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THE PONCE - SEGOVIA
COLLABORATION: CREATING THE
MODERN GUITAR REPERTORY

By

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ABSTRACT

THE PONCE - SEGOVIA
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by Mark Dale

The collaboration of the Mexican composer Manuel María Ponce (hereafter referred to as Manuel M. Ponce, 1882-1948) and the Spanish concert-guitarist Andrés Segovia (1893-1987) greatly expanded the repertoire of the guitar. Ponce was one of the most prolific and significant composers for the guitar. His output extends from 1923 to 1948 and includes thirty-three separately published works, comprising thirty original works and three published arrangements, including a collection of three previously published songs, the *Tres canciones populares mexicanas* (1924), the *Canción popular gallega (El Noi de la mare)* (c.1927) and the *Prelude* (1936) for guitar and harpsichord, which is based on the earlier *Prelude in E Major* (1931) for guitar. His original compositions include works for solo, chamber and orchestral media and a diverse range of compositional forms, including a concerto, five sonatas, a sonatina, two theme and variations, two suites, numerous preludes and dance forms, and the monumental *Variations sur "Folia de España" et fugue* (1929). These works reflect an eclectic compositional style that embraced the popular and folk music traditions of Mexico, Cuba and Spain, the Mexican salon

genre, the baroque, classical and romantic periods, and the harmonic language, melodic and rhythmic techniques of impressionism and neoclassicism. In all, Ponce composed thirty-one separately published works for Segovia. His last works, the *Seis preludios cortos* (1947) and the *Variations on a theme of Cabezón* (1948), were not written for Segovia. The *Seis preludios cortos* were written for Juanita Chávez, possibly the daughter of Carlos Chávez, and the *Variations on a theme of Cabezón* were written for Ponce's friend Father Antonio Brambila. A suite in homage to Johann Sebastian Bach was lost during the Spanish Civil War when Segovia's house was ransacked.

The collaboration between Segovia and Ponce occurred at a seminal time in the history of the guitar. During the 1920s, the guitar repertoire underwent a significant expansion. Concert artists such as Emilio Pujol (1886-1980), Miguel Llobet (1878-1938), Andrés Segovia, and Regino Sainz de la Maza (1896-1981) sought out non-guitarist composers with whom to collaborate. Composers such as Manuel de Falla (1876-1946), Joaquín Turina (1882-1949), Federico Moreno-Torroba (1891-1982), Mario Castelnuovo-Tedesco (1895-1968), Alexander Tansman (1897-1986), and Joaquín Rodrigo (1901-1999) helped advance the weight of the guitar's repertoire through original compositions that either exploited the nationalist identity of the instrument or avoided nationalist references.¹ This latter category of original works helped position the instrument within the general pool of sound resources available to composers and validated its suitability for solo, chamber and orchestral works.² Pujol's research into the

¹ *Diccionario de la música española e hispanoamericana*, Director y coordinador general Emilio Casares Rodicio y Directores adjuntos José López-Caló y Ismael Fernández de la Cuesta (Madrid: Sociedad General de Autores y Editores, 2001), s.vv. "Guitarra." Hereafter references to the *Diccionario de la música española e hispanoamericana* will cite the title, and the item preceded by the abbreviation s.v..

² *Diccionario de la música española e hispanoamericana*, s.v. "Guitarra."

vihuela and lute traditions also helped to amplify the repertoire of the instrument. As director of the collection "Bibliothèque de Musique Ancienne et Moderne pour Guitare" of the prestigious French publisher Max Eschig, he assisted in the diffusion of new music for guitar. The *Homenaje – Pour le Tombeau de Claude Debussy* (1920) was published by him, as was the *Zarabanda lejana* (1926) by Joaquín Rodrigo, the *Sonata No. II* (n.d.) by López Chavarri, the *Giga* op. 3 (1928) by Rodolfo Halffter-Escriche (1900-1987), and the *Suite populaire brésilienne* (1908-1912) by Heitor Villa-Lobos (1887-1959). Sainz de la Maza also helped promote the guitar as a valid subject of study in the conservatories of Spain and Europe. He was named interim professor of guitar at the Conservatory of Madrid in 1935. However, it was not until 1942, after the Civil War, that a chair of *Guitarra Práctica y Vihuela Histórica* was established at the Conservatory which Sainz de la Maza occupied in 1947.³ The acceptance of the guitar into the conservatory curriculum was also facilitated by the publication of technical methods such as Pujol's three-volume didactical method *Escuela razonada de guitarra* (1934-1971).

Segovia's goal was to modernise the repertoire of the guitar by collaborating with important composers. Turina dedicated all his works to him, including *Fandanguillo* (1926), *Ráfaga* (1930), *Sonata* (1932) and *Homenaje a Tárrega* (1935). Torroba dedicated much of his work to him, including the *Suite castellana* (1926), *Nocturno* (1927), *Burgalesca* (1928), *Piezas características* (1931) and the *Sonatina* (1953). Rodrigo wrote the *Por los campos de España* (1958), and *Tres piezas españolas* (1963) as well as others. Tansman contributed the *Cavatina* (1951), and the *Suite in modo Polonico* (1964), to mention a few. Castelnuovo-Tedesco began his partnership with Segovia in 1932. His first work was the *Variazioni attraverso i secoli* op. 71 (1932).

³ *Diccionario de la música española e hispanoamericana*, s.v. "Guitarra."

Then followed the *Sonata (Omaggio a Boccherini)* op. 77 (1934) and the *Capriccio diabolico (Omaggio a Paganini)* op. 35 (1935). The *Guitar Concerto in D* (1939) was also dedicated to Segovia. Villa-Lobos met Segovia in Paris in 1924 and produced his *Doze études* (1929) for the guitarist.⁴ However, the composer who dedicated the greatest number of works to Segovia, and whose works Segovia considered the finest that had ever been written for the instrument, was Manuel M. Ponce.

From 1913, Ponce was a major cultural voice in Mexico. At this time he tried to initiate a nationalist movement based on a romantic interpretation of the canción (Song). His lecture "La música y la canción mexicana" (Music and the Mexican Song, 1913) on 13th December 1913 at the bookstore Biblos de Francisco Gamoneda is the earliest evidence of his nationalist philosophy. In this lecture, Ponce argued why Mexico must have its own music, that the legitimate source of that music was the canción, and how the canción should be re-presented. His philosophy was developed further in his contributions to a special edition of the Mexican literary journal *Cultura* (1917) and a music journal he founded and edited with his friend, musician and historian Rubén M. Campos (1871-1945), the *Revista musical de México* (1919-1920). As a result, many of his piano works composed between 1913 and 1919 are overtly nationalist, with "Mexican" in their titles, and they share an implicit didactic function in demonstrating to other Mexican composers how to ennoble and preserve the native canción tradition. Works such as the *Tema variado mexicano* (1912), *Balada mexicana* (1915), and *Suite cubana* (1917) nonetheless show a preference for romantic practices in their functional language, prevailing consonance, and pianism.

⁴ *Diccionario de la música española e hispanoamericana*, s.v. "Guitarra."

Around 1919, Ponce had become increasingly frustrated with his place in Mexican musical life. The form of nationalism based on the *canción* that he had tried to initiate failed to win the support of his fellow Mexican composers. Disillusioned with the haphazard government funding of Mexican musical institutions, in 1919 he resigned as Director of the Orquesta Sinfónica Nacional. In September of that year, he published a call for a musical congress in the *Revista musical de México* to address the progressive decline of Mexican musical institutions and Mexican music education. Although this idea generated considerable interest amongst some composers, teachers and musicians, the congress never eventuated. A new generation of ultra-modernist composers, such as Carlos Chávez (1899-1978) and Julián Carrillo (1875-1965), pursued new ways to define a uniquely Mexican voice through the reconstruction of pre-conquest music and microtonalism. It was at this time that Ponce defined himself as a modernist composer. Some of the first works of this new period, such as *Chapultepec* (original version 1921), define him as a discreet modernist. However, after his departure for Paris in 1925 and compositional studies at the *École Normale de Musique* with Paul Dukas, Ponce pursued techniques of non-serial atonality as demonstrated in the *Cuatro piezas para piano* (1929), the *Cuarteto miniaturas* (1929) for string quartet, the *Sonata breve* (1932) for piano and violin, and the *Sonatine* (1932) for piano. It is during this period of profound professional and personal change that Ponce's partnership with Segovia began.

Hypothesis

Though their collaboration was based on a genuine friendship, their partnership was sometimes difficult and the compositional process protracted. The competing tensions of Segovia's conservative aesthetic and pragmatic business values, and

Ponce's pursuit of modernism were negotiated through Ponce's guitar works.⁵ During the years 1934 to 1936, the relationship between Ponce and Segovia underwent a major personal crisis. Segovia had written several letters to Ponce that had for many months gone unanswered. Segovia assumed that Ponce's silence was the result of his [Segovia's] continual requests for new works. Segovia explained that his requests were due to his genuine affection for Ponce's music and that given his need for new works, it was difficult not to ask.

I understand that I harass you too much. When I feel touched by someone I am like that. But I understand also that it is necessary to put the brakes on. And I am going to do so. I will not harass you any more.⁶

The hypothesis of this study is that the breakdown in the relationship between Ponce and Segovia was the result of three possible interrelated factors. Firstly, the desire of Segovia to control the aesthetic choices of Ponce and preserve his preconceived vision of the work was an important contributing factor. Secondly, Segovia's requests for new works significantly reduced Ponce's output for other media, and virtually monopolised the creative effort of the composer during 1925 to 1932. Thirdly, Ponce's pursuit of non-serial atonal techniques between 1927 and 1932 conflicted greatly with the conservative and commercially pragmatic values of Segovia.

⁵ The description that the collaboration between Segovia and Ponce was a process of negotiation is borrowed from Alejandro I. Madrid-González, "Writing Modernist and Avant-Garde Music in Mexico: Performativity, Transculturation and Identity after the Revolution, 1920-1930" (PhD diss., The Ohio State University, 2003), 136.

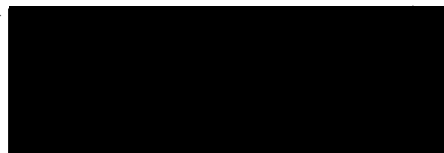
⁶ Segovia to Ponce, June 1928 in Andrés Segovia, *The Segovia-Ponce Letters*, ed. Miguel Alcázar, trans. Peter Segal (Columbus: Editions Orphée, 1989), 34.

This study will combine a careful reading of Segovia's letters to Ponce with a study of Ponce's development as a composer and prominent Mexican intellectual up to the crisis in his relationship with Segovia. The purpose here is to present another perspective on their collaboration to that presented by the letters. In studying Ponce's development as a composer, I will examine contemporary documentary evidence to understand how Ponce defined himself and how he was defined by others. A study of Ponce's non-guitar works provides evidence of the types of aesthetic choices he made outside of his collaboration with Segovia.

Declaration

I hereby declare that this thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of this thesis.

Signed

A solid black rectangular box redacting the signature of the author.

Date

3/4/06

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My grandparents, Edwin and Norma Violet Robinson.

My mother, Pamela Dale.

My wife Jane Nash and our daughter, Jordan.

I could fill these pages one thousand times over and still not come close.

Chapter 1

1. INTRODUCTION

Introduction to the Study

Manuel María Ponce (hereafter referred to as Manuel M. Ponce, 1882-1948) was one of the most prolific and significant composers for the guitar. His output extends from 1923 to 1948 and includes thirty-three separately published works, comprising thirty original works and three published arrangements, including a collection of three previously published songs, the *Tres canciones populares mexicanas* (1924), the *Canción popular gallega (El Noi de la mare, c.1927)* and the *Prelude* (1936) for guitar and harpsichord, based on the earlier *Prelude in E Major* (1931) for guitar. His original compositions encompass solo, chamber and orchestral media and a diverse range of compositional forms, including a concerto, five sonatas, a sonatina, two theme and variations, two suites, numerous preludes and dance forms, and the monumental *Variations sur "Folia de España" et fugue* (1929). These works reflect an eclectic range of compositional styles that embraced the folk and popular music traditions of Mexico, Cuba and Spain, the Mexican salon genres, baroque, classical and romantic characteristics, as well as the harmonic language, and melodic and rhythmic techniques of impressionism and neoclassicism.

From the second decade of the twentieth century, Ponce was a leading musical and cultural voice within Mexico. Beginning around 1912, critics in the popular press defined him as a modernist. His efforts at this time were concentrated on performance and teaching and the presentation of an all-Debussy recital by his students in 1912 in the salon of the Casa Wagner was received as being of "modernist character" and "introducing the new and exquisite music

of Claude Debussy".⁷ The description of Ponce as a "modernist" at this time is a reflection of the dominance of imported European and North American popular music, and also salon music in middle and upper class Mexican musical life. His compositions up to this point reveal an eclectic but conservative style encompassing popular salon forms, historical pastiches, and, from 1909, overtly nationalist works based on the *canción* tradition. Though his compositional output reveals multiple influences, Ponce's music is aesthetically linked to the romantic period, as is illustrated in his harmonic language and vocabulary.

From 1913 to approximately 1920, Ponce tried to initiate a nationalist musical movement in Mexico based on the mixing of the Mexican *canción* and European art music traditions. Ponce's nationalism was a composite of liberal humanist ideology and cultural reform. The earliest evidence of his nationalist philosophy is a surviving fragment of the public lecture he gave at the Biblos de Francisco Gamoneda bookstore in Mexico City on 13th December 1913, "La música y la canción mexicana". Other sources include *Escritos y composiciones musicales* (1917) and his contributions to the journal *Revista musical de Mexico*. Politics pervades Ponce's nationalist discourse. It is implicit in his emotional attachment to the Mexican poor and his unhappiness with their woeful social and political conditions. Ponce's nationalism is situated in the concert-hall, but its philosophy is based on the social and cultural program of the *Ateneo de la Juventud* (Athenaeum of Youth), a left-wing group of artists and intellectuals then prominent in Mexico. Ponce's aim was to modernise Mexican art music and re-define it in the mould of the European art music tradition, but there was also a higher goal of culturally unifying Mexico under a common symbol, the *canción*. Ponce addressed the same economic and social issues as his fellow members of the *Ateneo de la Juventud*, but he used the *canción* as his platform for social comment and change.

⁷ Anonymous, 'Concierto en la Sala Wagner, un triunfo del maestro Ponce,' *El Imparcial*, 26th June 1912, p.17. Quoted in Miranda, *Manuel M. Ponce*, 28. The full quotation is given later in this chapter.

From 1913 to 1919, the piano was the focus of Ponce's nationalism. He had used canción melodies in earlier piano works such as the *Arrulladora mexicana I* (1909), *Scherzino mexicano* (1909), and *Rapsodia mexicana* (1911), however, their small scale and romantic nature situated his nationalism in the salon. Those nationalist works composed after 1913, such as the *Balada mexicana* (1915) and the *Suite cubana* (1916), are situated in the concert-hall. Their use of extended forms, an expanded harmonic language, virtuoso pianism, and preference for devices that exploit the sonority of the piano, reflect a high art interpretation of the Mexican folkloric tradition.

Around 1919, Ponce became increasingly frustrated by his place in Mexican musical life. His fellow composers had shown little interest in the romantic form of nationalism that he had tried to initiate. A younger generation of Mexican composers that included Carlos Chávez (1899-1978) and Julián Carrillo (1875-1965) sought new musical forms to express a uniquely Mexican voice. As well, Ponce became increasingly frustrated with the lack of support shown by successive Mexican governments for Mexico's musical institutions and in 1919 he resigned from his position as the Director of the Orquesta Sinfónica Nacional (although this was not accepted until 1921). He published a call for a musical congress, in the *Revista musical de México*, to address what he saw as the progressive degradation of Mexican musical institutions. However, whilst other composers, teachers and musicians supported his views, the congress never eventuated. In 1925, he left Mexico to live and study in Paris. He enrolled in the composition class of Paul Dukas (1865-1935) at the École Normale de Musique and remained there until 1932.

It was at this time that Ponce's collaboration with Andrés Segovia began. Though their

collaboration was based on a genuine friendship, the compositional process on some occasions was difficult and protracted. Initially, Segovia and Ponce shared similar aesthetic values and goals, however, these diverged during the course of their partnership. Segovia's aesthetic values remained unadventurous and conservative throughout his career. As a concert artist, he recognised the commercial need to appeal to his audience's tastes and hence he placed great importance on the public reception of the work. Ponce, on the other hand, pursued a diverse range of nationalist, romantic and modernist goals. Whereas Segovia was commercially savvy, Ponce was an idealist who believed that the true composer should follow his inspiration rather than seek a material return.

Notwithstanding the genuine friendship and sincere regard that each man had for the other, the collaboration between Ponce and Segovia was in crisis between 1934 and 1936. Segovia had written many times to Ponce since November 1932 and had received no reply. He had once written to Clementina, Ponce's wife, during this period in order to maintain contact with the pair. Finally, in February 1936, Segovia urged Ponce to save their friendship. Confused about Ponce's silence, Segovia thought he had done something to offend or hurt Ponce.

