoughts on music helped inspire the Aztec Renaissance, a movement in Mexican music that returned to and celebrated the elements and characteristics of the music of pre-Conquest Mexico. Alejandro L. Madrid notes an interesting aspect of Chavez's career in his book *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico*:

In the post-revolutionary myth of origin, Chavez has been reduced solely to a nationalist composer in order to comply with that revolutionary mythology. Chavez's musical personality was much more complex, synchronically embracing tendencies that would seem contradictory (Indigenism, Neoclassicism, and Avant-Gardism) if they were not understood under the particular political circumstances of 1920s Mexico.<sup>23</sup>

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<sup>22</sup> Robert Stevenson, *Music in Mexico*, 237-244.

<sup>23</sup> Alejandro L. Madrid, *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico*, 13.

As a result of his involvement in the Aztec Renaissance, many today only consider Chavez a nationalist without thought to his avant-garde or progressive tendencies.

### **Blas Galindo (1910-1993)**

Blas Galindo was born in San Gabriel, Jalisco in 1910. The son of a merchant, Galindo took to the hills during the Mexican revolution, living as a guerrilla. However, when he returned home at the age of nineteen, he began playing organ for his local church and his musical talent became apparent. He made his way to Mexico City to study law, but decided ultimately upon music and enrolled in the *Conservatorio Nacional de Música* to study under Chavez. This connection served Galindo well, as many of the milestones of his career resulted from Chavez's advocacy for him. Galindo was introduced to New York audiences after Chavez invited him to present a work for the New York Museum of Modern Arts Concerts in 1940. He also attended Tanglewood under the tutelage of Aaron Copland, resulting in a subsequent commission from the Koussevitzky Foundation. Early on as a composer, he was a member of "El Grupo de Los Cuatro," a group of four young composers, including Salvador Contreras, José Pablo Moncayo, and Daniel Ayala, who set out to promote their own music as well as a Mexican music that uses indigenous instruments and melodies. Upon completion of his studies at the conservatory with a *Maestro en Composición*, he began teaching at the conservatory and within three years became the director, a title he held from 1947-1961. He gained success through *Sones de Mariachi*, the work he prepared for the New York Museum of Modern Arts Concerts. *Sones de Mariachi* is an amalgam of several popular Mexican songs (*Sones jaliscienses*) from the *mariachi* repertoire—"La Negra," "El Zopilote," and "Los Cuatro Reales"—scored for orchestra (originally one made up of period Indian instruments). As director of the *Conservatorio Nacional de Música* (1947-

1961) and the *Instituto Mexicano de Seguro Social* (1960-1965), he displayed his penchant for the promotion of music and music education.<sup>24</sup>

In the liner notes for *Invocaciones*, an album of twentieth century Mexican flute works performed by Evangelina Reyes López, Alfonso Colorado states the following:

In Mexico, the flute has enjoyed a long history, but it was in the twentieth century when the importance of the instrument was solidified. The first half of the century began somewhat timidly with a handful of works including the *Scherzino* by Eduardo Hernandez Moncada (1899-1995), and *Amatzinac* for flute and string quartet (1935) by José Pablo Moncayo (1912-1958). The repertoire grew somewhat substantially during the second half of the century. The *Concerto for Flute* (1960) by Blas Galindo (1910-1993), written during the composer's twelve-tone period, would mark the transition from the modern to even more contemporary styles in Mexico.<sup>25</sup>

Galindo's *Concierto para Flauta y Orquesta* written in 1960 marked the start of the flute taking on an increasingly prominent role in Mexican music. While there are only a handful of concertos written for flute by Mexican composers, Galindo's was the first. Composed during his twelve-tone period, the concerto does not follow the nationalist style that he and his predecessors helped make famous. Steven Loza remarks in the liner notes for *Concertos from Mexico: Ponce, Halffter, Galindo*:

The form and structure of the Flute Concerto are representative of a trend prevalent in Latin America and elsewhere – the near abandonment of nationalism in composition. For many, in fact, 1958, the year of Moncayo's death, marked the end of the nationalist period in Mexico. Although some Latin American composers still tap native sources just as North Americans and Europeans instill popular concepts into their contemporary work, generally speaking, the nationalist influence did not persist during the 1960-80s. By the 1990s, however, nationalist interest began to again develop among a number of

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<sup>24</sup> Grove Music Online, Oxford Music Online, s.v. "Galindo Dimas, Blas," by Robert Stevenson, accessed March 17, 2012, <http://www.oxfordmusiconline.com/10529>.

<sup>25</sup> *Invocaciones: Musica Mexicana para flauta y piano, Duo Mexico con Brio*, Evangelina Reyes (flauta), Camelia Goila (piano), Urtext Digital Classics, n.d., JBCC188, 2010, compact disc, liner notes by Alfonso Colorado, 14.

composers.<sup>26</sup>

The sound and spirit of the concerto is unlike any other flute concerto that I am familiar with.

The two-page cadenza at the end of the third movement also allows the flutist a moment to bring back themes from all three movements, recapping the entire concerto.

### **Silvestre Revueltas (1899-1940)**

Another prominent composer of the twentieth century making quite an impact on Mexican music was Silvestre Revueltas (1899-1940). He was born in Durango, Mexico and studied violin, conducting, and composition in the United States and Mexico. He attended Saint Edwards College in Austin, Texas and Chicago Musical College. Revueltas also conducted various orchestras at theaters in San Antonio, Texas, as well as in Mobile, Alabama. After going back and forth between Mexico and the United States, he finally settled in Mexico City in 1928 as assistant conductor to Carlos Chavez at the *Orquesta Sinfónica de México* (OSM). In addition to teaching violin and chamber music, he conducted the student orchestra of the *Conservatorio Nacional de Música*. His orchestrations were always interesting, bringing new colors to the fore. Although he did not use indigenous melodies in the same way that Chavez advocated, there is no denying the Mexicanism of Revueltas' music. In the article "Silvestre Revueltas and Musical Nationalism in Mexico," Otto Mayer-Serra states:

Revueltas never uses authentic folk melodies in his works. If, despite this, his themes always bear the unmistakable mark of being Mexican, it is because they are fashioned on the melodic-rhythmic and harmonic patterns of folk melody. The endless number of melodies heard in the streets and on the highways, at the traditional *fiestas* and native dances, have left their impress upon the constantly alert sensitiveness of the composer.<sup>27</sup>

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<sup>26</sup> *Concertos from Mexico: Ponce, Halffter, Galindo*, Eldorado Records, UCLA Latin American Institute, In Press, liner notes by Steven Loza, 9.

<sup>27</sup> Otto Mayer-Serra, "Silvestre Revueltas and Musical Nationalism Mexico," *The Musical Quarterly* 27, no. 2 (1941): 129-130.

His most famous work, *Sensemaya*, sets Afro-Cuban Nicolas Guillen's poem about the ritual killing of a tropical snake, for voice and orchestra. He also wrote *Janitzio*, a symphonic poem titled after the island in the middle of Lake Patzcuaro. In addition to his chamber and orchestral works, he composed for many films, including *Redes* (1935), *Vámonos con Pancho Villa* (1936), *Ferrocarriles de Baja California* (1938), and *La noche de los mayas* (1939), just to name a few.<sup>28</sup>

### **José Pablo Moncayo (1912-1958)**

Another member of "El Grupo de Los Cuatro," José Pablo Moncayo (1912-1958), also followed the trend of Mexican nationalism in his music. A conductor, pianist, and composer, Moncayo studied composition with Chavez and conducted the *Orquesta Sinfónica de México* from 1949-1954. While his output was not as prolific as some of his comrades of the same generation, he created staples for the Mexican repertoire nonetheless. His most prominent work for flute is *Amatzinac*, a flute and string quartet that has both a wild and sorrowful mood. There are two recognized versions of this work; the original version for flute and string quartet was premiered at the first concert of the "Grupo de los Cuatro," in November, 1935 at the 'Orientación' Theater with Contreras and Ayala on violins, with the whole work lasting about three minutes.<sup>29</sup>

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<sup>28</sup> *Grove Music Online*, s.v. "Silvestre Revueltas," by Robert Stevenson, accessed April 30<sup>th</sup>, 2012, <http://www.oxfordmusiconline.com/23289>.

<sup>29</sup> *Amatzinac: Música para Flauta y Orquesta de Moncayo*, Torres, Peña, Moya y Alvarez, Miguel Angel Villanueva (flute) and Ensemble Orquesta Ars Moderna, dir. Jesus Medina, Urtext Digital Classics, n.d., JBCC 168, 2008, compact disc, liner notes translated by Thelma Jaet Garibaldi Pérez Vilchis.

The second version is for flute and string orchestra, which has only recently been recognized by Moncayo's family, and greatly expands upon the material introduced in the first version. The work has a rather melancholy feel to it, with a slow lament framing the lively and wild character of the middle section. Both versions are a delight to play and are brilliant additions to the flute and string repertoire. His most popular work *Huapango* is a symphonic piece based upon the Mexican dance of the same name. Its popularity has overshadowed all of his other works, not only through its performances around the globe, but especially in Mexico. Despite the fact that he wrote *Amatzinac*, titled after the Aztec god, or the opera, *La Mulata de Cordoba*, based upon the legend of an enchantress from Cordoba, Veracruz, most only recognize him for his work *Huapango*. Aurelio Tello explains the reasons and circumstances behind *Huapango's* success,

El archicodado Huapango de José Pablo Moncayo devino al correr de los años música de ceremonia oficial, omnipresente partitura en cuanta celebración, discurso patriótico, jura de la bandera, grito de la Independencia o conmemoración histórica se efectúe. Pero los méritos de la obra de Moncayo están más allá de su uso oficialista y su presencia roza todos los ámbitos de la cultura mexicana. Con permiso o no se han hecho versiones para piano, cuarteto de cuerdas, dúo, trío, cuarteto y orquesta de guitarras, orquesta de cuerdas, banda militar, mariachi, estudiantina, coro, conjunto de marimbas, y demás; no hay grupo que no quiere legitimar su mexicanidad haciendo su versión de tan emblemática pieza. Las estadísticas sobran: cualquier mexicano (de Tijuana a Cancún, de Reynosa a Oaxaca, de Guerrero a Veracruz, de Monterrey a Chiapas) se identifica amorosamente con el *Huapango* y esta partitura le dice a ese mexicano a que comunidad le debe su sentido de pertenencia.<sup>30</sup>

Tello states that regardless of the fact that *Huapango* is performed in all possible instrumental variations, at any sort of event where it might be appropriate, from independence day celebrations to official ceremonies to commemorating historical events, its value comes not from its widespread performances, but rather from the way it causes every Mexican to feel while

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<sup>30</sup> Aurelio Tello, *La Música En México: Panorama Del Siglo XX*, 1<sup>st</sup> ed., (México, D.F. Fondo de Cultura Económica: Consejo Nacional para la Cultura y las Artes, 2010), 497-498.

listening to it.

## CHAPTER FIVE: SIGNIFICANT MEXICAN COMPOSERS OF THE LATER TWENTIETH CENTURY

### A. Contemporary Mexican Flutists And Their Commissions

Learning about Mexico's history and the nationalism that was present in music in Post-Revolutionary Mexico increases our understanding of the musical life of the first half of the twentieth century. But who are the contemporary composers impacting Mexican music today, specifically flute music? Much of the music written before the 1950s was for orchestra or chamber ensemble, and the flute often played a part in such works, but it was not given a prominent role until the solo repertoire that emerged via such composers as Arturo Márquez, Mario Lavista, Eduardo Angulo, and Samuel Zyman.

Two flutists that stand out for their promotion and advancement of Mexican flute music through commissions and performances are Marisa Canales and Miguel Angel Villanueva. Canales, a Mexican flutist from Mexico City, has commissioned numerous works for the flute. *Danzón No. 3 for Flute and Guitar* (1994) by Márquez, *Concierto Serenata* by Juan Carlos Areán, both *Sonata for Flute and Piano* (1993) and *Concerto for Flute and Small Orchestra* (1991) by Zyman, and *Los Centinelas de Etersa* (1993) by Angulo were all written for Canales.<sup>31</sup> She has also recorded a variety of albums focusing on Mexican music, or music of the Americas. She does not limit her commissions to Mexican composers even though she has

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<sup>31</sup> Merrie Siegel, "Samuel Zyman's *Concerto for Flute and Small Orchestra* and *Sonata for Flute and Piano*" (D.M.A diss., Rice University, 2000), 41, ProQuest (ATT9969316).

commissioned a great deal from them, but rather, she commissions works from composers whose music specifically interests her. Her album *Música de las Américas, Vol. I* presents Samuel Zyman's *Concerto for Flute and Small Orchestra* (1991) and *Sonata for Flute and Piano* (1993) in addition to Lalo Schifrin's *Concierto Caribeño* (1996).

Just like Canales, the commissions and recordings produced by Villanueva do the flute world a great service. He began his studies at the *Escuela Nacional de Música de la Universidad Nacional Autónoma de México* (UNAM) in Mexico City, but eventually went on to study at the *Ecole Normale de Musique de Paris* and the *Conservatoire National de Reion Saint Maur*.<sup>32</sup>

Villanueva has performed around the globe, and is featured on six CDs. *Amatzinac* (2008), the album titled after the work for flute and string quartet by Moncayo, presents an array of works for flute and string quartet, flute and orchestra, and flute and strings. The album's works by René Torres, Peña, Patricia Moya, Lucia Alvarez, and Moncayo display the flute and flutist's flexibility and versatility. Villanueva has also released at least two albums—*Realismo Mágico, Volume I*, and *Realismo Mágico, Volume II*—comprised completely of the music of Eduardo Angulo for flute and orchestra as well as flute and chamber ensembles.

## B. Prominent Twentieth-Century Composers for Flute

Aside from Canales and Villanueva, who as prominent flutists have commissioned many works, there are also numerous contemporary Mexican composers who have made significant contributions to the flute repertoire. Their styles cover a large range from aleatoric or twelve-tone to tonal or nationalistic. Unfortunately, many of these composers do not have

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<sup>32</sup> *Amatzinac: Música para Flauta y Orquesta de Moncayo, Torres, Peña, Moya y Alvarez*, liner notes, 22.



comprehensive websites, or much yet published about them, making research into their backgrounds and compositional styles more difficult. However, the liner notes for many of the CDs that feature these composers' works were exceptionally helpful in providing biographical information. The composers to be addressed here are Márquez, Angulo, Zyman, and Lavista, who are among the more recognized composers within Mexico; however, there are many more who should also be considered when looking for new works, such as: Armando Luna, Leonardo Coral, Patricia Moya, Lucia Alvarez, René Torres, Eugenio Toussaint, Alexis Aranda, Mario Ruiz Armengol as well as others.

### **Arturo Márquez (b. 1950)**

Arturo Márquez is one of the most prominent Mexican composers of our time. Born in 1950 in Sonora, Mexico, he studied at the *Conservatorio Nacional de Música, Taller de Composición* at the Institute of Fine Arts of Mexico, Paris and eventually Cal Arts, studying with Jacques Castérède, Joaquín Gutiérrez-Heras, Morton Subotnick, and Federico Ibarra, among others. Márquez's works cover a variety of musical idioms, from those deeply rooted in Caribbean rhythms, jazz or Mexican folk music, to the avant-garde.<sup>33</sup> While he spent time exploring aleatoric music as well as other serial forms, he has returned to a more tonal style: "His work has been characterized by a steady exploration of medium and language. This is particularly evident from his numerous interdisciplinary works (theatre, dance, cinema, photography – *Música de cámara*), as well as in his search for new sounds (*Son a Tamayo*,

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<sup>33</sup> *Música de Las Américas, Vol. II: Marisa Canales (flauta), Márquez, Piazzolla, Angulo*, Urtext Digital Classics, n.d., JBCC002, 1995, compact disc, liner 17.

*Ollesta*, and others).”<sup>34</sup> *Danzón No. 2* for orchestra is possibly his most famous work, and has been performed across the globe. Gustavo Dudamel in particular has championed this work, performing it often when on tour with the Los Angeles Philharmonic or guest conducting with other orchestras. Márquez’s *Danzones* are a set of seven works for a variety of instrumentations, all following the *danzón* form, “based on the dance rhythms of Cuba and the Mexican Caribbean.”<sup>35</sup> For example, *Danzón No. 3* is a duet for flute and guitar accompanied by small orchestra. He has also written a woodwind quintet titled *Danza de Mediodía*. Many of his works are currently available for rental or purchase in the United States through Peermusic Classical, an independent music publisher.

### **Samuel Zyman (b. 1956)**

Another successful Mexican composer who has written wonderful additions to the flute canon is Zyman. When it comes to the flute repertoire, Zyman’s *Sonata for Flute and Piano* is one of the only flute works by a Mexican composer known today in the United States.

Pronounced “SahmWELL SEEmahn,” Samuel Zyman was born in Mexico City in 1956. He initially began flute and piano lessons as a boy, but went on to focus on the piano, earning “a Piano Diploma from the National Conservatory of Music and the Doctor of Medicine degree from the National Autonomous University of Mexico in 1980.”<sup>36</sup> Luckily for us, he decided to pursue music, and went on to earn his M.M. and D.M.A. from the Juilliard School, where he

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<sup>34</sup> *Grove Music Online*, s.v. “Márquez, Arturo,” by Ricardo Mirando Pérez, accessed April 30<sup>th</sup>, 2012, <http://www.oxfordmusiconline.com/44202>.

<sup>35</sup> *Música de Las Américas, Vol. II: Marisa Canales (flauta), Márquez, Piazzolla, Angulo*, liner notes, 17.