I feel so sorry for our growing away from each other, Manuel, and I am referring more to what creates silence between us than to what divides us as a result of distance. This aloofness of yours, as much Clema's as your own would be natural if I had behaved like an enemy in your lives. But it is inexplicable if you are sure of my unalterable affection. What is going on with you?⁸

⁸ Segovia to Ponce, February 1936 in Segovia, *The Segovia-Ponce Letters*, 157.

This crisis, when seen exclusively from the perspective of Segovia's letters, seems to have been precipitated by Segovia's frequent intrusion on Ponce's creative independence. However, when viewed from the perspective of how Ponce defined himself as a composer and how he was defined by others, this episode can be seen as the inevitable culmination of two diverging aesthetic and philosophical positions. During the second half of the 1920s, Segovia's requests for new works and his suggested changes to some of these works became increasingly prescriptive. Effectively, Segovia sought to constrain the aesthetic choices of Ponce and instead focus them within a conservative romantic style. The changing dynamism of the collaboration parallels an important development in Ponce's compositional style. The analysis of Ponce's piano and chamber music will show that after he settled in Paris, he began to pursue non-serial atonality, in particular pandiatonicism and polytonality.

An important tension in the relationship between Ponce and Segovia was the conflict between Segovia's pragmatism and conservative taste, and Ponce's desire to explore modern compositional techniques. Ponce's guitar works were the ground on which these competing tensions were argued and negotiated. In Paris, he embraced pandiatonicism, polytonality, and also formal concision and non-tertiary harmonic structures. Ponce's openness to these new trends concerned Segovia, who sought a more accessible repertoire for the guitar, and who was also very concerned for the financial independence of his friend. In a letter dated 13th January 1928, Segovia asked Ponce to write a "suite of four or five pieces, not too long" for the violinist Joseph Szigeti (1892-1973), and advised Ponce to be "modern, but not in the Poulenc or in the Milhaud style".⁹ Segovia's dislike for even the discreetly modernist music of Poulenc and Milhaud was based on his belief that this type of music had a limited appeal to the general public and concert artists alike.

⁹ Segovia to Ponce, 13th January 1928 in Segovia, *The Segovia-Ponce Letters*, 25.

At the beginning of his concert career, Segovia's recital programs combined a pragmatic business sense with a conservative aesthetic. The inclusion of his own transcriptions of works by Johann Sebastian Bach (1685-1750) in his early recital programs was no doubt a reflection of his affection for those works, but it also showed a savvy understanding of the legitimacy that these works bestowed upon the guitar as a concert instrument, and also on him as a concert artist, especially in the eyes of critics. Commenting on Segovia's successful American debut in New York on 8 January 1928, Walter Kaye Bauer, then the Publicity Director of the American Guild of Mandolinists, Banjoists and Guitarists, attributed the guitarist's success not only to his musicianship, but also his pragmatic business sense. The inclusion of works by Bach gave Segovia's recitals an accessible repertoire, but also a musical gravitas.

I say, therefore, give the best music at your concerts and you will aid the mandolin orchestra in the future and incidentally help the publisher who has invested thousands of dollars in the publication of great masterpieces for these instruments. The lighter pieces can be interspersed with the heavier numbers in a judicious manner and can also be used for training purposes, but above all things give the public the best in music at your concerts. Publishers have great quantities of classics that will do this. When Andrés Segovia made his sensational New York debut, he was heralded as "the virtuoso who plays Bach on the guitar". The sceptical critics saw and heard and were convinced. If this great artist had attempted to perform anything of lighter vein you can well imagine the comment of

the fickle press. I call your attention also to the recent investigation conducted by the National Broadcasting Company ... that determined that 85% of the radio audience wanted more high class concert music and less jazz and freak novelties.¹⁰

The American performer and critic Vahdah Olcott-Bickford (1885-1980) also endorsed Segovia's inclusion of Bach transcriptions during his debut tour of North America. According to her, Bach's works attracted a wider audience to guitar concerts since,

to see "the father of Music" so well represented on a guitar program at once intrigued their interest as perhaps no other composer would have. That made them come to the concert with a different feeling of importance of the guitar before they even heard a note, – and after they heard the fascinating way in which Segovia played the Bach numbers they had a higher opinion of the instrument, as is attested by the fact that every one of the critics dwelt especially on the Bach numbers.¹¹

Emerging concert artists need new works that their public, not just the critics, will find accessible. In February 1937, Segovia tried to persuade Ponce to write a concerto or a sonata

¹⁰ Walter Kaye Bauer, "The Publisher's Greatest Need," *Crescendo* 21, no. 2 (August 1928): 5-6. Quoted in Jeffrey James Noonan, "The Guitar in America as Reflected in Topical Periodicals 1882-1933" (PhD diss., Washington University, 2004), 357.

¹¹ Vahdah Olcott-Bickford, "The Guitarists' Round Table," *Crescendo* 21, no. 2 (August 1928): 27. Quoted in Noonan, "The Guitar in America," 360.

for the cellist Gaspar Cassadó (1897-1966) and one also for the violinist Jascha Heifetz (1901-1987). In his letter, Segovia reminds Ponce that to put aside his modernist "muse" would not be "cheapening the dignity of [his] inspiration one bit".¹²

When you sit down to compose for them ... divest yourself of the sacred respect that the extra-modern costume of your Muse inspires in you ... She is young and lusty, and you commit a grave mistake, veiling her enchantments all made-up with cosmetics that others less fresh than yours need. Moreover, virtuosos like Cassadó and Heifetz, want works that not only can be played for audiences of experts, but to the *Public* – including in this *not very sophisticated* musicians, critics without *parti pris*, and true music lovers.¹³

Ponce was more idealistic. He believed the composer must follow his or her artistic impulse. In an article on Isaac Albéniz (1860-1909), he praised the composer because his art rather than its commercial success is paramount.

Isaac Albéniz, with the conviction of a real artist, wrote what he carried in his heart, sacrificing easy and fleeting success to his high artistic ideals. This musician worked for the glory of the art with the same disinterest as the medieval worker, who in

¹² Segovia to Ponce, February 1937 in Segovia, *The Segovia-Ponce Letters*, 176.

¹³ Segovia to Ponce, February 1937 in Segovia, *The Segovia-Ponce Letters*, 175-176. The italics are Segovia's.

the high spires of the Gothic cathedrals, works for the glory of God.¹⁴

This passage can be read vicariously as a form of self-identification. Albéniz represents the type of composer that Ponce aspires to be. Like Albéniz, Ponce wants to follow where his musical interests take him and pursue them for the glory of his art, rather than for popularity alone.

The religious references in the above quotation are not simply literary devices to invest composers such as Albéniz with artistic nobility. Composition had a moral and social purpose. True composers did not aspire to a material return, but to a social good. Composition pursued higher human ideals and its social value was inherent to its usefulness to the many, rather than the benefit of a few. The true modern composer must be impervious to materialism.

For the present, the musical movement follows utilitarianism rather than a higher artistic ideal. The modern musician is not resigned to living in the traditional poverty of his forebears. The environment of frivolity, business, of riches in which he has to participate, make him pursue gold and power, and separate him from the noble and disinterested art and this makes him deserving of Leonardo de Vinci's withering phrase: "Miserable men, oh how you make yourselves slaves to

¹⁴ "Isaac Albéniz, a fuer de artista verdadero, escribió lo que llevaba en el corazón, sacrificando el éxito fácil y pasajero a su alto ideal artístico. El músico laboraba por la gloria del arte con el mismo desinterés del obrero medioeval que, en las altas agujas de las catedrales góticas, trabaja por la gloria de Dios." Manuel M. Ponce, "Albéniz", *Revista musical de México* 1, no. 9 (15th January 1920): 5.

money!"¹⁵

With his extended nationalist piano works composed between 1913 and 1919, Ponce aspired to a social good as he ultimately sought to resolve the cultural divisions within Mexican society and in turn, the social and political divisions. Works like the *Rapsodia mexicana II* (1914), *Balada mexicana* (1915), and the *Serenata mexicana* (1915) implicitly addressed the class divisions within Mexican society by promoting the popular-style canción, a cultural symbol of the lower classes, as a legitimate and unifying symbol of Mexican musical identity. By introducing this form of the canción into the musical life of the middle and upper classes via the salon genre and later the concert platform, Ponce sought to establish a cultural rapprochement between the poor and elite.

Purpose of the Study

Though Ponce is a highly regarded composer in Mexico, his guitar works, and his collaboration with Andrés Segovia, have generally not attracted the attention of guitar scholars, nor the wider musicological community. Many of his guitar works are recorded, either in their entirety or as individual items, and are well represented in recital programs. However, Segovia's role in the composition of these works is not well understood, nor is the crisis in their relationship and the factors that precipitated it. It is hoped that this study will encourage greater interest in Ponce's guitar music and also a greater understanding of his collaboration with Segovia. The collaboration between concert-artists such as Miguel Llobet (1878-1938), Emilio Pujol (1886-1980), and Regino Sainz de la Maza (1896-1981), and

¹⁵ "Hoy por hoy, el movimiento musical obedece más que a un alto ideal artístico, al utilitarismo. No se resigna el músico moderno a vivir en la pobreza tradicional de sus antepasados. El ambiente de frivolidad, de negocios, de riquezas en que tiene que actuar, lo lanza a la persecución del oro y del poder, le aleja del arte noble y desinteresado y le hace acreedor a la fulgurante frase de Leonardo de Vinci: "¡Miserables hombres, como os hacéis esclavos por el dinero!" Manuel M. Ponce, "La música después de la Guerra," *Revista musical de México* 1, no. 1 (15th May 1919): 8.

Segovia with non-guitarist composers such as Manuel de Falla (1876-1946), Joaquín Turina (1882-1949), Federico Moreno-Torroba (1891-1982), Alexander Tansman (1897-1986), Mario Castelnuovo-Tedesco (1895-1968), and Joaquín Rodrigo (1901-1999), contributed greatly to the expansion of the guitar's repertoire in the first half of the twentieth century. The collaboration between Ponce and Segovia was the most productive of these partnerships. Ponce's catalogue of original works for Segovia advanced the weight of the guitar's repertoire and helped validate the instrument as a legitimate participant in solo, chamber, and orchestral music.

Segovia sought a close involvement in Ponce's music, and from the conception of the work to its publication, he worked closely with the composer. He frequently requested new works from Ponce, sometimes prescribing the subject material, key, and style of the work. He also provided technical suggestions to ensure that they reflected the guitar's idiomatic possibilities. On some occasions, however, his involvement went beyond editorial advice. Occasionally, Segovia re-wrote large sections of Ponce's music, such as the theme from the *Variations sur "Folia de España" et fugue*, and transposed large sections from the first movement of the *Sonata III* (1927). This is an extreme case and not typical of Segovia's involvement in general, but it illustrates the lengths he would go to in order to assert his vision of the work. However, to properly understand Segovia's actions, we must understand his aesthetic goals and also the commercial pressures he felt as an emerging concert-artist. It is also important to consider nineteenth and early twentieth-century attitudes towards the virtuoso performer and the rise of the recital as a public form of music making. As some of Segovia's recordings vary significantly from the published score, an important contribution of this study will be to identify those works that Segovia altered and identify where in the published score those changes were made.

This study attempts to provide a balanced perspective on the crisis in the relationship between both musicians. Segovia's letters reveal his feelings of alienation and his attempt to understand its causes. The lack of Ponce's letters, however, makes it difficult to understand his reasons for not responding to Segovia's many entreaties. Available documentary evidence, including reviews of Ponce's performances, performances of his music, and interviews, are used to build a picture of the composer from which we can speculate about how he might have responded to Segovia's conservative aesthetic and commercial pragmatism. Could Segovia's requests for historically emulative works, such as the *Suite in A* (1930-31), *Sonata clásica* (1928), *Sonata romántica* (1928), or works that referenced a particular composer's style such as the *Sonata de Paganini* (1930) and *Homenaje a Tárrega* (1932), have been sources of tension at a time when Ponce was exploring new modernist compositional techniques? Were Segovia's warnings to Ponce not to pursue "his modernist muse" a possible source of frustration because they impeded the composer's goals? An analysis of selected orchestral, chamber, piano, and vocal works is provided in order to understand the types of aesthetic choices Ponce made outside of his partnership with Segovia. Importantly, this material helps illuminate Ponce's goals and values as a composer and how these possibly impacted upon his collaboration with Segovia.

Need for the Study

There is a growing body of research and literature on the piano, chamber, and orchestral music of Ponce, but his guitar music is still in need of attention by scholars. The overwhelming majority of documentary evidence is in Spanish and this represents a considerable barrier for English speaking scholars and practitioners wanting to know more about this important composer. This study will fill a significant void in the available English-

language research and literature dedicated to the study of Ponce's music. In addition, research and literature on the guitar music of Ponce is limited and generally restricted to high-level analyses of his historical pastiches and sonatas. This study compares Ponce's guitar music with his piano, chamber and orchestral music and contributes to a greater understanding of the place of his guitar music within his overall catalogue.

Limitations of the Study

This study focuses primarily on the solo guitar music of Ponce, with some reference to his other guitar works such as the *Sonata for guitar and harpsichord* (1926), the *Prelude* (1936) for guitar and harpsichord, and also the *Concierto del sur* (1941). However, the analysis within this study is restricted to selected solo guitar works and also his orchestral, chamber and piano works. Works are discussed in terms of their form, style, melodic, and rhythmic characteristics, and their place within Ponce's catalogue.

The Format of the Thesis and Treatment of Foreign-Language Texts

This thesis relies considerably on original Spanish language materials (interviews, reviews, commentaries, etc.) cited in secondary Spanish sources. In citing the original Spanish source, I preserve the secondary author's treatment of the original text. In cases where the secondary text treats the original in a manner forbidden by *The Chicago Manual of Style* (2003) (e.g. using ellipses at the end of a quotation when the final sentence is incomplete but grammatically correct), I have preserved this treatment in order to not create any undue confusion and remain faithful to the secondary source. Consequently, some Spanish texts used in this study retain the formatting of the secondary reference. Thus, in the footnotes of this thesis, the format of the secondary source is retained. However, in my English translation of that text, I have followed the Chicago style and removed the ellipsis where the sentence is grammatically

complete. Hence the reader will notice, in some cases, a minor discrepancy in the format of the translation and the format of the quoted source.

Titles of Ponce's separately published songs are treated in the same way as the titles of instrumental works and set in italics. This is to avoid confusion with those songs that were later arranged for the guitar. For example, the *Tres canciones populares mexicanas* (1924) for guitar are arrangements of three previously separately published songs: *La pajarera* (1909-1912), *Por tí, mi corazón* (1912) and *La Valentina* (pre-1917). When referring to the original piano and vocal versions of these songs, these titles will appear in italics so as to differentiate them from the arrangements for guitar that are set in Roman and enclosed in quotation marks. For example, the guitar arrangement of *Por tí, mi corazón* (1912) is referenced as "Por tí, mi corazón". The parent work, *Tres canciones populares mexicanas* (1924) is set in italics, as is recommended in *The Chicago Manual of Style*. For consistency, all independently published songs composed or arranged by Ponce are set in italics; for example, *Si algún ser* (1909-1912) and *La paloma* (1909-1912). Songs published by other composers are set in roman and in quotation marks as per the requirements of the Chicago style.

All translations are my own, unless otherwise stated and conserve the original style as much as possible.

A Note on the Treatment of Well-Known References

As recommended by *The Chicago Manual of Style* (2003), well-known reference books such as major dictionaries and encyclopaedias are cited in notes rather than in the bibliography. Consequently, references to major dictionaries such as the *Diccionario de la música española e hispanoamericana* (2001), *The New Grove Dictionary of Music and Musicians* (2001), and *The Garland Encyclopedia of World Music* (1998-2002) are provided in the footnotes, but not in the bibliography. References to articles carried in alphabetically arranged works, such as *Diccionario de la música española e hispanoamericana* and the *New Grove Dictionary of Music and Musicians*, cite the article but not the author, volume or page number. Whilst it may seem strange not to cite the author as part of the footnote, standards provided in the latest edition (15th) of *The Chicago Manual of Style* are consistent in citing the name of the reference, the edition (if not the first) and the item preceded by the abbreviation "s.v." (Ref. 17.238). This study obeys the formatting style as it is presented in *The Chicago Manual of Style*. However, in the running text of the study, the author's name is given when referring to a particular article.

The *Garland Encyclopedia of World Music* is a collection of critical essays related to particular geographical regions and is not arranged alphabetically in a dictionary format. Consequently, the author's name and details of the publication will be provided in the footnotes where this work is cited. In keeping with *The Chicago Manual of Style*, the work is not cited in the bibliography.

Related Literature

Primary Documentary Sources

Primary documentary (non-musical) sources of Ponce's writing include the available fragment of his public lecture "La música y la canción mexicana" (1913), a collection of independent essays with selected compositions *Escritos y composiciones musicales* (1917),¹⁶ two journals: *Revista musical de México* (1919), which he edited and founded with his friend Rubén M. Campos, and the *Gaceta musical* (1928), which he founded and edited during his stay in Paris, and a collection of independent essays published in the year of his death, *Nuevos escritos musicales* (1948).¹⁷ These sources represent milestones in the development of Ponce's cultural and intellectual activities and also his compositional career. They are examined in detail in chapters two, three and four.