<sup>36</sup> Merrie Siegel, “Samuel Zyman’s *Concerto for Flute and Small Orchestra* and *Sonata for Flute and Piano*,” 3.

studied with Stanley Wolfe, Roger Sessions, and David Diamond.<sup>37</sup> His style has been called Neo-Romantic, and he is quoted as saying:

I'm crazy about the modes and modal music. . . I knew that I didn't want my music to be tonal or overly dissonant or just totally not tonal at all. But I was also looking for a sound that would be, without being pretentious, my sound, a sound that I would be comfortable expressing myself in. The modes gave me a way. I absolutely loved the modes and modal music in general.<sup>38</sup>

Zyman has written for all varieties of ensembles, from film music to *Suite for Two Cellos*, commissioned by Carlos Prieto and Yo-Yo Ma. Both the *Sonata for Flute and Piano* (1993) and the *Concerto for Flute and Small Orchestra* (1991) were commissioned by Mexican flutist Canales. *Sonata for Flute and Piano* was one of the required pieces for the National Flute Association's Young Artist Competition in 2009, introducing it to thousands of flutists across the nation. The sonata is in three movements, with two exceptionally spirited outer movements surrounding a particularly solemn middle movement. Some challenges of the *Allegro Assai* include the biting articulation and frequent presence in the upper register. The second movement, *Lento e molto espressivo*, opens with an introspective flute solo that is eventually joined by the piano, but maintains the solemn mood throughout. The *Presto* is like a slap in the face, with the flute line shooting off after a punch in the piano part. The two instruments gain energy and momentum by reacting to each other, with the piano often driving the movement forward in this exciting work.

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<sup>37</sup> *Invocaciones: Música Mexicana para flauta y piano, Dúo México con Brío*, liner notes, 21.

<sup>38</sup> Merrie Siegel, "Samuel Zyman's *Concerto for Flute and Small Orchestra* and *Sonata for Flute and Piano*," 19.

### **Eduardo Angulo (b. 1954)**

Eduardo Angulo, born in 1954 in Puebla, Mexico, identifies his compositional style as “magical realism.” He studied violin at the *Conservatorio Nacional de Música* in Mexico, as well as violin and composition at the Royal Conservatory in The Hague, thanks to a joint scholarship from the government of Holland and the Mexican Ministry of Culture. He has written symphonic, choral and chamber music with a large percentage of his works involving or showcasing the flute.<sup>39</sup> Even though he wrote many flute pieces before collaborating with Mexican flutist Villanueva, their relationship produced two full CDs of Angulo’s flute music. *Realismo Mágico, Vol. I: Música para flauta y orquesta de Eduardo Angulo* contains two concertos, *Doble Concierto para flauta, arpa, y orquesta* and *Concierto para flauta y orquesta*, as well as a divertimento for flute, percussion and strings titled *Los Centinelas de Etersa*. All three works are the result of commissions, with the two concertos commissioned by Villanueva and the divertimento by Canales. *Realismo Mágico Vol. II: Música de Cámara para flauta de Eduardo Angulo* contains chamber works by Angulo: “*Eólica*” *para cuarteto de flautas*, *Sonata para flauta, viola y piano*, *Cuatro Danzas Sibilinas para flauta, viola y arpa*, *Tocata para flauta y guitarra*, and *Bacanal para flauta, viola y arpa*. Villanueva commissioned all of these works over the course of five years, with Angulo performing viola himself on many of the pieces.<sup>40</sup> These as well as the numerous works composed since the completion of the recordings are magnificent additions to the flute’s chamber repertoire.

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<sup>39</sup> *Realismo Mágico, Vol. I: Música para flauta y orquesta de Eduardo Angulo*, Miguel Angel Villanueva (flauta), Janet Paulus (arpa), Jesus Medina (director), Urtext Digital Classics, compact disc, n.d., JBCC133, 2006, liner notes, 26.

<sup>40</sup> *Realismo Mágico, Vol. II: Música de Cámara para flauta de Eduardo Angulo*, Miguel Angel Villanueva (flauta), Eduardo Angulo (viola), Janet Paulus (arpa), Emiliano Angulo (piano), Juan Carlos Laguna (guitarra), Eolia (cuartet de flautas de Mexico), Urtext Digital Classics, compact disc, n.d., JBCC156, 2007, liner notes, 23.

### Mario Lavista (b. 1943)

Another well-known Mexican composer who has written interesting flute works is Lavista. Born in Mexico City in 1943, “Lavista’s public career emerged within the frame of the Mexican avant-garde, characterized by experimentation, open or mobile forms, and the use of unconventional sound-material.”<sup>41</sup> His teachers and mentors cover a diverse range of musical styles, from Chavez and Rodolfo Halffter at the *Conservatorio Nacional de Música*, to Iannis Xenakis in Paris, and Karlheinz Stockhausen in Cologne.<sup>42</sup> Lavista has written music for film, choir, orchestra, chamber ensembles and solo instruments. Some of his works are more eclectic, like *Kronos* (1969, for 15 alarm clocks) or *Divertimento* (1968 for flute, oboe, clarinet, French horn, bassoon, 5 woodblocks, and 3 short-wave radios). His flute works range from solos, like *Canto del Alba* (1979, solo flute) and *Ofrenda* (1986, recorder), to *Cinco danzas breves* (1994, woodwind quintet) and *Danza de las bailarinas de Degas* (1992, flute and piano). He has even written for alto flute and amplified bass flute. Lavista’s comments about *Danza de las bailarinas* give a great deal of insight into his compositional style and process: “Symbolic thought is very close to my heart, and I am absolutely unconnected to any type of realism. I simply prefer to imagine what Degas’ ballerinas in his paintings were hearing and dancing. For that reason, the work refers not to just one of Degas’ paintings, but rather to a grouping of them.”<sup>43</sup>

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<sup>41</sup> Ana Ruth Alonso Minutti, “Resonance of Sound, Text, and Image in the Music of Mario Lavista” (PhD diss., University of California at Davis, 2008), viii, ProQuest (ATT 3329588).

<sup>42</sup> *Grove Music Online, Oxford Music Online*, s.v. “Lavista, Mario,” by Ricardo Miranda Pérez, accessed April 29<sup>th</sup>, 2012, <http://www.oxfordmusiconline.com/45207>.

<sup>43</sup> *Invocaciones: Música Mexicana para flauta y piano, Dúo México con Brío*, liner notes, 21.

## CHAPTER SIX: ROBERTO PEÑA'S *CONCIERTO PARA FLAUTA Y ORQUESTA*: PERFORMING PRACTICE ISSUES

Roberto Peña was born in Mexico City in 1957. At the age of fourteen he began to play the guitar, and was mostly interested in the progressive rock music of the 1970s. Even at this young age, he started composing pieces in the style of bands like *Genesis* and *Yes*. He attributes his musical style to the freedom that came from this time in his life:

I consider that this period of creativity without formal or stylistic limitations helped me to later seek my own style, where the analytical supports the creative and not the inverse like it occurs frequently with academic music, where the analytical and rational are the fountain of the creative.<sup>44</sup>

After he discovered Classical concert music, Peña began playing the flute as well. Later he received a scholarship to study music at the *Conservatorio de Berna* in Switzerland, where he obtained a diploma in flute performance. He continued his studies at the *Conservatorio de Biel*, focusing on composition and conducting. While living in Switzerland, Peña worked at music academies in the area to help support himself. After returning to Mexico, Peña accepted a position at the *Universidad de Ciencias y Artes de Chiapas* (UNICACH), where he teaches flute, solfege and harmony. He helped found the *Orquesta de Cámara Camerata Chiapaneca* in 1994 and the *Orquesta Sinfónica de la UNICACH* in 1996. As a composer, he has written over twenty-four works for orchestra and chamber ensembles. Of his output, eight prominently feature the flute: *Trio Estampas para Flauta, Violín, y Piano* (1999), *Trio para Flauta, Guitarra, y Clarinete* (1999), *Selva Negra para Flauta y Marimba* (2003), *Cuatro Piezas para Flauta y Marimba* (2008), *Concierto para Flauta y Orquesta* (2008), *Danzón para Flauta y Piano* (2008),

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<sup>44</sup> Roberto Peña, interview by author, February 8, 2012, interview 1, Appendix 1.

*Trio para Flauta, Violín, y Piano* (2010), and *Cuarteto con Flauta* (2011). Peña has received grants for composition on two occasions in 1998 and 2001, and First Place in the *Concurso Nacional de Arreglo de Música Mexicana para Orquesta Sinfonica del Sistema Nacional de Fomento Musical* in 2001 as well.

As he states in the interview in Appendix 1, Peña's flute music is largely influenced by the French flute school of the late nineteenth century, and such composers as Paul Taffanel, Philippe Gaubert, Charles Koechlin, Pierre Octave Ferroud, and Francis Poulenc.<sup>45</sup> However, from 2000 on, he has striven to incorporate Mexican and Latin American musical elements into his music. Some of his works follow specific musical forms, like his *Danzón para Flauta y Piano* (2008), or his *Danzón No. 1 para Orquesta* (2005). Others, like the *Concierto para Flauta y Orquesta* (2008), may simply be inspired by Mexican musical, cultural, or geographical aspects that are integrated into the musical devices making up the work. As a Mexican composer, just like any composer, different aspects of his surroundings and culture influence his compositions. Below is a quote from the interview, where Peña discusses Mexican music and the "Mexican" sound:

Traditional Mexican music is as broad and varied as the size of the country itself. In each region there is music that has its qualities distinct from other regions. Nonetheless, there surely exist elements in common within all of Mexico's music, such as the rhythmical variety, the strong accents, and the passion and joy of the melodies. And in these aspects, I am conscious of the influence of traditional Mexican music in my compositions from the year 2000 and beyond. Apart from that, I have other compositions based literally on indigenous music, and some in other traditional forms such as the *Danzón*, an original form from Cuba, adapted and developed during decades in the state of Veracruz, in the southeast of Mexico.<sup>46</sup>

The *Concierto para Flauta y Orquesta* was composed in 2008, the result of a commission

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<sup>45</sup> Roberto Peña, interview by author, February 8, 2012, interview 1, Appendix 1.

<sup>46</sup> Roberto Peña, interview by author, February 8, 2012, interview 1, Appendix 1.

from flutist Villanueva. Despite Peña's hesitation about writing such a work, Villanueva convinced him and the two began their collaboration. In some commissions, performers are very involved in the composition process, but that was not the case here. Villanueva resides in Mexico City, while Peña lives 1000 kilometers away in Tuxtla-Gutiérrez, Chiapas. Due to the distance, Peña presented movements as they were completed, rather than throughout the process. Since Peña grew up composing music on the guitar, he is much more comfortable improvising and wished for that effect in the *Concierto*. However Villanueva requested that Peña be more specific in the articulations and runs rather than leaving so much up to the performer. Peña's specifications are particularly helpful to flutists unfamiliar with Mexican music or the style he intended. Without these instructions, they would probably have a more difficult time embracing the *Concierto* and making it their own. As stated in the liner notes of Villanueva's album

*Amatzinac*:

This work was mainly influenced by French flute literature of the second half of the 19<sup>th</sup> century and first half of the 20<sup>th</sup> century, as well as by the rhythmic exuberance of Latin American music. Though these two elements mingle and integrate throughout the whole concerto, in the first and third movements, syncopated rhythms and ostinato motives—typical in Latin American music—prevail; while in the second movement, which is slow and meditative, harmony, embellishments and virtuosity—characteristic of French competition music—are evident.<sup>47</sup>

### A. Movement I: *Allegro Moderato*

The first movement is a straightforward ABA form. The primary A section runs from measures one to thirty-four in C# minor with a raised sixth scale degree (dorian mode). The flute plays sixteenth or thirty-second notes throughout this section and most of the movement. The B section is in Eb minor from measures thirty-five to fifty-nine, when it then modulates back to C#

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<sup>47</sup> *Amatzinac: Música para Flauta y Orquesta de Moncayo, Torres, Peña, Moya y Alvarez*, liner notes, 18.



minor. The cadenza at measure eighty marks the end of the B section, at which point the A section returns once the cadenza is complete. Even though the flute part is difficult, it is not unidiomatic; Peña knows exactly how far to push the soloist. Peña writes a part that requires an excellent control of the breath as well as outstanding finger control. The flute part has a biting edge to it that reflects the “wild” aspect of the unconquered nature that Peña discusses in the interview (Appendix 1):

In the first movement of the concerto I attempted to achieve “wild” expression, (in the feeling, for example, of savage or untamed behavior of wild horses), impulsive, something that would be representative of this aspect of Mexico that is still not so civilized. With this I am referring to the many nearly virgin, unexplored natural zones, like the villages in a more natural state free of western influence. This was the true form of the mental image, the “leit motiv” of the first and third movements of the concerto.<sup>48</sup>

Peña mentions the use of ostinato when speaking of creating that “Mexican” sound. This ostinato may be one of the most interesting aspects of the movement, as he manages to use the same theme, as shown in fig. 1 and 1.1, measures one through four, during almost the entire *Allegro Moderato*. Peña’s mastery is apparent as he finds new and interesting ways to pass this theme around the orchestra, using the timbres of the different sections to help build momentum, as well as draw back, allowing the flute to shine through. But why does Peña turn to the use of ostinato so much? In the interview Peña explains:

The use of the ostinato is characteristic of the music of Silvestre Revueltas, and in the concerto I make use of it as a basic element, as an element that can be somewhat caustic and abrupt. Also the off-beat is an important element in not only Mexican music, but all Latin-American music, especially the syncopation, and this is the most significant aspect of the piece, so that the harmonies have more “austere” character, and are based in the conventional functions of dominate and sub-dominant tonal construction.<sup>49</sup>

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<sup>48</sup> Roberto Peña, interview by author, February 8, 2012, interview 1, Appendix 1.

<sup>49</sup> Roberto Peña, interview by author, March 14, 2012, interview 2, Appendix 1.

During the movement and concerto as a whole, the motives and rhythms repeated within an instrument's part are also shared throughout the orchestra. The percussion parts of the first movement exemplify Peña's use of ostinato particularly well. While the bass and snare drum have rather repetitive roles throughout the movement, it is the timpani that enacts the true definition of ostinato. Often in conjunction with the double bass, the timpani plays the exact same rhythm with occasionally varied pitches for all but nineteen measures of the piece. The bass drum and snare drum similarly repeat their motives for much of the piece whenever they are playing. Despite playing the same rhythm for almost every bar of the piece, the timpani's part is also melodic, which is rare for orchestral writing. (Fig. 1, 1.1 displays the first four pages of the *Allegro Moderato*, and gives a good snapshot of the concerto and instrumentation of the orchestra.) Peña also writes for Latin-American percussion instruments, adding to the nationalistic feel of the music. The *guiro*, a gourd with parallel notches on one side, as well as the *cencerro* (also known as a cowbell) are included in the first movement. As they are not a standard part of an orchestra's percussion section, their inclusion gives the work a more exotic mood.

The B section at measure thirty-five is established in E flat natural minor, with the sixth scale degree often raised. Following the cadenza, the A section or A prime returns, with the first sixteen measures being identical to the opening of the movement. Peña writes a slightly different part for the flute, although he maintains the general skeleton of the A section.

For each movement I will address the particular performance practice issues facing the flutist ranging from articulation and breath control to tone colors and technical issues. In addition, I will discuss the interaction between the flute and orchestra, and the ways their parts work together and influence each other.

Figure 1: *Allegro Moderato*, mm. 1-6

**Concierto para Flauta y Orquesta**  
*Dedicado a mi colega y amigo Miguel Angel Milameva*  
 I Allegro Moderato  
 Roberto Peña Quesada

♩ = 96

The musical score is presented in two systems. The first system (mm. 1-6) includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Timpani, Bass drum, Percussion, Violin I, Violin II, Viola, Violoncello, and Double bass. The second system (mm. 7-12) includes parts for Oboe, Clarinet, Timpani, Bass Drum, Percussion, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato' with a quarter note equal to 96 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The score shows the flute and oboe playing a melodic line with eighth-note patterns, while the woodwinds and strings provide harmonic support. A double bar line is present between the two systems.

Figure 1.1: *Allegretto Moderato*, mm. 2-12

The image displays a musical score for the first system (measures 2-12) of the piece *Allegretto Moderato*. The score is arranged in two systems of staves. The top system includes staves for Timp., B. D., Perc., Vln I, Vln II, Vla, Vc., and Db. The bottom system includes staves for Fl., Cl., Timp., Vla, Vc., Db., and Vln II. The score is written in a key signature of two sharps (D major) and a 3/4 time signature. The first system begins with a measure rest for measures 2-4, followed by measures 5-12. The second system begins with a measure rest for measures 13-14, followed by measures 15-22. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is written for a full orchestra, including woodwinds, strings, and percussion.

This next section will discuss the performing practice issues dealing with the articulations called for in this movement, addressing both the reasoning behind them and how to achieve them.

While some aspects of this concerto may be influenced by the French flute school, the articulations definitely are not. When discussing performance instructions for the concerto, Peña's remarks steer the flutist far from the French ideal of finesse and clarity:

The articulations ought to be short and hard and the sound should be not too sweet or smooth, perhaps using a little bit of air, not as much as a jazz flutist, but something in that vein. Equally the strings should not use articulations that are smooth and sweet as in Romantic music, but the accents should be more brusque.<sup>50</sup>

The articulation of the first two measures after the flute's entrance (mm. 9-10) is not marked as staccato, marcato or legato, yet something must be done with those two measures in order to ensure that the "untamed" feeling comes across. I would recommend a harsher tongue, with accents added throughout the flute part even when they are not marked. Peña does not impart much to the performer through expressive markings, so the flutist must decide how and where to emphasize the "savage behavior." Running sixteenth-notes can become too repetitive when adding accents and emphases in the same places every time, so one solution might be to vary the place within the measure that you are emphasizing. Another technique I use to add more zeal to the part is the occasional use of baroque tonguing like "tu ru" or "tu du," which results in a heavy-weak or long-short articulation.

Another feature of the *Allegro Moderato* that is employed throughout the flute part is the two-note slur. Measure eleven is the first instance of this (shown in fig. 2, *Allegro Moderato*: mm. 1-12), and the two-note slur is used repeatedly during the movement. Bringing out these slurs highlights the syncopation of the flute part that contrasts strongly with the long line in the strings. A harder tongue at the start of the slur is effective here and will also bring out the

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<sup>50</sup> Roberto Peña, interview by author, March 14, 2012, interview 2, Appendix 1.

articulated note that falls between the groups of two-note slurs. During the B section, sixteenth-note sextuplets are introduced in the flute part often employing the two-note slur, one-note tongued, technique that Peña uses elsewhere. The flute part in this section is particularly difficult in regards to fingerings and may require additional slow practice.