Many of the letters Segovia wrote to Ponce are published in *The Segovia-Ponce Letters* (1982), edited by Miguel Alcázar.¹⁸ These letters are indispensable historical documents, critical to an understanding of the relationship between the two men, and especially about the life and personality of Segovia. They are also important for their insight into the genesis and production of Ponce's guitar music, since many of them contain Segovia's requests for new works and the changes he suggested for some of these. We are able to see Segovia's impact on this music through his editorial suggestions and how he guided Ponce through the idiomatic requirements of the instrument. We also are able to see how, in some cases, he sought to limit the aesthetic choices of Ponce by prescribing the work he wanted and his

¹⁶ Manuel M. Ponce. *Escritos y composiciones musicales*, prologue by Rubén M. Campos, in *Cultura* 4, no.4 (1917).

¹⁷ Manuel M. Ponce, *Nuevos escritos musicales* (Mexico: Stylo, 1948).

¹⁸ Andrés Segovia, *The Segovia-Ponce Letters*, ed. Miguel Alcázar, trans. Peter Segal (Columbus: Editions Orphée, 1989).

vision of that work. In some of these letters, Segovia writes about his dislike of modern music and his sense of mission in building a concert standard repertoire that would validate the guitar as a legitimate concert instrument equal in stature to the piano and violin. The importance he places on the reception of the work is critical to understanding his behaviour within the collaboration. When he feels that the composition is at risk of being inaccessible to his audience because of its style or structure, he tries to moderate Ponce's vision and negotiate the work back to a position that he feels is appropriate. The reader should note that due to the extensive use of Segovia's letters in this thesis, and the relatively easy access to the *The Segovia-Ponce Letters* (1989), I have not included the original Spanish text as I have done with other sources. Instead, I have relied upon Peter Segal's translations.

Primary Music Sources

Ponce's guitar works have been available commercially since 1928. Eighteen of Ponce's works were published by Schott under the series "Gitarren Archiv/ Edition Andrés Segovia", including the *Tres canciones populares mexicanas* (1924), *Thème varié et finale* (1926), *Sonata III* (1927), *Sonata clásica* (1928), *Sonata romántica* (1928) and *Variations sur "Folia de España" et fugue* (1929). Other publishers of Ponce's guitar music include Peer International (*Sonata mexicana* (1923), *Sonata de Paganini* (1930), *Suite en estilo antiguo* (1931), *Seis preludios cortos* (1947), *Sonata para guitarra y clavecín* (1926), and the *Concierto del sur* (1941)); Berben (*Balletto* (1931) and *Homenaje a Tárrega* (1932)); and Éditions Transatlantiques (*Suite in A* (1930-1931)). Since the 1980s, previously unpublished works have been edited. Miguel Alcázar, the owner of some of Ponce's guitar manuscripts, has edited the *Twenty-Four Preludes for Guitar* (1926-1930) and the *Variations on a Theme of Cabézon* (1948) for Tecla Editions. Publishing houses in Mexico such as Ediciones Musicales have published previously published and unpublished

works, such as the *Alborada* (1927), *Canción popular gallega (El Noi de la mare, c.1927)*, *Postlude* (1930), *Balletto* (1931), *Por tí, mi corazón* (1923), and *Prelude* (1936).

There is also an ongoing publication program of the Escuela Nacional de Música in Mexico City to issue Ponce's works in new editions. This program excludes the guitar works that are still under copyright protection from the original publisher.

Secondary Sources

Major secondary texts include Ricardo Miranda's *Manuel M. Ponce: Ensayo sobre su vida y obra* (Manuel M. Ponce: Essays on His Life and Work, 1998).¹⁹ This book is in four parts. The first part is a biographical account of Ponce's life and is the most authoritative study of its kind available, drawing on contemporary documentary evidence (interviews, reviews, commentaries) from the popular press as well as unpublished correspondence from the composer's personal archive. The second part of the book deals with particular research themes associated with Ponce's music, such as "Manuel M. Ponce, compositor ecléctico" (Manuel M. Ponce, Eclectic Composer), "Exploraciones" (Explorations), and "Síntesis: el romanticismo y lo mexicano" (Synthesis: Romanticism and the Mexican Element). The remaining parts of the book include a catalogue of Ponce's music, an extensive bibliography of texts on and by Ponce, a discography, and, finally, a selection of contemporary commentaries and a review of performances of Ponce's music.

Other contributions by Miranda on the subject include *Ecos, alientos y sonidos: Ensayos sobre música mexicana* (2001) (Echoes, Breaths and Sounds: Essays on Mexican Music) and the entry

¹⁹ *Manuel M. Ponce: Ensayo sobre su vida y obra* (1998) is hereafter referred to in the running text as *Manuel M. Ponce*.

"Ponce Cuéllar: 3. Manuel María [Manuel M. Ponce]" in the *Diccionario de la música española e hispanoamericana* (2001).²⁰ *Ecos, alientos y sonidos* is a collection of independent essays on a diverse range of areas of Mexican music history. These include essays that examine the role of the piano in nineteenth-century middle-and upper-class Mexican society, "A tocar señoritas" (Play for Us Ladies, Please), as well as essays on particular composer-performers such as Antonio Sarrier, "Músicos de ambos mundos: Antonio Sarrier, sinfonista y clarín" (Musicians from Both Worlds: Antonio Sarrier, Symphonist and Bugle Player), and Manuel Antonio del Corral, "En el lugar equivocado y durante el peor momento: Manuel Antonio del Corral o las andanzas de un músico español en el ocaso del México colonial" (In the Wrong Place at the Wrong Time: Manuel Antonio del Corral or the Journeys of a Spanish Musician at the End of Colonial Mexico), and also a study of the record collection of the architect Luis Barragán and its possible influence on his work, "En mis fuentes canta el silencio ...": una aproximación a Luis Barragán desde su discoteca" (Silence is the Source of My Inspiration: Understanding Luis Barragán from His Record Collection). *Ecos, alientos y sonidos* also includes a detailed analysis of the eclectic compositional style of Ponce, "Exploración y síntesis en la música de Manuel M. Ponce" (Exploration and Synthesis in the Music of Manuel M. Ponce).²¹ "Exploración y síntesis" further expands themes presented in Miranda's earlier *Manuel M. Ponce*. Whereas *Manuel M. Ponce* examined the combination of romantic and nationalist elements in Ponce's music, "Exploración y síntesis" takes a broader perspective and includes an analysis of modernist elements in Ponce's music, including references to some of the guitar works.

²⁰ Ricardo Miranda, *Ecos, alientos y sonidos: Ensayos sobre música mexicana* (Mexico: Universidad Veracruzana, 2001). This book is hereafter referred to in the running text as *Ecos, alientos y sonidos*.

²¹ "Exploración y síntesis en la música de Manuel M. Ponce" is hereafter referred to in the running text as "Exploración y síntesis".

Ricardo Miranda's essay in the *Diccionario de la música española e hispanoamericana* is a condensed version of his earlier book, *Manuel M. Ponce*. It contains a précised biographical analysis of Ponce's music and a discussion of his works classified according to particular media such as the piano, guitar, voice and piano, and orchestral works. Miranda revisits themes such as eclecticism and synthesis, nationalism and modernism, and the problems associated with the traditional diachronic approach to the classification of Ponce's music. He is an internationally recognised authority on the music of Ponce and his contributions are an indispensable part of the research undertaken here.

Pablo Castellanos' *Manuel M. Ponce* (1982) is another important secondary text, though its diachronic approach to the classification of Ponce's music is challenged by recent research. Castellanos was a former student of Ponce and his book shows an intimate understanding of Ponce's music. The book provides a valuable introduction to some of the major orchestral and piano works, such as the *Concierto para piano y orquesta* (1910), *Balada mexicana* (1915), *Sonata No. 2* (1916) for piano, and the *Concierto para violín y orquesta* (1943). It is a small contribution of seventy-three pages, but its description of key romantic, nationalist and modernist elements in Ponce's works is extremely valuable.

Corazón Otero's *Manuel M. Ponce and the Guitar* (1983) is written principally for the guitar enthusiast. This book, which is translated from the original Spanish text *Manuel M. Ponce y la guitarra* (1981), presents a thumbnail sketch of Ponce's life and his guitar works. It provides a valuable starting point for someone new to Ponce's music and who wishes to know more about the role of Segovia in the composition of these works. The selected correspondence provides an insight into the prescriptive nature of Segovia's requests and also the influence that he brought to bear on the compositional process. However, there is no bibliography and

the absence of adequate referencing limits the reader's opportunity to scrutinise those texts used in the research of the book.

Many of the scholarly articles on Ponce's music are, in general, found in the Mexican musicological journal *Heterofonía*. Essays published in this journal reflect an expansion of Ponce research from the late 1990s. Prior to this period, research focused on Ponce's nationalism primarily as it was reflected in his piano music, his musicological studies, and field research. Examples include Paolo Mello, "Manuel M. Ponce, músico polifacético"²² (1982), Esperanza Pulido, "Diversos aspectos del nacionalismo de Manuel Ponce"²³ (1986), and Carmen Sordo Sodi, "La labor de investigación folklórica de Manuel M. Ponce"²⁴ (1982).

To commemorate the fiftieth anniversary of Ponce's death, a special edition of *Heterofonía* was published in 1998. It includes a diverse group of essays that collectively represent a growing interest amongst scholars in Ponce's life, his guitar works and collaboration with Segovia, and also particular research themes within his piano, string and chamber works. "Cartas de amor desde Cuba (1915-1916)"²⁵ by Yael Bitrán, and "Presencia de Manuel M. Ponce en la cultura musical cubana"²⁶ by Clara Díaz Pérez, explore a significant though under researched area of Ponce's personal life, as well as his relationships with prominent Cuban musicians such as Eduardo Sánchez de Fuentes (1874-1944), Alejandro García Caturla (1906-1940) and Alejo Carpentier (1904-1980). Ponce's self-exile in Cuba, of which little is known, represented an important creative period since he produced some of his most significant nationalist and

²² Paolo Mello, "Manuel M. Ponce, músico polifacético," *Heterofonía* 15, no. 79 (1982): 24-30.

²³ Esperanza Pulido, "Diversos aspectos del nacionalismo de Manuel Ponce," *Heterofonía* 18, no.3 (1985): 43-51.

²⁴ Carmen Sordo Sodi, "La labor de investigación folklórica de Manuel M. Ponce," *Heterofonía* 15, no.79 (1982): 36-39.

²⁵ Yael Bitrán, "Cartas de amor desde Cuba (1915-1916)," *Heterofonía* 31, nos. 118-119 (January - December 1998): 9-23.

²⁶ Clara Díaz Pérez "Presencia de Manuel M. Ponce en la cultura musical cubana," *Heterofonía* 31, nos. 118-119 (January - December 1998): 24-40.

modernist music there, such as the *Suite cubana* (1915). "D'un cahier d'esquisses: Manuel M. Ponce en París, 1925-1933," by Ricardo Miranda, reconstructs Ponce's sojourn in Paris from the personal letters of the composer to his wife Clementina Maurel and also autobiographical fragments published after this period.²⁷ Essays on Ponce's guitar music explore his collaboration with Segovia and include "De México, concierto para Andrés Segovia: una visita al Concierto del Sur de Manuel M. Ponce"²⁸ by Alejandro Madrid and "Mi querido Manuel": la influencia de Andrés Segovia en la música para guitarra de Manuel M. Ponce"²⁹ by Mark Dale. "De México, concierto para Andrés Segovia" focuses on the collaboration between Ponce and Segovia during the creation of the *Concierto del sur* (1941) and the changes to the score Segovia made when he recorded the work for the first time.

General studies on Mexican music are predominantly in Spanish. Major texts used in this study include Otto Mayer-Serra, *Panorama de la música mexicana. Desde la Independencia hasta la actualidad* (Panorama of Mexican Music. From Independence to Today, 1941)³⁰ and *El estado presente de la música en México* (The Current State of Mexican Music. 1946)³¹. *Panorama de la música mexicana* is an important source on Mexican music and traces the evolution of this tradition from its pre-conquest beginnings to the emergence of Mexican nationalism in the first half of the twentieth century. Mayer-Serra categorises Mexican nationalism into four phases.³² In the first phase, pre-eighteenth century, indigenous and foreign imported musical

²⁷ Ricardo Miranda, "D'un cahier d'esquisses: Manuel M. Ponce en París, 1925-1933," *Heterofonía* vol 31, nos. 118-119 (January - December 1998): 52-73.

²⁸ Alejandro Madrid, "De México, concierto para Andrés Segovia: una visita al Concierto del Sur de Manuel M. Ponce," *Heterofonía* 31, nos. 118-119 (January - December 1998): 106-117.

²⁹ Mark Dale, "Mi querido Manuel": la influencia de Andrés Segovia en la música para guitarra de Manuel M. Ponce," trans. Eduardo Contreras Soto, *Heterofonía* 31, nos. 118-119 (January - December 1998): 86-105.

³⁰ Otto Mayer-Serra, *Panorama de la música mexicana. Desde la Independencia hasta la actualidad* (Mexico: El Colegio de México, 1941). This book is hereafter referred to in the running text as *Panorama de la música mexicana*.

³¹ Otto Mayer-Serra, *El estado presente de la música en México* (Washington: Pan American Union Division of Music and Visual Arts, 1946).

³² Mayer-Serra, *Panorama de la música mexicana*, 101.

forms co-exist. In the second phase during the first half of the nineteenth century, folk melodies and rhythms are assimilated into the imported musical forms without alteration to the basic structure of the form itself. Examples of this genre include the zarzuelas mexicanas. The third phase, from the second half of the nineteenth century to the early twentieth century, sees the creation of a national Mexican musical language, but one that uses imported musical forms. Representative works and composers of this genre include Tomás León (1826-1893, jarabes), Julio Ituarte (1845-1905, aires nacionales), Felipe Villanueva (1862-189, danzas), and Ernesto Elorduy (1853-1913, danzas). Other representative composers include José Rolón (1876-1945, *Cuarteto* op.16 1912, *Sinfonía* 1918-1919), Candelario Huizar (1883-1970, *Pueblerina*, 1933), and Ponce. According to Mayer-Serra, Ponce was the first composer to use folk elements in his music consistently. In the fourth phase, from the early twentieth century, imported forms are discarded and indigenous elements are crystallized into a new idiom. Representative composers and works from this period include José Rolón (*Concierto de piano*, 1935), Carlos Chávez (*El fuego nuevo* 1921, *Sinfonía India*, 1936), and Silvestre Revueltas (1889-1940, *Cuaubnauac*, 1930). The use of pre-conquest dance and song elements in *Canto y danza de los antiguos mexicanos* (1928), suggests that Ponce could also be included in the final category of modern nationalist composers. However, his reconstruction of ancient dances and songs is romanticised and *Canto y danza de los antiguos mexicanos* is essentially a consonant work, unlike those representative works mentioned above. *El estado presente de la música* is a brief general history of Mexican music up to 1946 and is available in English as *The Present State of Music in Mexico*, (1960).³³

Other texts on Mexican music cited in this study include *Panorama de la música tradicional de México* (Panorama of Traditional Mexican Music, 1956) by Vicente T. Mendoza.³⁴ This is an

³³ Otto Mayer-Serra, *The Present State of Music in Mexico*, trans. Frank Jellinek (Washington: Pan American Union, 1960).

³⁴ Vicente T. Mendoza, *Panorama de la música tradicional de México* (Mexico: Imprenta. Universitaria, 1956).

extensive study of Mexican folk music and its copious musical examples present a rich source of indigenous and mestizo melodies. Mendoza's analysis and many examples of the *son* genre are the basis of the analysis of sesquialtera and the role of folksong elements in the *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924).

English language texts on Mexican music used in this study include Robert Stevenson, *Music in Mexico: A Historical Survey* (1952)³⁵, Claes Geijerstam, *Popular Music in Mexico* (1976)³⁶ and Gérard Béhague, *Music in Latin America: An Introduction* (1979).³⁷ Stevenson's *Music in Mexico* is a historical study that spans pre-conquest music to Mexican modernism. Of particular interest to this study are his analysis of Mexican musical life in the nineteenth century and the influence of imported European musical forms. His portrayal of middle and upper class Mexicans as enthusiastic consumers of Italian opera and also salon compositions is valuable to understanding the fertile environment in which Ponce began to compose, and the romantic antecedents of his early piano compositions.

English-language literature on Ponce's music is predominantly in the form of academic theses. This research focuses on matters of musical style within certain media, and also Ponce's place in the early modern history of Mexican music. In relation to the latter category, Ponce's role in the development of Mexican nationalism and the evolution of a Mexican musical identity has occupied the attention of scholars such as Leonora Saavedra, in "Of Selves and Others: Historiography, Ideology, and the Politics of Modern Mexican Music"

³⁵ Robert Stevenson, *Music in Mexico: A Historical Survey* (New York: Thomas Y Crowell, 1952).

³⁶ Claes Geijerstam, *Popular Music in Mexico* (Albuquerque: University of New Mexico Press, 1976).