Figure 2: *Allegro Moderato*, mm. 1-12

The oboe and clarinet parts in figures 1 (*Allegro Moderato*: mm. 1-6) and 1.1 (*Allegro Moderato*: mm. 7-12) also display very clearly the rhythmic and melodic theme (the ostinato) that continues throughout the piece in almost every instrument of the orchestra. Though they are never all playing it together, there are only four measures aside from the cadenza where that theme is not present. Generally groups of two or three instruments are playing the theme, handing it off from one group to the next, although the articulation of the theme varies from instrument to instrument. The oboes and clarinets often share it, as well as the violas and cellos, or first and second violins. From measure sixty-six to seventy the entire theme is not present, although the dotted-eighth sixteenth rhythm is. The brass enter triumphantly in measure seventy-one restating the theme at a *forte* dynamic, offering an amplified version of the original theme. Then, starting in bar seventy-five, the flute finally plays that theme, repeating it three times before arriving at the cadenza. By removing the theme, Peña gives the brass entrance and

subsequent flute rendition of the theme even more strength, only to draw back the energy as the flute settles into the cadenza. After hearing this theme for every bar of the piece up to this point, the flutist should strive to make the three times they repeat it stand out. A harder tongue at the start of the notes, as well as weight on them to help bring out the rhythm is one option, although some may prefer a more lyrical approach bringing out the line through the sixteenth-notes at the end of each bar.

Finally, the cadenza begins in measure eighty and is completely written out. Peña employs the sixteenth-note sextuplets as well as other fragments from the flute part. Like most cadenzas the speed and articulations employed are totally determined by the soloist, but in this case, the soloist should aim to be as dazzling, brilliant, and dramatic as possible. One may replicate the articulations used previously in the movement, or create a contrast by introducing a new style. Performing the cadenza with smoother and more refined articulations is one choice, although I enjoy merging the “wild” spirit with a more delicate French style, as a way of foretelling the mood of the upcoming movement.

Another performing practice issue that arises is the flute and orchestra’s interaction. Overall, the flute and orchestra do not relate to each other the same way as in many Classical concertos, but rather are more at odds with each other and rarely share material. While throughout this movement the orchestra and flute generally have very separate and distinct voices, one of the few instances where they mimic each other is in measures forty-one through forty-six. In measure forty-one the first and second violins play a descending eighth-note line followed by an ascending sixteenth-note sequence, while the violas and cellos continue with the dotted-eighth, sixteenth-note rhythm present from the beginning. At measure forty-three, the clarinets and oboes join the violins in a repeat of the descending eighth-note motive, until the

flute enters in measure forty-five with that same motive as the others drop out. Here another question arises as to whether the flute and orchestra should use the same articulation and note length since they are playing the same motive, or should perform in different styles. My preference is to keep them separate, and continue the theme of two distinct and contrasting voices.

The end of the movement brings up another tricky performing practice issue, breath control. The final third of the movement proves difficult for breath control, as it calls for *forte* sixteenth-note sextuplets that run from measure 123 to 127, at which point thirty-second notes run until the end. This passage is technically difficult to play due to the speed of the notes, the large registral jumps, and the lack of practical breathing points. Added to these obstacles are the energy and verve required for the end of the movement, which makes the final moments quite taxing. Taking extremely deep breaths before the passage begins, as well as snatch breaths snuck in through to the end of the movement seem to be the only way to conquer this ending. Some may opt for dropping a sixteenth-note triplet occasionally in order to take larger breaths, but I find that the momentum of the orchestra and flute part drive forward so much that a break like that does not match the energy of the piece. The conclusion of the movement requires so much fervor and zeal that running out of air is not an option. In order to maintain the untamed and wild feeling, one must take in and use as much air as possible.

## B. Movement II: *Andante*

The mood of the second movement contrasts substantially both in tempo and texture with the first movement. Not only does the mood change pace, but the performing practice issues as well. Articulation, technique, breath control and orchestral interaction are still major issues in



interpreting this movement; they are not in the same style as the first movement, therefore requiring more consideration. It is in D minor with the sixth scale degree often raised, implying dorian mode just as in the first movement. The form is again ABA, although there is no modulation in the harmony for the B section. The winds and strings take a primary role, while the percussion and brass are more in the background. The responsibility of the percussion is greatly reduced, with Peña writing a minimal timpani part, and an even smaller cymbal part. Despite being more subdued and meditative, the next movement also employs the technique of ostinato throughout the movement. It is not as pervasive as in the first, but present nonetheless.

Figure 3: *Andante*, mm. 1-4

The musical score for measures 1-4 of the *Andante* movement is presented for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double bass. The key signature is D minor (three flats) and the time signature is 3/4. The tempo is *Andante*. The score shows a consistent eighth-note motive in the Violin I and Violin II parts, marked *mp*. The Viola part features a dotted half-note line, marked *mp*. The Violoncello part features a dotted half-note line, marked *f*. The Double bass part features a dotted half-note line, marked *mf*. The overall texture is static and meditative, with the violins providing a rhythmic ostinato while the lower strings provide a harmonic foundation.

Fig. 3 (*Andante*: mm. 1-4) displays the opening of the movement in the string parts. This eighth-note motive runs throughout the A section, until measure fifty-six, when the B section starts. While violin parts appear to be quite static, Peña uses an ascending and descending dotted-half note line (shown in the cello part of fig. 3) that travels from one group of instruments to another, giving the violins the illusion of a more dynamic role. The heaviness present in the

string parts and the long lines in the winds and brass give the movement the feeling of wading through water, with everything very connected and burdensome.

The B section begins in measure fifty-six, running until measure 107, and is only the second point in the movement to use all the brass, adding the French horns, trumpets, and trombones. This B section introduces new material and also gives the flute a more technically demanding part. Although there is no *accelerando* or tempo change, the use of sixteenth-note sextuplets in the flute part and the occasional sixteenths in the strings gives the impression of an increase in tempo. (Fig. 4, *Andante*, shows these sixteenth-notes from measures 82-89.) The A section returns in measure 106, although it is in a greatly abridged version. The writing is not an exact replica of the first twenty-one measures of the flute part, but it is essentially the same material with modest ornamentation added. The orchestra's role is exactly the same, bringing the movement to a somber close.

Figure 4: *Andante*, mm. 82-89

The image shows a musical score for the Flute part, measures 82 through 89. The score is written in a single system with four staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music consists of sixteenth-note sextuplets, indicated by a bracket with the number '6' above each group of six notes. The first measure (82) starts with a piano (*p*) dynamic. The second measure (84) has a *p* dynamic. The third measure (86) has a *p* dynamic. The fourth measure (88) has a *p* dynamic. The fifth measure (89) has a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The articulations in the *Andante* contrast greatly with those of the first movement, and require extra attention. This aspect of the performing practice for the movement has the most influence on how the movement is portrayed to the audience. The flute part for the A section reveals the French influence that Peña spoke of, harkening back to French flutists of the late nineteenth-century, such as Paul Taffanel and Philippe Gaubert. As displayed in fig. 5 (*Andante*: mm. 1-20), the flute part is rather simple, without instruction for articulation. One issue in this section, and the work as a whole, is whether or not it is appropriate to modify or add slurs to what is already written. Since Peña originally intended the work to be more improvisatory and open to the performer, I now consider that to mean he welcomes modifications in articulations, if it advances the performers' goals for musical expression. On the only current recording, Villanueva often adds slurs to the groups of two eighth-notes, giving the line a sweeter quality. Rather than use the harder tongue and airy sound Peña encourages for the first movement, the flute part should be graceful and calm. While the orchestra plays a melancholy role in this movement, there is still forward motion and energy in the heaviness. The flute's role is one of an intimate and sorrowful yet sweet voice that sings over the rich orchestral texture. So, whichever articulations the flutist decides upon, the goal should be to convey the delicate nature of the flute's line in this movement to contrast the weighty orchestral line moving underneath.

Figure 5: *Andante*, mm. 1-20

The image shows a musical score for a flute part, measures 1 through 20. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. A tempo marking at the beginning indicates a quarter note equals 63 beats per minute. The first measure is marked with a '9' above it. The music begins with a dynamic marking of *f* (forte) under the first measure. The melody consists of eighth and quarter notes, some with slurs and accents. The score ends with a double bar line and a fermata over the final note in measure 20.

The A section however is not only long melodic lines, but also includes more active moments with staccato thirty-second notes (mm. 46-50), putting a gleam of spirit into the part. However, the flute cannot break free of the indomitable violin line that continues ever forward, without any change in tempo. Even though rubato may be added to the flute line as it sings about the orchestra, it cannot influence the plodding march forward in the strings.

Another major performing practice issue to address is the musical interaction between the flute and the orchestra. Just as it does in articulation, the *Andante* also differs from the first

Figure 6: *Andante*, mm. 58-61

The image shows a page of a musical score for measures 58-61 of the *Andante* movement. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present in many parts. The flute part is mostly silent in these measures, with some notes in measure 61. The oboe and clarinet parts have long melodic lines with slurs. The bassoon part has a long scalar eighth-note line that rises and then descends. The strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a steady, rhythmic pattern of eighth notes. The percussion part has a simple rhythmic pattern.

movement in the way the flute and orchestra interact. Despite there being two distinct voices in this movement as well, more melodic material is shared between them. In measure twenty the clarinets and then the oboes in measure twenty-two play a long scalar eighth-note line that slowly rises up then descends back to the starting note, only to be mimicked in the flute part starting in measure twenty-four. Another instance of sharing melodic material comes in the B section, this time between the strings and flute. In measure fifty-

eight, new melodic material is introduced in the strings, finally giving the violins a more exciting line than what is displayed in fig. 3. Fig. 6 (*Andante*: mm. 58-61) shows the new line played in the violins, violas, trumpets and briefly the cellos. This eighth-note melody, marked by two-note slurs in the strings and articulated in the trumpet part, provides a brief change in mood to a grand and noble feeling throughout the orchestra, only to return to the material and mood of the opening A section at the flute's entrance in measure sixty-four. However, the triumphant feeling returns in the orchestra again at measure eighty-nine, and finally enters the flute part in measure ninety-four. As shown in fig. 7 (*Andante*: mms. 89-99), in the flute entrance of measure ninety-four, the two-note slur present in the strings' rendition of the motive is eliminated, and Peña instead uses the separation present in the trumpet part. The oboe joins the flute, written a sixth below, but with the same articulations. The clarinet plays slurred sixteenth-note sextuplets under both, while the bassoon plays an ascending quarter note line. This woodwind texture is in stark contrast to the swelling strings played before, but adds to the sweetness of the flute line. It sounds as if the bottom has dropped out from under us, and the winds are being suspended above the rest of the orchestra by the beautiful singing flute line. Peña's contrast of styles and textures make for a stunning moment, exhibiting his knowledge and command of the orchestra.

Figure 7: *Andante*, mm. 89-99

The musical score is presented in two systems. The first system, measures 89-93, features a Flute (Fl.) and Oboe (Ob.) playing a melodic line with a dynamic of *mf*. The Clarinet (Cl.) and Bassoon (Bsn.) play a supporting line with a dynamic of *f*. The Violin I (Vln I) and Violin II (Vln II) play a rhythmic accompaniment with a dynamic of *f*. The Viola (Vla), Violoncello (Vc.), and Double Bass (Db.) play a bass line with a dynamic of *f*. The second system, measures 94-99, continues the melodic line in the Flute and Oboe, with a dynamic of *f*. The Clarinet and Bassoon play a supporting line with a dynamic of *f*. The Violin I and Violin II play a rhythmic accompaniment with a dynamic of *f*. The Viola, Violoncello, and Double Bass play a bass line with a dynamic of *f*. The score includes various dynamics such as *f*, *mf*, and *sfz*, as well as markings for accents and slurs.

Finally, let us discuss the technical and breathing issues facing the second movement. While the *Andante* is not as flashy or loud as the *Allegretto Moderato*, Peña writes long singing lines that cover the flute's range calling for exceptional control. From measures eighty-two to eighty-five, the sixteenth-note sextuplets in the flute are grouped into three-note slurs, often making quick leaps between registers (fig. 4, *Andante*: mm. 82-89). Flexibility in the embouchure and strong air support will make this section more manageable. Additionally, bringing out the three-note groupings will keep the longer line in mind, while also preventing this section from sounding like a technical exercise. The breathing in the flute part may be an issue for some, as there are long lines of sixteenth-note sextuplets covering a large range of the flute, without much room for breathing aside from what can be snuck in. The rising and falling arpeggios going up to a high B flat in measures eighty-six to eighty-eight require a great deal of support and openness of tone in the upper notes to aid in creating a fluid and homogeneous sound throughout the registers. Later, in measures ninety-nine to one-hundred and three, the sixteenth-note sextuplet arpeggios are employed again, but with at least a quarter-note rest between each one. This break between arpeggios gives ample room for substantial breaths to ensure that this *forte* section is played with a supported and full tone, especially when reaching the high B flats Peña enjoys writing. Although there is enough time to breathe, the difficulty in this passage is in attaining a homogeneity of sound across the registers while maintaining a forward moving line.

### C. Movement III: *Allegretto*

Unlike the straightforward ABA structure of the *Allegretto Moderato* and *Andante* movement, the third movement's structure is less stable. The mood however is reminiscent of the first movement, through Peña's use of ostinato and the technical nature of the flute part. The harmony wavers back and forth from minor to major creating an unstable foundation and compelling contrast to the rhythmic and melodic ostinato pressing forward throughout the piece. Melodic and motivic material are largely shared between the orchestra and flute, so that the two entities do not feel as separate as in the first or second movement. Similarly, the rhythmic and motivic repetition employed in the *Allegro Moderato* is used to an even greater extent for the *Allegretto*. The orchestra's dynamic range is further explored, reaching new highs and more intimate lows as a result of Peña's craftsmanship. The melodic and percussive capabilities of the orchestra are also exercised, with the different instrumental sections taking on new roles. This movement includes a more substantial cadenza and solo part that is altogether more technically challenging. The tempo is marked at  $\text{♩} = \text{sixty-four}$ , which may seem slow to most, but due to the amount of thirty-second notes and sixteenth-note sextuplets, the flute part actually races along, leaving little room for breathing or rest. The first page (fig. 8 *Allegretto*: mm. 1-47) of the flute part is a fine example of the technical facility required for this movement.



Figure 8: *Allegretto*, mm. 1-47

Flute

The musical score for the Flute part, measures 1-47, is written in 2/4 time with a tempo of  $\text{♩} = 64$ . The key signature has one flat (B-flat). The score is marked *f* (forte) throughout. It features a variety of rhythmic patterns and articulations:

- Measures 1-12: A series of eighth notes with slurs and accents, including a triplet of eighth notes in measure 3.
- Measures 13-16: Continuation of eighth notes with slurs and accents, including a triplet of eighth notes in measure 15.
- Measures 17-21: A section marked with a '2' (likely a second ending or a specific articulation), featuring eighth notes with slurs and accents, and a triplet of eighth notes in measure 19.
- Measures 22-24: Eighth notes with slurs and accents, including a triplet of eighth notes in measure 23.
- Measures 25-29: A section marked with a '2', featuring eighth notes with slurs and accents, and a triplet of eighth notes in measure 28.
- Measures 30-32: Eighth notes with slurs and accents, including a triplet of eighth notes in measure 31 and a trill in measure 32.
- Measures 33-36: Eighth notes with slurs and accents, including triplets of eighth notes in measures 33, 34, and 35.
- Measures 37-47: Eighth notes with slurs and accents, including triplets of eighth notes in measures 37, 38, 39, and 40, and a final eighth note in measure 47.

Even though Peña intends the *Allegretto* to have a similar mood and spirit to the *Allegro Moderato*, there are new performance issues involving articulation and style that must be addressed. As can be seen in fig. 8 (*Allegretto*: Mm. 10-16), Peña uses staccato markings throughout. However, the rate at which the thirty-second notes proceed requires double-tonguing. The rhythm and the quick change back and forth from thirty-second notes to triplets and sixteenth-notes adds to the variety of articulations employed for this passage. One advantage to this difficult passage is that Peña's pervasive use of ostinati throughout the movement gives the performer ample opportunities to work out this articulation and style. Like the first movement, Peña calls for hard and short articulations, possibly with some air in the sound. He also calls for the articulation in the strings to be more aggressive, avoiding the smooth long lines from the second movement, often aiming for a percussive role. Overall though, this movement sounds tighter and more cohesive if the articulation is short and hard with a strong sense of rhythm and precision. The "tu ru" or "tu du" articulation recommended in the first movement does not fit in as well here, due to the speed of the notes, and the rhythmic accuracy required.

Another matter of importance is keeping the articulations fresh and interesting despite the ostinato of the main theme (*Allegretto*: mm. 10-11, fig. 8). There are instances of sixteenth-note sextuplets that lack expressive markings, while Peña places staccatos over others. Measures twenty-two through twenty-six contrast greatly with measures thirty-eight and thirty-nine (figures 8 & 9). The slurs at the start of measure twenty-two and twenty-three set the mood for the subsequent measures. I interpret fig. 9 (*Allegretto*: mm. 22-28) as one of the first truly melodic instances in the movement, and try to bring it out through a more legato tongue and connection through the notes as the line drives us forward. Fig. 9.1 (*Allegretto*: mm. 37-39) essentially has the same staccato lead-in as fig. 9, but it is marked staccato, and gives the

impression of progressing through percussive means only. The orchestral accompaniment also aids the performer in determining the articulation to use. For example, in fig. 9 the first and second violins plus viola continue a long singing line under the flute, in contrast to the staccato line of hammering sixteenth-notes in the oboe, clarinet, and bassoon of fig. 9.1. Peña makes the flute lines even more exciting by reinforcing the character changes by varying the articulation and energy in the accompaniment.