³⁷ Gerard Béhague, *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, 1979).

(2001).³⁸ Saavedra places Ponce at the beginning of a social, political and cultural process through which an independent sense of national musical identity emerged in the 1920s. Her insights into the themes of hegemony and periphery that characterised the initial attempt by composers such as Ponce to define a Mexican musical identity is a significant contribution to this study. "Writing Modernist and Avant-Garde Music in Mexico: Performativity, Transculturation and Identity after the Revolution, 1920-1930" (2003)³⁹ by Alejandro L. Madrid-González is another valuable contribution and establishes a process of stylistic transference through which certain neoclassical characteristics from Ponce's non-guitar compositions followed through into his guitar works.

Other English language research focuses on particular media and related research themes. These include Dahlia Guerra, "Manuel M. Ponce: A Study of his Solo Piano Works and His Relationship to Mexican Musical Nationalism" (1997)⁴⁰, and Stephen Poulos, "Towards a Contemporary Style: Manuel Ponce's Neo-Classical Compositions for Guitar" (1992)⁴¹. "Three Violin Works by the Mexican Composer Manuel María Ponce (1882-1948): Analysis and Performance" (1993)⁴² by Jorge Barrón Corvera combines a detailed analysis of the *Trío romántico* (1912) for violin, cello and piano, the *Sonata breve* (1932) for violin and piano, and the *Concierto para violín y orquesta* (1943) with a study of the available representative scores, and a description of the mistakes and inconsistencies contained in them.

³⁸ Leonora Saavedra, "Of Selves and Others: Historiography, Ideology, and the Politics of Modern Mexican Music" (PhD diss., The University of Pittsburgh, 2001), 18.

³⁹ Madrid-González, "Writing Modernist and Avant-Garde Music."

⁴⁰ Dahlia Guerra, "Manuel M. Ponce: A Study of His Solo Piano Works and His Relationship to Mexican Musical Nationalism." (PhD diss., The University of Oklahoma Graduate College, 1997).

⁴¹ Stephen Poulos, "Towards a Contemporary Style: Manuel Ponce's Neo-Classical Compositions for Guitar", (M. Music University of Cincinnati, 1992).

⁴² Jorge Barrón Corvera, "Three Violin Works by the Mexican Composer Manuel María Ponce (1882-1948): Analysis and Performance." (Doctoral diss., University of Texas at Austin, 1993).

Studies of Ponce's guitar music published in English guitar journals generally focus on matters of musical interpretation. This category includes Leo Welch's, "Sonata Form and Musical Interpretation: Ponce's More Complex Forms" (1992)⁴³, and "Sonata Form and Musical Interpretation: Ponce's Sonata Clásica" (1992)⁴⁴. Both articles combine an analysis of the sonata form structure of these works with performance suggestions for interpreting the major structural sections, themes and motives and are valuable for their insight into Ponce's treatment of the sonata form structure.

General histories of the guitar began to appear after 1960 and reflected a growing acceptance of the instrument as a focus of scholarly study. Prior to 1960, only a handful of general studies on the guitar existed. These include Philip J. Bone, *The Guitar and Mandolin: Biographies of Celebrated Players and Composers* (1914), Josef Zuth, *Handbuch der Laute und Gitarre* (1926), Emilio Pujol, "La Guitare" in *Encyclopedie de la musique et dictionnaire du conservatoire* (1926) and Domingo Prat, *Diccionario biográfico, bibliográfico, historico, critico de guitarras, guitarristas, guitarreros* (1934). In the 1960s, histories written by amateur enthusiasts began to appear. A. P. Sharpe's *The Story of the Spanish Guitar* (1958) adopted a romantic approach and tended to idealise the instrument, its history and its players. A characteristic of this type of literature is its focus on Segovia. English language journals such as the *Guitar Review* and *Guitar International* carried articles by authors who were sympathetic to Segovia and which directly and indirectly attributed the resurgent interest in the instrument to his efforts as an interpreter, teacher, recording artist, and his dedication to finding new composers to write for the instrument. Writing about the contribution of the Italian composer Mario Castelnuovo-Tedesco to the repertoire of the guitar, Wade writes,

⁴³ Leo Welch, "Sonata Form and Musical Interpretation: Ponce's More Complex Forms," *Soundboard* 19, no.2 (1992): 18-24.

⁴⁴ Leo Welch, "Sonata Form and Musical Interpretation: Ponce's Sonata Clásica," *Soundboard* 18, no.4 (1992): 35-38.

In terms of guitar history, he stands at a crucial point, providing substantial pieces for recitals at a time when there was all too little and through the advocacy of Andrés Segovia, entering the legendary brotherhood of those who enriched the twentieth century repertoire.⁴⁵

After 1970, guitar histories have adopted a more objective approach. Doctoral theses that focus on specific areas of guitar history appeared and introduced solid scholarship and greater rigour into the nascent field of guitar historiography. Thomas F. Heck's doctoral thesis, "The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani" (1970),⁴⁶ is one the first objective and academically rigorous historical studies. Heck's combination of documented historical evidence and musical analysis departed from the largely descriptive and subjective approach of earlier literature. Later scholars began to look critically at the contributions of particular protagonists; these include Peter E. Segal, "The Role of Andrés Segovia in Reshaping the Repertoire of the Classical Guitar" (1994),⁴⁷ *The Guitar in England 1800-1924* (1989)⁴⁸ by Stuart Button, and "The Guitar in America as Reflected in Topical Periodicals 1882-1933" (2004) by Jeffrey James Noonan. These studies represent another level of maturation in guitar historiography as scholars have narrowed their fields of inquiry and have focused on research themes particular to their respective countries.

⁴⁵ Graham Wade, "The Relevance of Mario Castelnuovo-Tedesco (1895-1968)," *Soundboard*, (Summer 1995): 31.

⁴⁶ Thomas F. Heck, "The Birth of the Classical Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)." (PhD diss., Yale University, 1970).

⁴⁷ Peter E. Segal, "The Role of Andrés Segovia in Reshaping the Repertoire of the Classical Guitar." (PhD diss., Temple University, 1994).

⁴⁸ Stuart Button, *The Guitar in England 1800-1924* (London: Garland Publishing, 1989). This is a published version of an eponymous doctoral thesis.

Recent studies published in authoritative reference sources, such as the *Diccionario de la música española e hispanoamericana* (2001) and the *New Grove Dictionary of Music and Musicians* (2003), have added substantially to the guitar literature. Of particular relevance to this study is Javier Suárez-Pajares's essay "El siglo XX. La Generación del 27 y su entorno" (The Twentieth Century: The Generation of Twenty-Seven and its Milieu) in the "Guitar" entry of the *Diccionario de la música española e hispanoamericana*.⁴⁹ This essay represents an important advance in guitar historiography, but it does show a level of bias toward the Spanish contribution to the early modern history of the guitar. Suárez-Pajares argues that the resurgence of interest in the guitar during the second decade of the twentieth century was due to simultaneous developments in the areas of performance, publishing, historical investigation, and education. He defines Manuel de Falla's *Homenaje – Pour le Tombeau de Claude Debussy* (1920) as the seminal work of this period because firstly, it anticipates the emergence of non-referential compositions after 1927, and, secondly, it marks the beginning of a new model of guitar composition, the collaboration between concert artists and non-guitarist composers. Other milestones identified by Suárez-Pajares include the collaboration between Segovia and Joaquín Turina in 1923. Though Turina wrote many significant works for Segovia, including the *Fandanguillo* (1926), *Ráfaga* (1930), *Sonata* (1932), and *Homenaje a Tárrega* (1935), his contribution was not as prolific as that of Ponce. Ponce produced substantially more music for Segovia, including solo and chamber works, and also a concerto. Ponce is a significant omission from Suárez-Pajares' important contribution and in general reflects a blind spot in the narrative of guitar historiography in relation to the contribution of composers from peripheral countries to the early modern history of the guitar.

⁴⁹ *Diccionario de la música española e hispanoamericana*, s.v. "Guitarra."

A Note on the Categorisation of Ponce's Compositional Style

The traditional approach to the categorisation of Ponce's music is to characterise his development as a linear sequence of specific phases, such as romanticism, modernism, and cosmopolitanism. For example, Castellanos divides Ponce's compositional career into four phases: from 1891 to 1904 (before his first period of study in Europe), 1905 to 1924 (after his first period of study in Europe), 1924 to 1932 (during his second period of study in Europe), and 1933 to 1948 (after his second period of study in Europe).⁵⁰ On the basis of these historical reference points, Castellanos discerns three phases in Ponce's compositional career: romanticism, nationalism, and modernism.⁵¹ Likewise, Mayer-Serra identifies three discreet phases: romanticism, nationalism and cosmopolitanism.⁵² Other scholars have adopted this diachronic approach. Mello describes Ponce as,

a very distinct personality within his compositions, whether in the first style developed, or the second one.⁵³

More recently, Jorge Barrón Corvera defines three distinct periods in Ponce's catalogue,

In terms of compositional technique, the music of Ponce can be divided into three periods; a conservative romantic period which includes all his early work up to 1915; a transitional period from 1915 until 1925, and; from 1925 to 1945, a period

⁵⁰ Pablo Castellanos, *Manuel M. Ponce*, ed. Paolo Mello (Mexico: Universidad Nacional Autónoma de México, 1982), 18.

⁵¹ *Ibid.*

⁵² Otto Mayer-Serra, *The Present State of Music in Mexico*, trans. Frank Jelinek (Washington: Pan American Union, 1960), 35.

⁵³ "una personalidad muy marcada dentro de sus composiciones, ya sea en el primer estilo desarrollado como en el segundo." Paolo Mello, "Manuel M. Ponce, músico polifacético," *Heterofonía* 15, no. 79 (October-December 1982): 29.

of modernity where Ponce makes use of twentieth-century musical idioms.⁵⁴

There are epistemological limitations with this method of categorisation. Diachronic approaches assume a smooth, uninterrupted and linear process of stylistic evolution. In the case of Ponce's career such an approach belies the eclecticism that is to be found either within a particular period, between chronologically contiguous works, and also between certain media. For example, with reference to the works for guitar, the modernist period identified by Castellanos (1924-1948) features works such as the neoclassical *Sonata III* (1927), and also historical pastiches such as the *Sonata clásica* (1929) and *Sonata romántica* (1929). In reference to other media, the same period includes the baroque pastiche, *Suite al estilo antiguo* (1931) for orchestra, the impressionist-inspired *Chapultepec* (original version 1921, revised version 1934) for orchestra, and works inspired by indigenous pre-conquest elements, such as the *Canto y danza de los antiguos mexicanos* (1928) for orchestra, and the *Danza de la pascola* (1937) for piano. The various styles found in Ponce's catalogue defy a linear characterisation of his compositional development and suggest the need for a more subtle method of categorisation.

A problem with the diachronic approach adopted by Castellanos, Mayer-Serra, Mello, and others is that there is no way to explain the differences between contiguous works unless their differences have their origins in the categories of romanticism, nationalism, or modernism. For example, one can explain the difference between the tonal instability derived from the use of octatonic, whole-tone, and pentatonic modes in the *Sonata III* (1927) and the tonal instability derived from polytonal devices in the fourth movement of the *Quatre miniaturas* (1929) as an aesthetic shift within a modernist outlook. However, the difference between the

⁵⁴ Barrón Corvera, "Three Violin Works by Mexican Composer," 18-19.

Sonata III (1927), *Quatre miniaturas* (1929) and *Sonata clásica* (1929) cannot be explained exclusively within a modernist aesthetic. Similarly, the late romanticism of the *Concierto para violín y orquesta* (1943), or the simple and orthodox writing of Ponce's last work, *Variations on a theme of Cabezón* (1948) for guitar, also eludes a modernist explanation. As Miranda has observed, the simple setting and absence of Mexican folk material in the *Variations on a theme of Cabezón* (1948) contradicts Castellanos's claim that in the last period of his career,

Ponce again presented Mexican folkloric themes within extended musical structures and composed original works of authentic Mexican flavour.⁵⁵

Recent research has challenged the traditional linear characterisation of Ponce's compositional career.⁵⁶ Miranda argues that the desire to explain the output of Ponce in neat sequential chronological categories belies the stylistic diversity and contradiction that is to be found in his catalogue, and consequently limits our understanding of the music.⁵⁷

Faced with the diversity of styles and media that abound in the catalogue of the composer, the specialists in his work have tried to find a leading thread which allows us to follow the development of such a rich and varied production and which in the same manner can explain the origin and purpose of this multiplicity. Nevertheless only one concept appears capable of

⁵⁵ "Ponce volvió a presentar temas folklóricos mexicanos dentro de grandes estructuras musicales y compuso obras originales de auténtico sabor mexicano." Castellanos, *Manuel M. Ponce*, 19.

⁵⁶ *Diccionario de la música española e hispanoamericana*, s.v. "Manuel María [Manuel M. Ponce]"; Madrid-González, "Writing Modernist and Avant-Garde Music," 115.

⁵⁷ Miranda, *Ecos, alientos y sonidos*, 207.

including the totality of Ponce's work: *eclecticism*.⁵⁸

Ponce himself recognised the stylistic diversity in his music and attributed it to an interest in particular elements associated with various musical genres. His aim is not to mimic the styles and language of those genres, but to find a balance between those borrowed elements and his own style.⁵⁹

My production is of a very diverse nature. To be correct, I would need to speak about what I prefer in each one of the genres in which I have written. It would be difficult for me to discern the value that I give them, bearing in mind the work that some of my compositions have given me, the conditions in which I wrote others, and the results that some had.⁶⁰

The preference of scholars such as Madrid-Gonzalez and Saavedra to interpret the compositions and writings of Ponce exclusively through the prism of the political and cultural discourse of the time denies the existence of other influences. The capacity of any one particular analytical approach to describe the evolution of Ponce's music adequately is limited not only because of the continually shifting relationship between nationalism, romanticism and modernism, but also because of the different environmental forces (political, social,

⁵⁸ "Frente a la diversidad de estilos y medios que campea en el catálogo del compositor, los especialistas en su obra han tratado de encontrar un hilo conductor que permita seguir el desarrollo de una producción tan rica y variada y que, asimismo, explique el origen y propósito de esa multiplicidad. Sin embargo, solo un concepto parece capaz de abarcar la totalidad de la obra de Ponce: el *eclecticismo*." Miranda, *Manuel M. Ponce*, 111.

⁵⁹ Miranda, *Ecos, alientos y sonidos*, 111.

⁶⁰ "Mi producción es de muy diversa índole. Necesitaría para ser correcto hablar de lo que prefiero en cada uno de los géneros que he escrito. Y todavía por el trabajo que me dieron algunas de mis composiciones, por las condiciones en que escribí otras, por los resultados que algunas tuvieron, me sería difícil discernir sobre el valor que yo les concedo." Pradique, "Encuestas de 'Zig-zag'. Confesiones de artistas," in *Zig-zag*, Mexico, 1920, pp.28-29. Quoted in Miranda, *Manuel M. Ponce*, 111.

cultural, aesthetic, and interpersonal) that act on those tensions. Also, with respect to the guitar works of Ponce, we cannot ignore the importance of individual agency; in particular the influence of Segovia.

The problems of the diachronic approach notwithstanding, this study does categorise the music of Ponce into chronological periods for the purpose of linking the documentary evidence of identification and change with representative compositions. This is not to suggest that a linear evolution is evident. Though there are elements of coherency within his compositional output, Ponce's music progresses on three of aesthetic fronts: romanticism, nationalism and modernism.

Outline of the Study

The structure of this study is as follows.

- Chapter 2. This chapter presents a selective biographical study of Ponce and an analysis of his compositions up to 1912, including the *Mazurcas de salón* (c.1900), *Gavota* (1901), *Scherzino mexicano* (1909), and the *Scherzino (Homenaje a Debussy)*, 1912). The eclectic nature of Ponce's Paris guitar compositions can be traced back to these early piano works. Antecedents of his romantic, nationalist, and modernist values are found in his performance studies in Italy and Germany with Luigi Torcchi (1858-1920) and Martin Krause (1853-1918) during 1904 and 1905, and also his teaching at the Conservatorio Nacional de Música in Mexico City from 1908 to 1912.

The distant scope of this chapter warrants explanation in the context of an interpersonal crisis that occurred some time after 1934. The purpose of chapters two, three, and four is to present a social, political, and musical portrait of Ponce outside that presented in Segovia's letters and also his guitar works. It is important to

understand how Ponce defined himself through his writing and his music in order that we can build an alternative image of his relationship with Segovia and the crisis in their relationship. The next three chapters, via a selective biographical study and analysis of his piano, chamber, vocal, and orchestral music, explore Ponce's goals and values as a composer, and also as an artist. In beginning from his earliest works, my aim is to place his guitar works in the context of his general catalogue, and also his development as a composer. Ponce's guitar works incorporate many different styles and this eclecticism has its origins in the romantic, nationalist, and modernist elements present in his earliest works, such as the *Scherzino mexicano* (1909) and the *Scherzino (Homenaje a Debussy, 1912)*. It is also important to understand the continuity of Ponce's eclectic style throughout his career and the extent of the stylistic diversity in order to assess the influence of Segovia. Ponce's compositional style moved freely within a romantic, nationalist and modernist framework, both between chronologically contiguous works and different media. However, when compared to the piano and chamber works of the same period, the Paris guitar compositions represent a sustained conservatism and one that is anomalous in the context of any one particular instrument or period in Ponce's career.