Figure 9: *Allegretto*, mm. 22-28

6

Fl. I 22

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

Perc.

Tbn.

Fl. II 25

22

23

24

25

26

27

28

29

*p*

*mp*

*mf*

Figure 9.1: *Allegretto*, mm. 37-39

9

Fl. I 37

Fl. II

Cl.

Ob.

Bsn.

Hn.

Perc.

Vln. II

Vcl.

Dbl.

37

38

39

*mf*

Aside from articulation, another performing practice issue the soloist must face is finger technique. This third movement is quite difficult, and calls for even more technical control and precision than the previous two movements. The beginning is demanding and the crisp articulations Peña calls for will take plenty of practice, but the biggest obstacle of the movement comes a few measures into the B section at measure 114. Fig. 10 gives just six measures of that section, mm. 117-122. These thirty-second notes contain somewhat awkward leaps from the upper range of the flute to the middle range, but without any breaks or breathing room for adjustment of the embouchure. Sneaking quick breaths in and possibly cutting out parts of the line are the only way to make it from measure 114-128. Additionally, Peña writes much of this passage in the mid- to upper register, which requires a great amount of support. In order to perform this passage with the ease and energy that is required, extremely deep breaths must be taken. Additionally, I find that aiming the air down, and more into the flute for the upper notes not only helps keep the pitch down, but aids in producing the middle register sections without cracking. The orchestra plays straightforward sixteenth-notes beneath the flute and should act as anchors for the solo line to prevent rushing. Peña foreshadows that this difficult passage is coming when, in measures seventy-two through eighty, the flute plays essentially the same line as measures 117-122, except that there are sixteenth-note rests at the start and end of each bar, giving the soloist a quick moment to breathe in between measures.

Figure 10: *Allegretto*, mm. 117-122

The image shows a musical score for the Flute part, measures 117-122. The score is written in a single system with two staves. The first staff starts at measure 117 and the second staff starts at measure 120. The music is in a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of sixteenth-note runs with some sixteenth-note rests at the beginning and end of measures. There are three sixteenth-note rests in measure 117, one in measure 118, and one in measure 119. There are three sixteenth-note rests in measure 120, one in measure 121, and one in measure 122. The notes are mostly in the upper register of the flute, with some leaps between measures. There are three sixteenth-note rests in measure 117, one in measure 118, and one in measure 119. There are three sixteenth-note rests in measure 120, one in measure 121, and one in measure 122. The notes are mostly in the upper register of the flute, with some leaps between measures.

The challenge of the cadenza falls in not only the technical aspects, but in the musical aspects as well. Like the first movement, this cadenza is completely written out. Peña gives the flutist a chance to show off the entire range of the flute, as well as a variety of rhythms and articulations. While there are some slurs provided, I feel that the soloist should add whatever articulations she or he feels will best meet their expressive goals. The use of rubato is also encouraged, as playing the cadenza in tempo would take away from the dramatic possibilities available.

Peña's use of the orchestra as well as the interaction with the soloist in the *Allegretto* is decidedly different than the two previous movements, aiding in the "untamed" character of the piece. While much of the "wild" spirit was present in the flute for the first movement, the third movement gives the strings a chance to explore the savage character Peña discusses. In fig. 9, measures twenty-two through twenty-eight, the cellos and double-basses play the accented staccato sixteenth-note line that will eventually be shared with the rest of the orchestra. Then in measure twenty-nine to thirty-three the violas and second violins join. This motive is to be played with a heavy bowing that brings out the accents. Similarly to the previous movements, Peña then moves this driving sixteenth-note motive to the winds and brass, where their staccato influences the articulation of the flute part in measures thirty-eight and thirty nine. Unlike the opening thirty-second note motive shared again and again between the flute and orchestra, this sixteenth-note motive is only played once by the flute, but accompanied by the winds for the first measure and a half and strings for the next (measures ninety-two through ninety-four).

The B section at measure 106 introduces new material for the strings with a pizzicato line that runs for the next twenty-four measures, until the flute's cadenza. The pizzicato sixteenth-notes in the strings are mimicked by the winds at the end of that section as well. Fig. 10 gives

just six measures of that section, mm. 117-122. The oboe plays a long beautiful melodic line over the strings, while the flute plays a seemingly never-ending line of thirty-seconds and sixteenth-note sextuplets over the two accompaniment voices. After the cadenza, the flute and orchestra give a brief recap of the material from the beginning, ending with a flashy show of upper register technique in the flute. Overall, the energy and character of all three movements make for an exciting work that leaves the performer and audience thankful to Mexico's untamed wilderness that inspired such an amazing work.

## CHAPTER SEVEN: CONCLUSION & RECOMMENDATIONS

Despite the existence of many wonderful Mexican works for flute, they are not included in the flute canon for two main reasons: availability and exposure. Most of these works are difficult to come by; some are unpublished, like the Peña *Concierto*, or if they are published, it is by Mexican publishers that do not have online catalogs that allow for foreigners to acquire the works easily. Additionally, many of these composers do not have comprehensive websites that list their works, recordings, or where to purchase their music. After listening to Villanueva's CD *Amatzinac* I looked for ways to purchase the music from the recording. Finally I emailed Villanueva, who then gave me Peña's email address, and after that Peña sent me *Sibelius* files of the music. Some may consider that too much effort for finding new music, especially since all of the communications were done in Spanish. Without doing some fieldwork, most of the pieces mentioned in this dissertation would be tough to acquire. I believe that a directory of contemporary Mexican composers who write for flute should be compiled, or at least a comprehensive repertoire list updated with flute works by Mexicans. A collection of Mexican flute works would also benefit the flute community, just as the *Flute Music by French*

*Composers* collection has helped solidify so many French concert pieces in the American canon, so could a Mexican collection. Additionally, by providing many Mexican works in one place, flutist and flute teachers may be more likely to teach and perform these valuable works.

The work I selected here, Peña's *Concierto para Flauta y Orquesta*, presents unique performing practice issues in articulation, breath control, and technique. Exploring this concerto in depth and the Mexican aspects that inspired the style, such as: ostinato, syncopation, and articulation will aid performers in their interpretation of the music as a whole. It is also a fine example of how Mexico's rich culture and history have informed a musical style, resulting in a brilliant addition to the classical flute repertoire.



## APPENDIX 1

Email Interview No. 1 with Roberto Peña, February 8, 2012  
Translated from Spanish by Michael Barnett

### **Would you tell us about your musical upbringing and how you began composing?**

My musical trajectory is something singular though not entirely unique. I began playing in rock bands from the age of fourteen. Some years later, although the “feeling” of the music was something I continued to enjoy, its limitations began to bore me, and I then discovered the tremendous amalgamation of technical and expressive possibilities of concert music, and consequentially I began to study Classical guitar and also the Transverse Flute. Nonetheless, in my first phase of musical interest, I began to train and develop as a composer, writing “progressive rock” music in the style of groups like “Genesis” and “Yes,” from the 1970s. I consider that this period of creativity without formal or stylistic limitations helped me to later seek my own style, where the analytical supports the creative and not the inverse like it occurs frequently with academic music, where the analytical and rational are the fountain of the creative.

Some years later I applied to the *Bern Conservatory*, in Switzerland, now tired of the guitar, I concentrated on the flute. I graduated as flautist in the mid 1980’s and later completed studies in composition and conducting at the *Biel Conservatory*, also in Switzerland. In Switzerland I gave classes in flute in music academies for six years. I obtained the position of Professor of Flute at the *University of Arts and Sciences of Chiapas (UNICACH)* in 1991, and 1993, in a performance project among my associates at the university, I began to compose anew. A pianist colleague requested my pieces to present in the thesis of her studies in the University of Mexico, and upon presentation of these works an expert suggested that they be recorded professionally. After exploring the possibilities, I recorded the first CD of my compositions in 1999 with the support of the Counsel for the Culture and the Arts of Chiapas.

### **Was anyone else in your family musical?**

Although there have not been professional musicians in my family, I grew up surrounded by very musical people. In our family reunions (of thirty or forty people) it was quite common that they arrived with four or six guitars and all the family would sing, some of them with such excellent voices, that could have been professional.

### **How did the opportunity for you to study in Europe come about? And what was your time in Switzerland like?**

I arrived in Switzerland searching for options to continue studying, but the first year I had to work as a laborer. I worked in a frozen products warehouse (at thirty degrees below zero) from five AM to four PM, and the rest of the afternoon and evening, I prepared for the admissions exam for the Conservatory. I finally passed the exam and received a scholarship that allowed me to dedicate myself to study, however during this time I

married a young Swiss woman and having very young children, even with the scholarship, I began giving flute lessons at music academies in the mid part of my studies. I can say that my nearly ten years of living in Switzerland were very difficult, in having to adapt to the climate, the mentality of the Swiss and the amount of work that I had, but they were at the same time very profitable, productive and formative, not only academically, but personally.