- Chapter 3. This chapter examines the parallel development of Ponce's nationalist ideology and compositional style during 1913 and 1920. In his writing at this time, Ponce argued that Mexico must have its own voice and that the legitimate source of this voice was the *canción*. How this voice should be presented and what were appropriate models to follow were also questions that Ponce addressed in his writing and also worked through in his compositions at this time. His first guitar work, the *Sonata mexicana* (Sonata No.1, 1923), is philosophically and aesthetically related to a series of extended piano works based on themes and rhythms derived from Cuban

and Mexican folk and popular music, including the *Balada mexicana* (1915) and the *Suite cubana* (1917). These works were greatly influenced by the nationalist ideology that Ponce espoused during this period and also his attempt to conflate Mexican folk music and European art music traditions. The importance of this chapter to an understanding of the relationship between Ponce and Segovia is that it provides a social and political context to Ponce's first guitar works: the *Sonata mexicana* and the *Tres canciones populares mexicanas* (1924). It also defines his aesthetic values and goals at the time when he first met Segovia. The analysis of the *Balada mexicana* and the *Suite cubana* provide a practical illustration of how those values manifested themselves in Ponce's piano music and will provide a point of reference to the melodic, rhythmic and harmonic writing found in the *Sonata mexicana* and the *Tres canciones populares mexicanas*. This will help explain Segovia's immediate affinity for these early works and the relative independent roles of composer and performer at the beginning of their collaboration.

- Chapter 4. This chapter examines the development of Ponce's modernist identity through an examination of documentary sources (reviews of performances of his music, interviews, and correspondence) and an analysis of three compositions: the symphonic poem *Chapultepec* (original version 1921, revised version 1934), *Sonata breve* (1932) for violin and piano, and *Sonatine* (1932) for piano. The purpose of this chapter is to demonstrate that from the beginning of his collaboration with Segovia, Ponce defined himself as a modernist composer. As is illustrated by the analysis of *Chapultepec*, his modernist style was initially discreet and influenced by the music of Claude Debussy and Maurice Ravel. After enrolling at the École Normale de Musique in Paris in 1925, Ponce's compositional style became more progressive as he increasingly pursued non-serial forms of atonality. This precipitated a progressive and

steady divergence in the aesthetic values and goals of Ponce and Segovia during the second half of the 1920s. The stylistic analysis of *Chapultepec*, the *Sonata breve*, and *Sonatine* (1932) will show the types of modernist aesthetic choices Ponce made outside of his partnership with Segovia.

- Chapter 5. This chapter will present an examination of the influence that Segovia brought to bear on Ponce's music. It focuses on the musical values and objectives of Segovia, and his efforts to validate the guitar as a concert instrument. The crisis in the relationship between both men during 1934 and 1936 is told from Segovia's perspective. Parallels are drawn between Ponce's sense of identity as a composer and Segovia's identity as a performer. Wilfrid Meller's model of the composer and performer relationship is used as a benchmark to assess the nature of their collaboration. Using the *Variations sur "Folia de España" et fugue* (1929) as a case study, the change in Segovia's role within the partnership is examined. Segovia's attempt to influence and direct the compositional process of the *Variations sur "Folia de España" et fugue* is contrasted within his immediate acceptance of the *Sonata mexicana* and the *Tres canciones populares mexicanas*. Distinction is made between the editorial contribution of Segovia and his increasing intrusion on the artistic independence of Ponce.
- Chapter 6. The *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924) are the focus of this chapter. Analysis of the *Tres canciones populares mexicanas* demonstrates that they are most likely Segovia's arrangements of three previously published piano and vocal compositions: *La Valentina* (pre-1917), *La pajarera* (1909-1912) and *Por tí, mi corazón* (1912). The objective here is to date the *Sonata mexicana* and the *Tres canciones populares mexicanas* as Ponce's only guitar compositions prior to his studies at the *École Normale de Musique*. The thematic material of both works is

borrowed from the canción tradition and the harmonic writing is functional, though passages in the *Sonata mexicana* presage the atonal techniques of later guitar and non-guitar works. The significance of the *Sonata mexicana* as the only original and overtly nationalist work Ponce composed between 1920 and 1924 is also examined. The analysis of the *Sonata mexicana* and the *Tres canciones populares mexicanas* will show that at the beginning of their partnership, Segovia and Ponce shared similar musical values. Their partnership is based on mutually independent roles and is consistent with Meller's model of the composer and performer relationship.

- Chapter 7: This chapter will present a stylistic analysis of the works Ponce produced between 1925 and 1932, whilst studying at the École Normal de Musique in Paris. These works fall into two categories: historically emulative pastiches and non-emulative compositions. Historical pastiches include the *Sonata clásica (Hommage à Fernando Sor, 1928)*, *Sonata romántica (Hommage à Franz Schubert, 1928)*, *Sonata de Paganini (1930)*, *Suite in A (1930-1931)* originally attributed to Silvius Leopold Weiss, and *Suite al estilo antiguo (1931)* originally attributed to Alessandro Scarlatti. The non-pastiche compositions include the *Sonata III (1927)*, *Thème, varié et finale (1926)*, *Variations sur "Folia de España" et fugue (1929)*, and the *Sonatina meridional (1932)*. Though they reflect different goals, both categories display an overarching conservative approach. In the case of the emulative works, this conservatism is attributable to Segovia's specific requests for historically imitative works. With regard to the non-emulative works, on the other hand, the discreet application of neoclassical and impressionist techniques is attributable to the moderating role that Segovia played in filtering out modernist influences in Ponce's guitar works. As the musical values and goals of Segovia and Ponce increasingly diverged, the independence between composer and performer also progressively broke down as Segovia sought to gain

greater control over the compositional process. Ponce's guitar works became the sites where the conservative values of Segovia and Ponce's exploration of modernism were negotiated. Reference is made to specific works including the *Thème varié et finale* (1926), the *Sonata for Guitar and Harpsichord* (1926), the *Sonata III* (1927), the *Sonata clásica (Hommage à Fernando Sor, 1928)*, and the *Sonata de Paganini* (1930).

Chapter 2

2. THE EARLY COMPOSITIONS OF MANUEL M. PONCE

Introduction

This chapter examines the early performing, teaching and compositional career of Ponce to 1912. The romantic, nationalist and modernist elements in his guitar and non-guitar works of the 1920s and early 1930s have their antecedents in the eclectic group of compositions from this period. The melodic and harmonic style of the *Tres canciones populares mexicanas* (1924) can be traced back to the early piano works such as the *Mazurkas de salon* (c.1900) and the *Scherzino mexicano* (1909). The colouristic harmonic writing and use of non-diatonic scales in the *Sonata III* (1927) is directly related to Ponce's exploration of impressionism in the *Scherzino (Homenaje a Debussy, 1912)*. In 1912, Ponce is defined as a modernist in the popular press, but the works from this period demonstrate that his aesthetic values are distinctly romantic.

The Period from 1900 to 1912

The principal focus of Ponce's musical effort up to 1912 was in performance, and in 1904 he faced the decision that to develop as a pianist he had to leave Mexico. Miranda notes that the poor teaching opportunities in Mexico City at this time necessitated that he study abroad.⁶¹ After a brief trip through the United States, Ponce traveled to Italy and arrived in Bologna in January 1905. There he met the Italian composer, organist and pianist Marco Enrico Bossi (1849-1906) who suggested that he enroll at the Liceo Musicale in that city. Ponce studied piano with Luigi Torchi (1858-1920) and composition with Cesare Dall'Olio (n.d.), a student

⁶¹ *Diccionario de la música española e hispanoamericana*, s.v. "Ponce Cuéllar: 3. Manuel María [Manuel M. Ponce]."

of Gioacchino Rossini (1792-1868). In January 1906, he traveled to Berlin and, after successfully completing the admissions examination, enrolled in piano studies at the Stern Conservatory, studying piano with Martin Krause (1853-1918), a student of Franz Liszt (1811-1886). Ponce always considered Krause his most important piano teacher and his *Capriccio II* (1907) for piano is dedicated to him.⁶² On the 28th December 1906, Ponce left Berlin, having exhausted his funds.

According to Carmen Sordo Sodi, Ponce's interest in Mexican folk music as a thematic source for his own compositions intensified during his studies at the Stern Conservatory.⁶³ However, the use of canción-like melodies in compositions such as the *Gavota* (1901) demonstrates that Ponce's interest in Mexican folk music pre-dates this period. Sordo Sodi argues that whilst in Berlin, Ponce was introduced to a progressive branch of musicology based on the study of folk music.⁶⁴ The leading figures in this academic circle included musicologists and anthropologists such as Carl Stumpf (1848-1936), Erich Von Hornbostel (1877-1935), Curt Sachs (1881-1959) and Robert Rachmann (n.d.), each of whom was a significant contributor in the development of modern ethnomusicology. The extent of the influence of Stumpf, Von Hornbostel, Sachs, and Rachmann on Ponce, however, is difficult to prove since it is very difficult to confirm whether Ponce was aware of, or that his music was influenced by, the work of these men. His few surviving compositions written before 1906, such as the *Gavota* (1901), attest to a pre-existing interest in the canción and also the adoption of popular arrangement practices. According to David López Alonso, between 1904 and 1905, Ponce harmonised several folk songs, such as "Marchita el alma", "La barca del marino", "Oh luna", and "Perdí un amor" and performed them with the baritone Venturini (n.d.) in Bologna in

⁶² *Diccionario de la música española e hispanoamericana*, s.v. "Manuel María [Manuel M. Ponce]"; Castellanos, *Manuel M. Ponce*, 22.

⁶³ Carmen Sordo Sodi, "La labor investigación folklórica de Manuel M. Ponce," *Heterofonía*, no. 15 (1982): 36.

⁶⁴ Sordo Sodi, "La labor investigación folklórica," 36.

1905.⁶⁵ According to Pablo Castellanos, the harmonic writing and the internal movement of the voices in these compositions reflects the practices of salon music composers such as Felipe Villanueva Gutiérrez (1862-1893), who likewise made romantic arrangements of Mexican folksongs.⁶⁶ However, the persistence of a limited and functional harmonic language, and the use of parallel thirds and internal suspensions in compositions like the *Gavota* (1901) and *Scherzino mexicano* (1909), suggest that there was no discernable change in Ponce's treatment of folksong material during this time.

Ponce's earliest folk inspired piano works represent the continuation of a long-standing practice by Mexican composers to incorporate Mexican folk elements in their salon compositions and also in their works for the theatre. After independence from Spain and the decline in the influence of the Catholic Church, secular music in Mexico flourished. *Sones*, *jarabes* and other song melodies that were associated with the political uprising were celebrated as symbols of national identity.⁶⁷ These traditional melodies became known as national aires (*aires nacionales*) and little tunes of the country (*soncitos del país*), and were incorporated into the salon compositions of Mexican composers.⁶⁸ The most notable arranger of national aires, Julio Ituarte (1845-1905), incorporated song and dance melodies from the *jarabe* and the *danza* in his compositions, such as *Ecos de México* (n.d.).⁶⁹ These melodies also entered upper class Mexican society through the theatre, where they were performed during the intermissions.⁷⁰

⁶⁵ David López Alonso, *Manuel M. Ponce: Ensayo biográfico* (Mexico: Talleres Gráficos de la Nación, 1950), 25; Poulos, "Towards a Contemporary Style," 12.

⁶⁶ Castellanos, *Manuel M. Ponce*, 22-23.

⁶⁷ Daniel Sheehy, "Mexico" in *The Garland Encyclopedia of World Music*, Dale Olsen and Daniel Sheehy editors (New York: Garland Publishing, 1998), 2: 603.

⁶⁸ Sheehy, "Mexico," 603.

⁶⁹ Otto Mayer-Serra, *Panorama de la música mexicana. Desde la Independencia hasta la actualidad* (Mexico: El Colegio de Mexico, 1941), 147.

⁷⁰ Otto Mayer-Serra, *The Present State of Music in Mexico*, trans. Frank Jelinek (Washington: Pan American Union, 1960), 33.

The reception of traditional folk song and dance as a legitimate part of the middle and upper class music culture eventually fostered nationalist operas such as *Guatimotzin* (1871) by Aniceto Ortega (1825-1875), which is based on a story about the defense of Mexico by the last Aztec ruler Cuauhtémoc and which incorporates folk material.⁷¹ Through his own background in the Mexican middle class, Ponce would have been exposed to the practice of incorporating folkloric elements into salon compositions and this would have raised his awareness of the potential of this material as a valid compositional source. Secondly, the pre-existence of this practice would have facilitated the reception of his early popular and folk inspired works, such as the *Gavota* (1901), within their intended middle and upper class audience.

In 1907, Ponce returned to Aguascalientes and in 1908 he returned to the Conservatorio Nacional de Música as a piano teacher. Amongst his students were important pianists and composers such as Antonio Gomezanda (1894-1961), Salvador Ordóñez (n.d.), Jesús Corona (n.d.) and, in particular, Carlos Chávez, who in the 1920s became a leading figure of the modernist movement in Mexican music and also the director of the Escuela Nacional de Música. Ponce's teaching position at the Conservatorio Nacional de Música lasted until 1912 and culminated with the first all-Debussy recital in Mexico. Judging from its review in the press, critics and the audience alike viewed this concert as something of a novel musical experience. It seems that the music of Debussy was little known in Mexico at this time and reviews of this concert show that Ponce was considered to belong to the Mexican musical vanguard.

⁷¹ *The New Grove Dictionary of Music and Musicians*, s.v. "Ortega del Villar, Aniceto" (by Robert Stevenson), <http://www.grovemusic.com/> (accessed March 3rd, 2005); Otto Mayer-Serra, *The Present State of Music in Mexico*, trans. Frank Jellinek (Washington: Pan American Union, 1960), 33.

Last night the salon of the Casa Wagner was in a festive mood. In it a concert took place that was *sui generis* due to the modernist character of the program [...] It is the case that the students of the maestro Mr. Manuel M. Ponce, a very educated spirit, free from the rank prejudices and silly academic preferences, offered the *dilettanti* the opportunity to savor a new and exquisite music, that of Claude Debussy. There is no doubt that the sound approach, the artistic erudition and the refined taste of Ponce guided his students in the delicious lyrical labyrinths of the French maestro.

It is true that the enthusiasm was overflowing and the auditorium, for long periods, felt the fascination of that strange and picturesque music that possesses the privilege of a indeterminate plasticity very close to fantasy. The disciples of Ponce achieved a beautiful triumph, which must have satisfied the young and intelligent professor.⁷²

⁷² "Ayer por la noche, el salón de la Casa Wagner estaba de gala. En él se efectuó un concierto *sui generis* por el carácter de modernismo que tuvo el programa [...] Es el caso que los alumnos del maestro don Manuel Ponce, espíritu cultísimo, libre de rancios prejuicios y de tontas preferencias académicas, ofrecieron a los *dilettanti* la oportunidad de saborear una música exquisita y nueva, la de Claudio Debussy. Indudablemente que el justo criterio, la erudición artística y el gusto depurado de Ponce, sirvieron a los alumnos de éste como guías en los deliciosos laberintos líricos del maestro francés.

Es el caso que el entusiasmo fue desbordante y que el auditorio sintió por largos ratos la fascinación de aquella música extraña y pintoresca que posee el privilegio de una vaga plasticidad muy cercana del ensueño. Los discípulos de Ponce alcanzaron un hermoso triunfo que debe haber satisfecho al joven e inteligente profesor." Anonymous, "Concierto en la Sala Wagner, un triunfo del maestro Ponce," *El Imparcial*, 26th June 1912, p.17. Quoted in Miranda, *Manuel M. Ponce*, 28.

Compositions up to 1912

Though critics up to this time defined Ponce as a modernist, most of his compositions to 1912 are aesthetically based in the romantic era. Works dating from this period cover a diverse range of media and include the *Concierto para piano y orquesta* (1910), thirteen songs for voice and piano including *Estrellita* (1912) and *Por tí, mi corazón* (1912), which was later arranged by Segovia for guitar and published in the *Tres canciones populares mexicanas* (1924), and six chamber works of various combinations including the *Andante* (1902) for string quartet, three works for violin and piano *Jeunesse* (1908), *Romanzetta* (1908) and *Scherzino* (1908), and a string trio, the *Trio romántico* (1912). Most of the works written during this period are for the piano. In all, there are twenty-four published piano works including three published collections, the *Bocetos nocturnos* (1905), *Trozos románticos* (1908), and *Álbum de amor* (1912).

Other compositions from this period include arrangements of popular Mexican songs scored for solo voice with piano accompaniment. From 1906 to 1912, Ponce transcribed and catalogued over 200 songs from the central, coastal and northern regions of Mexico.⁷³ Of these, fifty-five were arranged for voice and piano and were published by various publishing houses, including Peer Music Classical, New York, Wagner and Levien, Casa Alemana de Música, and Enrique Munguía, and Otto y Arzoz.⁷⁴ Two of these published arrangements, *La pajarera* (1909-1912) and *La Valentina* (pre-1917), were later adapted to the guitar by Segovia and published as the first and third pieces respectively of the *Tres canciones populares mexicanas* (1924).

⁷³ Castellanos, *Manuel M. Ponce*, 28.

⁷⁴ Miranda, *Manuel M. Ponce*, 137-137.

Ponce's piano works dating from this period reflect several different compositional styles including the popular salon forms, a lyrical and romantic nationalism, historical pastiches in the style of Franz Liszt and Ferruccio Benvenuto Busoni (1886-1924), and impressionism.⁷⁵ The conservative harmonic language and strong sense of tonality evident in these works illustrates their shared romantic aesthete.

Salon Style Compositions

Ponce's early piano works dating from his first composition, *Marcha del sarampión* (1891), are related stylistically to the popular salon form and show an emerging interest in the Mexican canción tradition. Salon music comprised light entertainment pieces for solo piano or for piano and voice, and was intended for performance by the young ladies of middle and upper class households. Mayer-Serra describes this genre as formulaic, of a prescribed character, formal structure, language, and an idiomatic pianism.

In this way salon music cultivated to the point of saturation the harmonic language of Classicism based on the cadential formula: tonic (I) – dominant (V) – tonic (I), and its closest intermediates; the periodicity of its formal structures, determined by the number of four bars and its multiples; the predominant melody, with its accompaniment dedicated to the left hand, of an invariable scheme; the virtuosic stereotype pianism of rapid scales, arpeggiated chords, repetitions of one and the same note, chromatic passages of thirds and sixths,

⁷⁵ The analogy drawn between the historicist works the *Preludio y fuga sobre un tema de Haendel* (1907) and the *Preludio y fuga sobre un tema de Bach* (1908), and the works of Liszt and Busoni, is attributable to Ricardo Miranda. See Miranda, *Manuel M. Ponce*, 116.

trills of a long duration, etc., etc. The musical forms that were inalterably preserved throughout the century were mainly: 1. the dance (polkas, mazurkas, *redowas*, *schottisches*, waltzes, contradanzas, and cuadrillas, etc.); 2. the *pot pourri* and fantasies based on themes of well-known operas; 3. the "character" piece (romanzas, caprices, nocturnes, serenades, idylls, etc.); 4. the piece of "exotic" flavour (orientals, Moorish, etc.); 5. the military march.⁷⁶

A large proportion of the Mexican salon repertoire was based on European dances such as mazurkas, polkas, *schottisches*, waltzes and other dance forms.⁷⁷ Examples of popular salon mazurkas include *Juanita* (1892) and *Junto a ti* (1892) by Juventino Rosas (1868-1894), *Mazurca* (1875) by José Rolón (1876-1945), and numerous examples by Arnulfo Miramontes (1881-1960) including *Mazurca en La mayor* (n.d.), *Mazurca en La menor* (n.d.), and *Mazurca estudio* (n.d.).⁷⁸ Other examples of salon mazurkas include Felipe Villanueva's (1862-1893) *Primera mazurca en Re menor* op. 20 (n.d.), *Segunda mazurca en La menor* op. 25 (n.d.), and *Tercera mazurca en Re bemol* op. 27 (n.d.).⁷⁹ Salon style waltzes were also popular and many were published, including *A la orilla de la playa* (1893?), *Josefina* (1892), and *Soledad* (1893) by Juventino Rosas

⁷⁶ "Así, la música de salón explotó, hasta el hastío, el lenguaje armónico del clasicismo, basado en la fórmula cadencia: tónica(1)-dominante(V)-tónica(1), y sus grados intermedios más próximos; la periodicidad de sus estructuras formales, determinadas por el número de compases de 4 y sus múltiplos; la melodía predominante, con su acompañamiento confiado a la mano izquierda, de un esquematismo invariable; el virtuosismo pianístico estereotipado de escalas rápidas, acordes arpegiados, repeticiones de una y la misma nota, pasajes cromáticos de terceras y sextas, trinos de larga duración, etc., etc. Las formas musicales que se conservaron inalterablemente a lo largo de todo el siglo fueron, principalmente: 1 la danza (polkas, mazurcas, *redowas*, *schottisch*, valeses, contradanzas, cuadrillas, etc.); 2. el *potpourri* y fantasía sobre motivos de óperas conocidas; 3. la pieza "de carácter" (romanzas, caprichos, nocturnos, serenatas, idilios, etc.); 4. la pieza de colorido "exótico" (orientales, moriscas, etc.); 5. la marcha militar." Mayer-Serra, *Panorama de la música*, 72-73.

⁷⁷ Sheehy, "Mexico," 603.

⁷⁸ *Diccionario de la música española e hispanoamericana*, s.v. "Miramontes Romo de Vivar, Arnulfo."

⁷⁹ *Diccionario de la música española e hispanoamericana*, s.v. "Villanueva Gutiérrez, Felipe."

(1868-1894), and *Las auroras de Anáhuac* (n.d.) by Julio Ituarte (1845-1905).⁸⁰ Salon style polkas include *Flores de México* (n.d.)⁸¹, *La cantinera* (n.d.) by Juventino Rosas and *Polaca en La menor* (n.d.) by Ernesto Elorduy (1853-1913).⁸² Composers such as Melisio Morales (1838-1908), Gustavo Ernesto Campa (1863-1934), and Julian Carrillo (1875-1965) also published salon style compositions based on popular operatic melodies and imitating Italian, French, and German styles respectively.⁸³ For example, Julio Ituarte published several Fantasies on themes from *Aida* (n.d., Verdi), *Carmen* (n.d., Bizet), *El murciélago* (n.d., Strauss), and *Gioconda* (n.d., Ponchielli).⁸⁴

The Mazurcas de salón (c. 1900)

Ponce's early piano compositions such as the *Mazurcas de salón* (c.1900) were strongly influenced by the salon genre. There are twenty-five known mazurkas composed between approximately 1900 and 1933. All of these, except for the *Mazurca (española, c.1933)*, were written between 1900 and 1917. The *Mazurca (española)* is an arrangement of the *Mazurka* (1932) for guitar, which was written originally for Andrés Segovia. Twenty mazurkas were composed around 1901 and 1917 and were published separately. The remaining five mazurkas belong to the *Mazurcas de salón*. Originally there were ten *Mazurcas de salón* and these were recorded at the end of the manuscript of the *Tres romanzas sin palabras* (1900).⁸⁵ Of these, only the second, third, seventh, eighth, and tenth survive. Lourdes Rebollo notes that there are facsimile manuscripts of the *Mazurcas de salón No. 7* and *No. 10*, which correspond to

⁸⁰ *Diccionario de la música española e hispanoamericana*, s.v. "Ituarte, Julio."

⁸¹ *Diccionario de la música española e hispanoamericana*, s.v. "Rosas, Juventino."

⁸² The above list of salon compositions based on European dance forms is based on the table of rhythmic configurations of salon music found in Miranda "A tocar, señoritas," in *Ecos, acentos y sonidos*, 110-113.

⁸³ Stevenson, *Music in Mexico*, 227.

⁸⁴ *Diccionario de la música española e hispanoamericana*, s.v. "Ituarte, Julio."

⁸⁵ Ponce, *Mazurcas*, edited, fingered and critical notes by Lourdes Rebollo (Mexico: Universidad Nacional Autónoma de México Escuela Nacional de Música, 2002), xi.

Mazurkas No. 3 and *No. 2* respectively. Two of Ponce's mazurkas were also published in *Escritos y composiciones musicales* (*Mazurka No. 7*, 1917) and *Revista musical de México* (*Mazurka No. 13*, May 1920).

The surviving *Mazurcas de salón* follow the same formal pattern as the twenty separately published mazurkas, but their thematic development and piano writing is much simpler. Typically, Ponce's mazurkas follow a rondo pattern, except for *Mazurca No. 19* which is in a binary form.⁸⁶ All except *Mazurca No. 14* are in a minor key.⁸⁷ The A section, in the tonic key, establishes the mood of the work. The B section, usually the shortest section, is in the relative major key and the C section is generally built on the submediant degree of the tonic key. The *Mazurcas de salón No. 7* and *No. 10* reflect this rondo structure and are technically less demanding. In these two works, the rhythmic writing is much simpler and is characterised by crotchet and quaver groupings with very little dotted rhythm activity. The *Mazurca No. 4*, on the other hand, features a more complex rhythmic writing because of the increased use of ornamentation.

⁸⁶ Ibid.

⁸⁷ Ibid.

Example 1: Mazurca No. 4.

The harmonic writing of the *Mazurcas de salón* No. 7 and No. 10 is less complicated than in the other mazurkas. In both of these pieces, the right hand part features dyad and triad structures and in the left hand, a single note bass line that occasionally includes dyads. The exception to this rule is the *Mazurca (española)*, where both hands are playing simultaneous triads imitating the strumming effect of the guitar in the opening bars. This allusion to the guitar is reinforced by the pedal in the left hand which emulates the open lower three strings of the guitar E, A, and D. Above this pedal in the right hand, Ponce scores a series of chords including a half-diminished seventh, and major and minor triads, which also reflect the idiom of the guitar and are quite easily executed on the instrument.

Pedal reflecting the lowest three open strings on the guitar

e: V#7 II6/3 II+6/3 vii6/4II6/3 I

Example 2: Mazurca (española).

Ponce's piano works, dating before 1905, demonstrate that his interest in Mexican folk music as a thematic source for his own compositions was initially occasional. Of the eleven representative works of this period, only three works, *Malgré tout* (1900), *Gavota* (1901), and the first of two works entitled *Arrulladora mexicana* (1905 and 1909) for solo piano, incorporate popular song melodies and rhythms. *Malgré tout*, for example, is a piano work for the left hand and is based on the rhythm of the habanera. *Arrulladora mexicana* (II), which incorporates the popular song "La Rancherita" by Enrique Manguía, was composed in 1905, but was not published until 1935.⁸⁸ *Arrulladora mexicana* (I) was published in 1909.

Gavota (1901)

Ponce's *Gavota* (1901) illustrates the assimilation of Mexican folkloric elements into the salon form. The *Gavota* also has the same rondo structure as the *Mazurcas de salón*. The A section is in the tonic key of D-flat major and the principal theme has a romantic canción flavour. It proceeds in consecutive thirds, fourths and sixths, is structured into symmetrical four-bar phrases, and has a simple tonic-dominant-tonic harmonic movement.

⁸⁸ Miranda, *Manuel M. Ponce*, 138-39.

Db I vi I⁶⁴
 5
 I vi f V Db.I I

Example 3: Gavota.

As in the twenty separately published *Mazurkas* and the *Mazurkas de salón* No. 7 and No. 10, the second section of the *Gavota* comprises eight bars, is the shortest section, and is in the relative minor key, B-flat minor. The C section, unlike that of the other *Mazurkas*, is in the subdominant key, G-flat major.

The piano writing of the *Gavota* is simplified like that of the *Mazurkas de salón*. Most of the chordal writing is restricted to the right hand, with the left providing a harmonic accompaniment with arpeggios articulated as either a single voice or in octave pairs. Suspensions in the internal voices are a characteristic device employed by Ponce to create a sense of forward motion. These are found in the upper and internal voices at bars forty-four and forty-nine of the *Gavota* and are also found in the *Scherzino mexicano* (1909).



Example 4: Gavota,



Example 5: Scherzino mexicano.

Scherzino mexicano (1909)

After 1909, the piano works that incorporate Mexican folk song themes acquire explicitly nationalist titles. Prior to 1909, only one piano work has an overtly referential title: the *Arrulladora mexicana* (1905). Ponce's re-presentation of folksong themes in these works reflects a conscious effort to capture a sense of the original performance setting of the material, as evidenced in the simple diatonic accompaniment.

D: I I^{6/4/2} vi I iii^{6/4/2} ii^{6/4} vii^{6/4/2}

D: V vii^{6/4/2} V V ii^{6/4} I^{6/4}

Example 6: Scherzino mexicano.

This practice of re-presenting folk themes with a simple diatonic accompaniment is also evident in the *Tema mexicano variado* (1912). As in the *Scherzino mexicana*, the folksong theme of the *Tema mexicano variado* is represented with a tonic-dominant-tonic accompaniment in the tonic key of D-flat major. Except for the triplet figure which is an integral part of the theme itself, the melody is re-presented in a simple unembellished manner.

Db V IV iii^{6/3} V⁷ vii^{6/4/2} I^{6/4} I^{6/4}
 Db iii^{6/3} V⁷ vii^{6/4/2} I^{6/4} I^{6/4} Ab vi^{6/4} iii

Example 7: Tema mexicano variado, theme.

In the subsequent variations, the harmonic writing is more progressive, reflecting the nature of the variation form. The second variation in C-sharp minor is based almost entirely on a series of minor seconds in the lower voice of the right hand which are later transferred to the left hand.

Example 8: Tema mexicano variado, second variation.

In the fourth and final variation, there is a greater emphasis on chromaticism. Though the chordal writing is largely restricted to triadic and seventh chord structures, there are instances of ninth and embellishing diminished seventh chords. The emphasis on octave doubling demonstrates that Ponce is also exploiting the sonority of the piano in order to enhance the dramatic effect.

7

f stretto

3

f stretto sempre ff

Db: IV IV⁹ 3 ii^{6/3} vi^{6/4/2} Ab: V⁷ IV I gb: i

10

f

ff

Ab: I gb: i i vii Db: I vi^{6/4/2}

Example 9: Tema mexicano variado, final variation.

Historicist Works

Historicist works include the *Preludio y fuga sobre un tema de Haendel* (1907), and the *Preludio y fuga sobre un tema de Bach* (1908). Both works are homages to the represented composers and also to the baroque period, as illustrated in their use of the prelude and fugue format. Ponce avoids mimicry by infusing his own natural style into these works. Miranda has observed a general preference of Ponce for arpeggios as well as the tendency to reinforce the submediant

key as a pseudo-tonal centre. In the following example from the "Prelude" of the *Preludio y fuga sobre un tema de Haendel*, the submediant key of B minor is tonicised so as to give the impression of a temporary modulation, without actually abandoning the tonic key of D minor. Ponce's preference for arpeggios as a means of extending the harmonic structure in time is also illustrated.

Moderato solenne

p legato

d: VI⁷ V iii IV^{6/4} i^{6/4/2} V⁷ i V-7 VI^{6/3} V^{6/5/3}

cresc. *molto*

VI^{6/4/3} V VI IV⁹

vii VI

Example 10: Preludio y fuga sobre un tema de Haendel, Prelude.

Scherzino (Homenaje a Debussy, 1912)

The *Scherzino (Homenaje a Debussy, 1912)* dates from the same year as the all-Debussy student recital in the Casa Wagner and demonstrates that the music of this composer had a significant influence on the creative effort of Ponce that year. The chronological proximity of this work to the *Preludio y fuga sobre un tema de Bach* (1908) and *Scherzino mexicano* (1909) illustrates the fluid relationship between nationalism, romanticism and modernism in Ponce's compositional style. In the *Scherzino (Homenaje a Debussy)*, these values are assimilated into a discreetly modernist harmonic language similar to that seen in the music of Debussy.

References to the Mexican canción, which are explicit in earlier works such as the *Scherzino mexicano* (1909) and the *Tema mexicano variado* (1912), are maintained but are implicit in the melodic shape and structure. The A theme is based on an anhemitonic pentatonic scale (F, G, B-flat, C, D), but its symmetrical structure and triadic shape is consistent with the canción. The semiquaver and quaver motif that proceeds in a triadic fashion at bars one and three alludes to the key of G minor. However, the absence of a leading-note-to-tonic resolution and the reiteration of a G minor seventh at bar two and B-flat dominant ninth at bar four suggest a non-functional harmonic approach.

Alla maniera d'un Scherzo
Vivo

Piano *p*

Example 11: Scherzino (Homenaje a Debussy).

Ponce's treatment of the principal theme, the harmonic writing and the evocative use of the piano reflects the piano music of Debussy. The A section is monothematic as motives derived from the principal semiquaver and quaver theme are used freely throughout. At bars eight and eleven, the characteristic semiquaver and quaver figure articulates an ascending whole tone scale. This figure is developed sequentially throughout and its predominance and shape is consistent with Debussy's *Deux arabesques* (c.1890). At bars twenty to twenty-three, the theme reappears in the left hand transposed up and down a fourth. During this passage, it is accompanied in the right hand by an extended series of alternating major second dyads.

The harmonic writing of the *Scherzino* is colouristic rather than functional. As previously stated there are isolated restatements of single minor seventh, dominant seventh, and dominant ninth chords at bars two, four and six. This emphasis on colouristic effect is epitomized at the end of the A section, where an unaccompanied series of alternating major

second dyads become progressively more sparse and quiet until they virtually disappear. Functional relationships are avoided as Ponce creates a cadential effect, not through voice leading, but through the progressively softer and infrequent sound of the dyad F and G.

The image shows two systems of musical notation for a piano piece. The first system, starting at measure 34, features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Dynamics markings include *pp* and *sfumato*. The second system, starting at measure 37, continues the melodic and chordal lines, with a tempo marking of *Lento* above the staff.