**How would you describe your compositional style?**

I believe that my style of composition is a fusion of French music, with elements of Latin-American music. That is to say, the formality, the structure and the coherence of Europe, with the rhythmic exuberance, the improvisation and the joy of the music of Latin-America.

**Has writing for the flute always been easy for you or more difficult since you are so familiar with it?**

To write music for the flute, has been for me the easiest part within the act of composition, and a good part of this material has arisen from the improvisations that from the beginning of my studies, I enjoyed making on the instrument. As a matter of fact part of the thematic material of some of my works also rises from the “discovered” melodies of the flute.

**Which composer or teacher was most influential in developing your style, or these works in particular?**

The first phase of my composition, from 1993-2000, were greatly influenced by French flute music of the end of the 19th century (Faure, Taffanel, Gaubert, Ferroud, Koechlin, Poulenc, etc.) Later, at the beginning of the decade 2000, I began to take elements of Mexican and Latin American music, such as Syncopated Rhythms, strong ostinatos, chromatics, and to integrate them with the subtlety and atmosphere of French music. And, in most recent years I have added one more element, utilizing harmonies less traditional and greater dissonance. Also I have some experimental works based literally on indigenous music such as *Cuatro Danzas Zoques*, *la Obeatura del Ballet Bonampak*, *Piezas Orquestales*, *o el Danzon, para Flauta y Piano*.

**Of your teachers, who would you say was the most influential?**

The teacher that influenced me most was the Swiss flutist Pierre Andre Bovey. A grand person and a grand artist, with abundant culture, humanity, always willing to offer understanding and support to his students, and moreover, with a simplicity and humility in actions and personality.

**How did the flute concerto come about? Did you work closely with Miguel Angel Villanueva during the compositional process?**

The flutist Miguel Angel Villanueva, Professor of Flute of the School of Music of the University of Mexico, knew some of my works for flute precisely on account of the pieces presented by a student that based her thesis on a collection of my work. Because of this, Maestro Villanueva made contact with me to ask me about all of the material I had written for flute, and a while later proposed the composition of a concerto for flute and orchestra in exchange for a very generous remuneration. My first inclination was that it was too large of an undertaking, but the truth is, Miguel Angel insisted until he convinced me, and I decided to accept the challenge. Since I live in Chiapas, one thousand kilometers from the Mexican capital, there was not much contact between Maestro Miguel Angel and I while working on the concerto, he only made comments to me at the finish of the first movement, for example, in regards to there not being sufficient rests for the soloist, and that the articulations and ligatures, that I had initially left open for the interpretation of the soloist, he said he preferred that I make very specific notations.

**Was there a main theme or inspiration behind the mood of the concerto?**

In the first movement of the concerto I attempted to achieve “wild” expression, (in the feeling, for example, of savage or untamed behavior of a wild horse), impulsive, something that would be representative of this aspect of Mexico that is still not so civilized. With this I am referring to the many nearly virgin, unexplored natural zones, like the villages in a more natural state free of western influence. This was the true form of the mental image, the “leit motiv” of the 1st and 3d movements of the concerto.

**How did the flute and string quartet come about?**

The Quartet for Flute arose because of a request of my daughter, Catalina Peña Sommer, for her examination for the Masters in Flute in the *Hochschule de Basilea* in Switzerland. She made her request 3 months before her examination, however the composition flowed easily and I completed it within 3 weeks. This piece, my most recent composition, represents for me, the best synthesis of my two influences, the European and the Latin-American, as I explained earlier.

**The Concerto has a “Mexican” sound to it through its use of harmonies, rhythm, and texture. Did you consciously try to make these or any other works of yours sound “Mexican?” Would you care to discuss your thoughts of what might give music a “Mexican” sound?**

Traditional Mexican music is as broad and varied as the size of the country itself. In each region there is music that has its qualities distinct from other regions. Nonetheless, there surely exist elements in common within all of Mexico's music, such as the rhythmical variety, the strong accents, and the passion and joy of the melodies. And in these aspects, I am conscious of the influence of traditional Mexican music in my compositions from the year 2000 and beyond. Apart from that, I have other compositions based literally on

indigenous music, and some in other traditional forms such as the Danzón, an original form from Cuba, adapted and developed during decades in the state of Veracruz, in the southeast of Mexico.

**Have either of these works been premiered in the United States?**

In 2008, Maestro Marino Clava, principal clarinetist for the Sinfonia de la OFUNAM (Philharmonic Orchestra of the Autonomous University of Mexico), requested my pieces for clarinet and piano for a tour that he did in the United States that year. I have the understanding that he presented the pieces in various cities in the United States, but I am not certain of the details.

Email Interview No. 2 with Roberto Peña, March 14, 2012  
Translated from Spanish by Michael Barnett

**When you speak of the Mexican sound in your music you talk about the rhythm, accents and energy. Are there specific technical aspects of rhythm or harmony that you use to create the Mexican sound in the concerto for flute?**

The use of the ostinato is characteristic of the music of Silvestre Revueltas, and in the concerto I make use of it as a basic element, as an element that can be somewhat caustic and abrupt. Also the off-beat is an important element in not only Mexican music, but all Latin-American music, especially the syncopation, and this is the most significant aspect of the piece, so that the harmonies have more “austere” character, and are based in the conventional functions of dominate and sub-dominate tonal construction.

**What is the style, sound or color of tone that you like to hear from the flutist in the concerto and also in the Quartet?**

In the 1st and 3rd movements of the concerto I imagine a sound brusque, accentuated, incisive, not a refined, sweet sound of a French piece but rather a sound that is somewhat “wild,” with the feeling of something from nature, from the earth. And in regards to the Quartet, one must feel the change of tempo in a natural manner but be careful not to trip or lose important tempos because the piece flows and maintains the general impression of agility and lightness, despite so many changes of tempo. In this piece the rhythmic part is also more relevant and equally there is a continual use of ostinato, even though the harmony is more daring, principally through the very distant modulation in tonalities.

**Are there specific instructions that you would give to the musicians when performing the Concerto?**

The articulations ought to be short and hard and the sound should be not too sweet or smooth, perhaps using a little bit of air, not as much as a jazz flutist, but something in that vein. Equally the strings should not use articulations that are smooth and sweet as in Romantic music, but the accents should be more brusque.

**And in the Quartet, do you have specific instructions for the strings in the Flute Quartet?**

The same as for the flutist. Flow with the rhythm and the time changes and avoid having the music seem heavy or confused. The intent should be to maintain a clarity in execution in spite of complicated passages or abrupt time changes.

**What do you think of Classical flute music that is being written in Mexico at this time?**

In general what is being written for flute, as in much of the world, is within the current of contemporary composition, that is to say, atonal, of a complex technical construction, but in my opinion, of a very limited expressive capacity that coincides with many composers in the same language, lacking originality and an individual contribution, that limits and restricts contemporary music. Nonetheless, there are a few exceptions, like the project developed between the flutist Miguel Angel Villaneuva and the composer Poblano Eduardo Angulo, who in a collaborative work are producing new music for flute like the concerto for flute and orchestra, concerto for harp, flute and orchestra or the work dedicated to young listeners, *The Flutist of Hamelin*.

**Who are some of the contemporary Mexican composers that are alive today?**

Without doubt, Arturo Márquez, specializing in compositions under the popular form *danzón*, and who is the composer of the internationally famous *Danzón No. 2* for orchestra, and the above mentioned Eduardo Angulo. There are also famous contemporary composers like Federico Ibarra, within the current of the contemporary atonal or extended experimental techniques. These techniques are put before all other aspects, and for that reason I don't identify much with this movement, but rather my priority is more towards the encountering of forms of expression, even when they show the influence of other musical trends or composers.

**Percussion is a major dimension of the concerto. Are there certain rhythms or instruments that you utilize from folk or contemporary music, and if this is the case, which ones, and how do they contribute to the “Mexican” sound?**

Included are the *guiro* and the *maracas* as instruments that are utilized traditionally in Latin-American music that infuse a typically “tropical” sound of a resonance that permeates and accents the orchestra with the off-beats and syncopation that we have mentioned.

## **Appendix 2**

### **The complete works of Roberto Peña**

#### RECORDINGS (NOT AVAILABLE IN THE U.S.)

- Trio para Flauta, Violin, y Piano “Estampas”* (1999)
- Pieza para Clarinete y Piano* (1999)
- Trio para Violin, Violincello, y Piano “Llanuras”* (1999)
- 4 Canciones para Soprano y Piano* (1999)
- Trio para Flauta, Clarinete y Guittara* (1999)
- “Selva Negra” para Flauta y Marimba* (2003)
- 4 Piezas para Flauta y Marimba* (2008)
- Concierto para Flauta y Orquesta* (2008)

#### OTHER WORKS

- “Aires Del Sur” para Orquesta* (2001)
  - Winner of the Concurso Nacional de Arreglo para Musica Mexicana (2001)
- Parajes de Chiapas para Orquesta* (2002)
- Musica sinfonia para Teatro “Acteal”* (2005)
- Concierto para Marimba y Orquesta* (2005)
- Trio para Flauta, Violin y Piano* (2010)
- Cuarteto con Flauta* (2011)
- Obertura Bonampak para Orquesta* (2011)

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