Example 12: Scherzino (Homenaje a Debussy).

The B section begins at bar thirty-nine and has a contrasting character. The open and transparent texture of the A section is replaced by a denser contrapuntal texture, an intensification of musical activity, accompanied by dramatic changes in register. The melody proceeds entirely in octaves and exemplifies a colouristic function in its exploitation of the piano's sonority. The chordal writing in the B section continues the non-functional approach of the A section. For example, at bars forty-eight and forty-nine, the descending series of root position and inverted seventh, ninth and eleventh chords proceeds in steps of a major second in their outer voices and resolve eventually to a diminished eleventh chord built on A-sharp.

The B section concludes with another unconventional cadence based on a series of alternating octave pairs, E-flat and B-flat. These octave pairs are accompanied by an E-flat

ninth scored in a manner that emphasises the interval of a fifth, and also quartal chords built on D and B. A brief bridge passage based on the sequential treatment of the principal theme signals the imminent return of the A section which is restated verbatim from bars 65-102.

The image shows two systems of musical notation for a piano piece. The first system, starting at bar 52, features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A 'cresc.' marking is placed above the bass staff. The second system, starting at bar 55, continues the melodic line in the treble staff while the bass staff has a more static accompaniment.

Example 13: Scherzino (Homenaje a Debussy).

Chapter 3

3. THE PERIOD FROM 1913 TO 1920: THE NATIONALIST IDENTITY AND COMPOSITIONS OF MANUEL M. PONCE

The Period from 1913 to 1920

The period from 1913 to 1920 represents a watershed in the compositional and intellectual career of Ponce, since in both of these areas he emerged as a major cultural voice in Mexico. The main focus of Ponce's intellectual efforts between 1913 and 1920 was the issue of Mexican musical identity. The *Sonata mexicana* (1923) is philosophically and stylistically directly related to the group of extended nationalist compositions that emerged during this period. Whereas the musical characteristics of earlier nationalist works like the *Scherzino mexicano* (1909) situated Ponce's nationalism in the salons of the middle and upper class Mexicans, compositions such as the *Balada mexicana* (1915) and the *Suite cubana* (1916) site Ponce's nationalism in the concert-hall.

The form of nationalism that Ponce championed at this time was based on the integration of canción into the language and forms of European art music. The problem for Ponce was that he was alone in pursuing his ideal. Composers such as Alfonso Esparza Oteo (1898-1950), Mario Talavera (1885-1968), and Ignacio Rodríguez Esperón (also known as Tato Nacho, 1894-1968) followed Ponce's lead with their romantic salon style arrangements of folksongs and original songs.⁸⁹ However, these composers did not attempt to incorporate Mexican folk

⁸⁹ Saavedra, "Of Selves and Others," 18.

themes in larger art music forms and their use of traditional folksong remained within the popular salon genre.⁹⁰

La música y la canción mexicana

The earliest literary evidence of Ponce's musical nationalism is a surviving fragment of his public lecture "La música y la canción mexicana," given on 13th December 1913 at the bookstore Biblos, owned by Francisco Gamoneda. This lecture captured the attention of the popular press and was published in *Revistas de Revistas* shortly after on the 21 December 1913. "La música y la canción mexicana" is a political and cultural response to the social and economic divisions within early twentieth century Mexico. Looking back in 1948, Ponce argued that a nationalist sentiment emerged within Mexico around 1910 and the centennial year of the War of Independence from Spain (1810-1821). Mexican identity was tied to its colonial past and the successive waves of Spanish, Italian, German and French colonisation. A sense of what it was to be Mexican was further confused through the modernisation policies of the Díaz government (1876-1880, interregnum, 1884-1911). Díaz looked to Europe for investment and Mexican intellectuals and artists likewise adopted European ideas, such as the positivist theories of the French philosopher Auguste Comte (1798-1857).

Up to the period of the century of our independence, in 100 years of autonomous life, our leader – and following his example, our intellectuals and artists – had worried little about the formation of the national spirit, directing all their activities to Europeanise us, copying customs and tendencies that could

⁹⁰ Ibid., 22.

not be adapted, most of the time, to the secular backwardness in which we lived. They tried in one swoop, to cover our indigenous nudity with a dress coat of the latest fashion, without considering that we logically should have begun by adopting dress appropriate to our climate and to our customs.⁹¹

The nationalist philosophy of "La música y la canción mexicana" transformed the initial anti-European sentiment into an *us* and *other* dichotomy. In Ponce's nationalist philosophy there is an imagined community that is not defined by ethnicity, but by shared experience and symbols. The experience and cultural symbols of the poor are used to give specificity to the *us*. Similarly, the materialistic lifestyle and the appetite of the elite for European and North American musical fashion is used to define the *other*.

The principal symbol that defines the *us* is the canción. It is the vehicle through which what it is to be Mexican can be made tangible and understood. The poor participate in the imagined community because of their experience and also because they are the authors of the canción.

The popular song is the melodious manifestation of the soul of the people. The people sing because they need this exquisite form of expression to externalise their most intimate feelings. It is the outlet of the popular soul, which suffers silently and

⁹¹ "Hasta la época del Centenario de nuestra Independencia, en cien años de vida autónoma, nuestra gobernante — y a su ejemplo nuestros intelectuales y artistas — habíanse preocupado poco de la formación del alma nacional, encaminando todas sus actividades a europeizarnos, copiando costumbres y tendencias que no se amoldaban, la mayor parte de las veces, al atraso secular en que vivíamos. Se intentaba cubrir así, de pronto, nuestra desnudez indígena con el frac de última moda, sin considerar que, lógicamente deberíamos haber comenzado por adoptar el traje apropiado a nuestro clima y a nuestras costumbres." Ponce, "El folk-lore musical mexicano," 1.

cannot be expressed in words alone because only music can interpret its most intimate feelings [...]

I consider it the duty of every Mexican composer to ennoble the music of his homeland, giving it artistic form, dressing it up with the clothes of polyphony and lovingly conserving popular types of music that are the expression of the national soul⁹²

Ponce's politics are left wing, but they are also humanist and were influenced by the *Ateneo de la Juventud*. This was a loosely formed group of likeminded liberal intellectuals, journalists, dramatists, and artists active in Mexican political and cultural life between 1909 and 1914, and which included the philosophers Antonio Caso (n.d.) and José Vasconcelos (1882-1959), Alfonso Reyes (1899-1940), Pedro Henríquez Ureña (n.d.), and Ponce. The *Ateneo de la Juventud* sought to redress social inequality through the provision of public lectures and the establishment, in September 1912, of the Universidad Popular Mexicana.⁹³ Though Ponce does not refer to the *Ateneo de la Juventud* explicitly, his later contributions to the *Revista musical* re-interpret the social action of this group in cultural terms. In Ponce's nationalist discourse, Mexican society is divided into two cultural groups: one imported and counterfeit and the other native and truly representative.

⁹² "La canción popular es la manifestación melódica del alma de un pueblo. El pueblo canta, porque necesita esa exquisita forma de expresión para externar sus más íntimos sentimientos. Es el desahogo del alma popular que sufre y calla, y no hace uso de las palabras únicamente porque solo la música puede interpretar sus más íntimos sentimientos [...]"

Considero un deber de todo compositor mexicano ennoblecer la música de su patria dándole forma artística, revisiéndola con el ropaje de la polifonía y conservando amorosamente las músicas populares que son expresión del alma nacional." Manuel M. Ponce, "La música y la canción mexicana," *Revista de Revistas* 4, no.199 (21 December 1913): 17-18. Quoted in Miranda, *Manuel M. Ponce*, 31.

⁹³ Saavedra, "Of Selves and Others," 25.

"La música y la canción mexicana" generated considerable interest amongst Mexican composers. The responses to the lecture published in the popular press show that Ponce's identification of the canción as the true musical symbol of Mexico was shared by other composers, but that his re-presentation of this music was not supported unanimously. Gustavo E. Campa (1863-1934) for example, a highly respected Mexican composer during the Porfirian era, agreed with Ponce that Mexico must have its own musical voice and that the source of that voice was the canción. He approved of looking to the works of Grieg, Brahms, Dvorak, and Glinka as models, but he inferred from Ponce's lecture a misplaced lack of confidence in the ability of Mexican composers to define their own course. Campa also disagreed with Ponce's style of harmonization, which may be a reference to Ponce's preference for chromaticism at this time.

In the conclusion to his conference the author expresses the just desire to dignify our popular songs in Mexico, in this way aiming to give national art its own character, just as Grieg, Brahms, Dvorak, Glinka and so many others did in Europe. In my opinion such a desire is healthy but as proposed by Ponce, it smacks of a new aspect of his proverbial modesty.

In effect, nobody up to now has exploited the popular muse in Mexico like the young artist, propagating, transcribing, imitating and using a good part of our most select songs for works of inspiration.

Ignoring numerous transcriptions in which the only thing that could be reproached would be the particular manner of harmonisation, his two *Rapsodias mexicanas*, especially the

second one which I find delightful, are examples of how these ingenious melodies can be dignified and made beautiful, and which are generally scorned in our meagre musical medium. These productions of the elegant composer are works of art written with delicate feeling and – what is even more commendable – with great love, with marked predilection for what is ours. As if he were absent, Ponce always thinks about this poor homeland of ours, as loved as she is afflicted; and, in this immense danger that seems to drag us into the abyss, he aims to save our art by elevating the sweetest songs plucked from the soul of the people, who now more than ever, suffer and cry.

Welcome to the artist who dreams, hopes and confides!

His desires are mine.⁹⁴

Ponce's definition of the poor as the legitimate authors of Mexican music challenged the Eurocentric cultural hegemony of middle and upper class Mexican society and earned him the nickname "el zapatista". During the Revolution, Emiliano Zapata (1879-1919), in conjunction with Francisco Villa (1877-1923) was a military leader closely associated with the poor rural working classes. Looking back on "La música y la canción mexicana" in 1947, Ponce recalled:

There I spoke of folklore, of the disdained songs that I
collected from the lips of the singers and that I heard as a child

⁹⁴ "En la conclusión de su conferencia expone el autor el deseo justísimo de que, a semejanza de lo que en Europa hicieron Grieg, Brahms, Dvorak, Glinka, y tantos otros, dignifiquemos en México nuestros cantos populares, procurando dar así carácter propio al arte nacional. A mi juicio, tal deseo es sano, pero expuesto por Ponce acusa un nuevo rasgo de su proverbial modestia.

En efecto, nadie como el joven artista, ha explotado hasta hoy en México la musa popular, propagando, transcribiendo, imitando y utilizando para obras de aliento, una buena parte de nuestros cantos más selectos.

Haciendo punto omiso de numerosas transcripciones, en las que sólo podría reprocharse cierto amaneramiento de armonización, sus dos *Rapsodias mexicanas*, especialmente la segunda que encuentro deliciosa, son ejemplo de cómo pueden dignificarse y embellecerse esas ingenuas melodías, generalmente desdeñadas en nuestro exíguo medio musical. Estas producciones de atildado compositor son obras de arte, escritas con delicado sentimiento y —lo que es más recomendable— con gran amor, con marcada predilección por lo nuestro. Como si fuese un ausente, piensa siempre Ponce en esta pobre patria nuestra, tan adorada como adolorida; y, en esta inmensa borrasca que parece arrastrarnos al abismo, pretende sacar a flote nuestro arte elevando los más dulces cantos arrancados al alma del pueblo que, ahora más que nunca, sufre y llora.

¡Bien haya el artista que sueña, espera y confía!
Sus deseos son los míos."

Gustavo E. Campa, "La conferencia de Manuel M. Ponce sobre la música popular mexicana," *Gaceta Musical* 10, no.1 (1 January 1914). Quoted in Miranda, *Manuel M. Ponce*, 32. The penultimate sentence conveys the author's affirmation of the cultural significance of Ponce's nationalism. Campa is here attesting that Ponce's championing of the canción was a welcome affirmation of Mexican culture during the Revolution, alluded to by the phrase "in this immense danger that seems to drag us into the abyss".

on the haciendas where my father did the accounts. Because I defended the poor and those were the days of the Revolution, they called me *el zapatista*.⁹⁵

Exile in Cuba (1915-1917)

In March 1915, Ponce fled Mexico and sought refuge in Havana, where he remained until 1917. This period is perhaps one of the most complex in Ponce's life and was also highly productive, contributing the following works for solo piano: the *Suite cubana* (1916), *Rapsodias cubanas* (1915-1916), *Preludio cubano* (1916), and *Elegía de la ausencia* (1916). Compositions such as the *Suite cubana* represent a high-art interpretation of folk song themes and dances that can be traced to the *Sonata mexicana* (1923). Though Ponce's politics and nationalist writing were focused on the Mexican environment, he continued to write nationalist music, but not with a Mexican flavour. Ponce's nationalist interests were not exclusively Mexican, but shifted with his personal circumstance. This can be seen in the use of the term "Cuban" in the titles of many works from this period, the assimilation of Cuban song and dance elements such as the habanera and *cinquillo* rhythm, and also Ponce's inspiration from the Cuban landscape as illustrated by "Paz de ocaso (En el río Damují)" (Peace of Sunset (On the River Damují)) from the *Suite cubana* (1916).

Ponce's exile in Cuba is attributable to the tacit support that he gave to the dictatorship of General Victoriano Huerta (1913-1914) and demonstrates the difficulty that Mexican artists

⁹⁵ "Ahí hablé de folklore, de las canciones desdeñadas que yo recogí de labios de las cancioneras y que escuché de niño en las haciendas donde mi padre hacía números. Como defendía a los humildes, y eran los días de la Revolución, me llamaban *el zapatista*. "El maestro Ponce trabaja a pesar de su enfermedad," *El Universal*, 10th December 1947. Quoted in Miranda *Manuel M. Ponce*, 31.

and intellectuals had in eluding the effects of the political and armed struggle of the Revolution.⁹⁶ Up to 1915, the Revolution had had little adverse impact on Ponce's life.⁹⁷ However, a major source of financial support for musicians in Mexico at this time was the government. Governments supported Mexican musical life directly and indirectly through awarding prizes and subsidies for overseas travel and study, as well as providing financial support for the two main orchestras, the Orquesta del Conservatorio Nacional and the Orquesta Sinfónica Nacional. Public concert giving was nurtured via a haphazard system of government sponsorship. Ponce enjoyed financial support for several concerts under the successive regimes of Díaz (1875-1910), Madero (1911-1913), Lascurain (interim 1913), Huerta (1913-1914), Carbajal (interim 1914) and Carranza (1914 and 1917-1920). The premiere of the *Piano Concerto 1* (1912), for example, was made possible by the financial support of President Francisco I. Madero through the Ministerio de Instrucción Pública y Bellas Artes (Ministry of Public Instruction and Fine Arts).⁹⁸

During the regime of Huerta, Ponce had received a monthly stipend in order to dedicate himself to composition. After the exile of Huerta, those artists and intellectuals who had benefited in some way from his regime found it increasingly difficult to live in Mexico during

⁹⁶ Huerta briefly seized power in February 1913 after murdering Francisco I. Madero (1873-1913). Military leaders such as Venustiano Carranza (1859-1920), Álvaro Obregón (1880-1928), Francisco ("Pancho") Villa (1877-1923), and Emiliano Zapata (1880-1919) joined forces to oppose Huerta and forced him into exile in July 1914. Thereafter, these military leaders fought amongst themselves for control of the Revolution and government. In August 1914, Carranza arrived in Mexico as the head of the constitutional army. Saavedra, "Of Selves and Others," 28.

⁹⁷ A common assumption of Mexican Revolution (1910-1920) historiography is that it had a uniform geography, when in fact, evidence indicates that the reception and participation in the goals, values, objectives and methods of Revolution varied from region to region and between communities and clans. Local responses to the Revolution were contingent on the traditions and institutions of the particular region such as Catholicism. The centre-west of Mexico, which included Ponce's hometown of Aguascalientes, had been less directly involved in the armed revolution than the centre or the north. The assimilation of the Revolution in areas where there was a historically conservative Catholic tradition was not assured. In his analysis of the Catholic Church during the Díaz regime, Knight states that the ratio of priests to population throughout all of Mexico was highest in Aguascalientes. Alan Knight, "Popular Culture and the Revolutionary State in Mexico, 1910-1940," *The Hispanic American Historical Review* 74, no.3 (August, 1994): 433-434.

⁹⁸ Miranda, *Manuel M. Ponce*, 30.

the dictatorship of Carranza. A letter Ponce wrote to Clementina Maurel (his future wife) in December 1915 from Havana indicates that he had sought refuge in Cuba because of reprisals from supporters of Carranza.

They have the well-established habit of slandering me day and night, of disparaging me with lies because artistically they needed to confess that I was worth very little. When I lived there, these anonymous people were constantly around and even went to the extremes of going to the houses of my students to tell them about the horrors of my conduct in order to deprive me of a class and to precipitate my fall into desperation and vice.⁹⁹

In response to the attacks on his character, Ponce settled in Havana, where he worked as a music critic from May 1915 to June 1917.

Escritos y composiciones musicales

After his return from Cuba in June 1917, Ponce regained his teaching position at the Conservatorio Nacional de Música and was appointed conductor of the Orquesta Sinfónica Nacional shortly after in December 1917.¹⁰⁰ In July 1917, a collection of his writings and compositions was published in a special number of the literary journal *Cultura* under the title

⁹⁹ "Tienen la costumbre inveterada de calumniarme noche y día, d. desprestigiarme a fuerza de mentiras, ya que artísticamente necesitaban confesar que yo valía muy poco. Cuando yo vivía allá, los anónimos eran el pan cotidiano y llegaban hasta el extremo de ir a las casas de mis alumnos a decir horrores de mi conducta, para lograr dejarme sin una clase y precipitarme en la desesperación y en el vicio." Letter of Manuel M. Ponce to Clementina Maurel, Havana, 14th December 1915 (Archivo Manuel M. Ponce). Quoted in Miranda, *Manuel M. Ponce*, 35.

¹⁰⁰ Saavedra, "Of Selves and Others," 28.

Escritos y composiciones musicales.¹⁰¹ This number was the first of two published by *Cultura*, which were dedicated to the writing and music of Mexican composers. The second number, with the same name, includes articles by the composer Gustavo E. Campa with a prologue by Ponce.¹⁰² That a literary journal dedicated two numbers to the writings and music of composers such as Ponce and Campa indicates that questions such as what is Mexican music, and what are the sources of that music, were a significant part of the Mexican musical discourse at this time.

Escritos y composiciones musicales contains a prologue by Ponce's friend and fellow musician, writer and historian Rubén M. Campos, and three essays, "Ensayos de estética musical", "Estudio sobre la música mexicana", and "La Guerra y la música alemana".¹⁰³ Interspersed between the second and third essays is a selection of Ponce's piano music, the *Mazurka No.7*, two Mexican canciones *Cuiden su vida* and *La Valentina*, and finally, the "Plenilunio" from the *Suite cubana* (1916). That *Escritos y composiciones musicales* carried these compositions illustrates that Ponce's nationalism was a middle class ideal. Though he uses the Revolution as a literary device in his writing, we never get the sense that he is part of the armed struggle. He is hostile to some of his peers because of their materialism and disconnection from their native music tradition, but he is nonetheless one of them. His form of nationalism is an agent of social and cultural change, but from within rather than from outside.

"Estudio sobre la música mexicana" continues the liberal humanism of "La música y la

¹⁰¹ Manuel M. Ponce, *Escritos y composiciones musicales*, prologue by Rubén M. Campos, in *Cultura* 4, no. 4 (July 1917).

¹⁰² Miranda, *Manuel M. Ponce*, 50.

¹⁰³ Of the three articles, "Ensayos de estética musical" was written specifically for the first number of *Escritos*, and the remaining two other articles "Estudio sobre la música mexicana" and "La Guerra y la música alemana" date from before Ponce's exile in Cuba. Miranda, *Manuel M. Ponce*, 49.

canción mexicana". That this essay begins with the same passage from "La música y la canción mexicana": "The popular song is the melodious ... The people sing because ... It is the outlet of the popular soul ... interpret its most intimate feelings," indicates that Ponce viewed "Estudio sobre la música mexicana" as continuing the ideas that he had first presented in the bookstore of Francisco Gamoneda.¹⁰⁴ Whereas "La música y la canción mexicana" is an exhortation to other Mexican composers, "Estudio sobre la música mexicana" is more systematic. Is the canción an appropriate thematic resource for identifiably Mexican music? Ponce wonders if it is possible to emulate international folkloricism and its many "apostles", who have enriched musical literature with the popular melodies of their respective homelands.

The work of international *folkloricism* has had many, and some intelligent apostles who, taking popular melodies as their precious material, have built sumptuous palaces of new harmonies with this material, with which they have enriched music literature and have shown the world the soul of their respective peoples, crystallised in their songs and embellished with the most brilliant finery of their high and noble inspiration.

Could something similar be attempted with popular Mexican

¹⁰⁴ "La canción popular es la manifestación melodiosa del alma de un pueblo. El pueblo canta, porque necesita esa exquisita forma de expresión para externar sus más íntimos sentimientos. Es el desahogo del alma popular que sufre y calla, y no hace uso de las palabras únicamente porque sólo la música puede interpretar sus más recónditas emociones." Manuel M. Ponce, "Estudio sobre la música mexicana" in *Escritos y composiciones musicales*, 17.

songs?¹⁰⁵

It is implicit within the logic of Ponce's nationalism that conformity to the dominant hegemonic European tradition bestows legitimacy on the peripheral music tradition. He reassures his fellow Mexican composers that there is much material to exploit and that there are many beautiful melodies that could be used as the 'thematic development of symphonic works, or the principal motifs of operas or the delicacy of chamber music.'

An objective of Ponce's nationalism to reconcile the peripheral music tradition of Mexico with the hegemonic European tradition has political as well as aesthetic origins. On one level, the conflation of the canción and European art music traditions is an attempt to modernise and update Mexican art music. In his response to "La música y la canción mexicana", Campa criticised the modesty of Ponce because it implied that Mexican art music was behind its European counterpart. Implicit within Ponce's nationalist discourse there is a definition of Mexican music as backward and in need of updating.

The tension between the peripheral and the hegemonic can also be interpreted as the tension between colonial rule and independence. In Ponce's writing, the colonial history of Mexico is seen as contributing to the absence of a clear and distinct cultural voice. There is implicit within *Escritos y composiciones musicales* a sense of an imminent threat to the sovereignty of Mexico. Ponce claims that the canción is an intrinsic and defining part of being Mexican

¹⁰⁵ "La obra de *folklorismo* internacional ha tenido muchos e inteligentes apóstoles que, tomando como material precioso las melodías populares, han edificado, con ese material, suntuosos palacios de armonías nuevas, con las que han enriquecido la literatura musical y han mostrado al mundo el alma de sus respectivos pueblos, cristalizada en sus cantos y exornada con las más brillantes galas de su alta y noble inspiración.

¿Se podría intentar algo semejante con los cantos populares mexicanos?" Ponce, "Estudio sobre la música," 25.

which no invading power can destroy.

And if through cruelty of destiny we had to suffer the unjust oppression by a people stronger than us, we would be left with the incomparable blue of our sky and the beautiful popular songs that are the symbol of our indestructible Mexicanism to strengthen our love for our Homeland.¹⁰⁶

This threat is most likely North America since, at the time of the publication of *Escritos y composiciones musicales*, Mexico was on the precipice of war with its neighbour. Relations between North America and Mexico had been strained since 1914. In 1914, the American President Woodrow Wilson (1913-1921), who earlier refused to recognise the Huerta dictatorship, ordered the naval occupation of Veracruz.¹⁰⁷ In 1916, the rebel leader Pancho Villa launched several attacks on towns in New Mexico such as Columbus, looting the town and murdering some of its inhabitants. Immediately afterwards, President Wilson dispatched a force of six thousand American troops, under the command of General John J. Pershing, to capture Villa. As the American expedition moved further southward, it engaged Mexican government troops ordered to prevent its continued advance into Mexican territory. In January 1917, Wilson terminated the unsuccessful expedition.¹⁰⁸ That month Ponce volunteered to the Mexican consul of Havana for military service to defend Mexico against the invading American army.¹⁰⁹

¹⁰⁶ "Y si por crueldad del destino tuviésemos que sufrir la injusta opresión de un pueblo más fuerte que nosotros, quedarían para fortalecer nuestro amor a la Patria, el azul incomparable de nuestro cielo y las hermosas canciones populares que son el símbolo de nuestro mexicanismo indestructible." Ponce, "Estudio sobre la música," 26.

¹⁰⁷ Michael C. Meyer and William L. Sherman, *The Course of Mexican History*, 4th ed. (New York: Oxford University Press, 1991), 532.

¹⁰⁸ *Ibid.*, 541.

¹⁰⁹ Stevenson, "Un homenaje a Manuel M. Ponce," 11.

The moral argument of Ponce's nationalist ideology is continued and intensified within "Estudio sobre la música mexicana". Themes like the innate musicality of the poor, and the role of the canción as the expression of the national soul are revisited, but the discourse is far more polemical and the *us* and the *other* are far more starkly contrasted. The tension between the culturally authentic poor and the culturally counterfeit elite is intensified. Mexico is portrayed as a composite of two diametrically different cultures. The symbols and experiences that identify them also define their difference. The canción is not only the expression of the poor, it is now identified with their marginalisation.

For that reason the song is a genuine product of the people. It never had its origins in the gilded and dazzling salons of the magnates; it never came out of an aristocratic soirée. The folk song was born in the humble shacks or in the modest dwellings of the needy. It could not be the expression of suffering of someone powerful, because the suffering of the powerful is evaporated amongst the bubbles of champagne, or it is forgotten as their car speeds along ... Neither could it be the expression of love of the bourgeoisie, because the love of a bourgeoisie is contented by and sways with a waltz of a Viennese operetta or is excited by the despicable rhythm of an American 'cakewalk'.¹¹⁰

¹¹⁰ "Por eso la canción es producto genuino del pueblo. Nunca tuvo su origen en los salones dorados y deslumbrantes de los magnates; no surgió jamás de una soirée aristocrática. La canción popular nació en las humildes chozas o en las modestas viviendas de los menesterosos. No podía ser la expresión del sufrimiento de un poderoso, porque los sufrimientos de los poderosos se evaporan entre las burbujas del champagne o se olvidan en la loca carrera de un automóvil... No podía ser tampoco la expresión del amor de un burgués, porque el amor de los burgueses se contenta y se mece con un vals de opereta vienesa o se exalta con el ritmo canaflesco de un cake walk americano." Ponce, "Estudio sobre la música," 17-18.

Later, to emphasise the exclusion of the canción from the musica' life of the elite, Ponce personified the canción as a young girl despised by the elite class because of her lower class origins.

Vernacular music, the true expression of the life of the people, was dying in the forgotten settlements of the Bajío or in the one-horse towns incrustated in the mountainous regions of the country. The Mexican song was being fatally and insensibly lost; it suffered the scorn of our most prestigious composers and hid itself like an embarrassed little girl, concealing its plebeian origins and lyrical nakedness before the gazes of a society that only welcomed in its salons, the music of foreign origin or Mexican compositions with their titles in French! It would have been judged an enormous affront against its majesty the chic, to introduce a vulgar song into the program of some splendid Soirée in which, as frequently happened, if Beethoven was ignored, then enthusiastic homage was alternatively paid to the coarsest creations of Chaminade and

the dislocated rhythms of the Yankee Cake-walk.¹¹¹

Revista musical de México

In 1919, with Rubén M. Campos as co-editor, Ponce founded a monthly journal, the *Revista musical de México*. This journal ran for twelve numbers before it ceased in May 1920 and is a window into the intellectual firmament of Mexican musical life at this time. Its list of contributors illustrates the leading cultural role played by Ponce. As Saavedra has noted, the journal's contents show a waning interest in nationalism and an emerging interest in modernism.¹¹² In the first number (May 1919), there is an equal emphasis on nationalism and modernism as is evidenced by the essays by Ponce on "La música después de la guerra" and an essay by Rubén M. Campos on "Las fuentes del folklore mexicano". The third number (July 1919) similarly balances the themes of nationalism and modernism and includes an essay by the nationalist composer, pianist and educator Antonio Gomezanda (1894-1961) "Bases técnicas de la música moderna" and an essay by the historian Manuel Toussaint (n.d.) "Estudios folklóricos".¹¹³ However, after the third number, there is only one article on folk music, Ponce's "El folk-lore musical mexicano" found in the fifth number (September 1919).

¹¹¹ "La música vernácula, expresión fiel de la vida del pueblo, agonizaba en las olvidadas rancherías del Bajío o en los poblachos incrustados en las regiones montañosas del país. La canción mexicana se perdía fatal e insensiblemente; sufría el desdén de nuestros más prestigiados compositores y escondíase como chicuela avergonzada, ocultando su origen plebeyo y su desnudez lírica ante las miradas de una sociedad que sólo acogía en sus salones la música de procedencia extranjera ¡o las composiciones mexicanas con títulos en francés! Hubiérase juzgado un enorme atentado contra su majestad el *chic* la intromisión de una canción vulgar en el programa de alguna esplendorosa *soirée* en la que, como frecuentemente sucedía, si se ignoraba a Beethoven, se rendía, en cambio, entusiasta homenaje a las más ramplonas creaciones de Chaminade y los dislocados ritmos de los kake-walk yanquis." Manuel M. Ponce, "El folk-lore musical mexicano. Lo que se ha hecho. Lo que puede hacerse," *Revista musical de México* 1, no.5 (15th September 1919): 5.

¹¹² Saavedra, "Of Selves and Others," 30.

¹¹³ According to Leonora Saavedra, Antonio Gomezanda (né Gomez Anda) combined his family names into "Gomezanda" around 1922. As the combined name was the author's preference, it will be used in the text. In notes and in the bibliography, the name used in the original source will be used. See Saavedra, "Of Selves and Others," 30.

In comparison, there is a greater emphasis on modern music and composers, for example, "Pelleas et Melisande, de Claude Debussy" by Román Rolland (August 1919), "La demoiselle Elue de Debussy" by Miguel Salvador (November 1919), an essay on Mussorgsky entitled "Un precursor de Debussy" (December 1919), an essay "Albéniz" (January 1920) also by Ponce, and Lazare Saminski's "La antigua y la joven escuela musical rusa" (January 1920).

Around the time of the *Revista musical de México*, some Mexican composers and intellectuals began to promote a different model of nationalism than that of Ponce. In "Las fuentes del folklore mexicano", Campos shows an emerging trend amongst Mexican intellectuals to redefine the culture and ethnicity of the imagined Mexican community. The idealisation of the lower working classes remains constant, but the ethnicity and authors of the legitimately Mexican music and culture have broadened by the time of "Las fuentes del folklore mexicano". The ethnicity of Ponce's imagined community, whilst not explicitly stated in his writings is implicitly mestizo since Ponce considered the music of the native Indians "barbaric" and the Europeanised music of the elite classes counterfeit. In Campos' "Las fuentes del folklore mexicano", the "tradition" has its origins in the pre-conquest and Aztec culture of the native Indians. This departure from an implied mestizo ethnicity and culture shows that by the end of the second decade of the twentieth century the form of musical nationalism championed by Ponce was being appropriated and re-interpreted by his fellow Mexican composers and intellectuals, who were themselves profoundly influenced by the cultural movement of the Revolution and its focus on the native Indian culture as symbols of national identity.

Unlike Ponce, Campos believed that the uniquely Mexican elements of Mexican music were derived from its native Indian elements. Ponce argued that popular Mexican music was Spanish in origin, but that it was also influenced by Italian music.

Later the singers and the musicians imported from the peninsula initiated our people into the profane genre, with tonadillas, songs and dances most adequate to awaken in the living imagination of the mestizos the desire to create something similar. The similarity between the jarabe and the Spanish zapateado is good proof of this. But if any of our dances labour under the effects of their Spanish origin, our songs on the other hand, show an undeniable Italian affiliation.¹¹⁴

Campos, on the other hand, conceptualises the "tradition" as an indigenous movement that has evolved through successive generations as an oral tradition and which is tied inextricably to the mythological beginnings of Mexico. Whereas Ponce's nationalism is dependent on European symbols, the pre-conquest form of nationalism is autonomous.

From this legend consecrated by tradition, the Mexican soul has emerged, it exists, it grows, it passes from childhood to adolescence, from youth to maturity; and the tradition transmits from parents to children and from children to grandchildren the annals, the crises, the phenomenon of growth and the appearance of conscience, the fixing of the ego, the expansion of strength when repelling the collisions with

¹¹⁴ "Más tarde las *cantarinas* y los músicos importados de la Península iniciaron a nuestro pueblo en el género profano, con tonadillas, cantares y bailes muy apropiados para despertar en la imaginación viva de los mestizos el deseo de crear algo análogo. La semejanza del *jarabe* con el zapateado español es buena prueba de ello. Pero si alguno de nuestros bailes se resienten de su origen español, nuestras canciones, en cambio, muestran una filiación italiana indudable." Ponce, "El folklore musical," 8.

defeated surrounding forces; and lastly, the conquering imperialism of a race which, rooted in the slime of the lakes of Anáhuac, spread its crazy branches of power and rapture to the north, to the remote region of Aztlán from which it came, and to the south, to the heart of the mysterious civilisations of the isthmus that left their portentous monuments of art and wisdom to torment our blind eyes which cannot read them.¹¹⁵

The difficulty that Ponce had with defining the Aztec music tradition as a legitimate source of Mexican music is twofold. Firstly, he thought pre-conquest music barbarian and not distinctive enough, since its primitive singing techniques could be observed in some African tribes.¹¹⁶

All the investigations must limit themselves to the post-Cortesian era, as unfortunately we don't possess authentic Aztec melodies. Nevertheless we can suppose that these were, like those of other barbarian peoples, exclamations without sense in the beginning that served them as a stimulus for tolerating the

¹¹⁵ "A partir de esta leyenda consagrada por la tradición, el alma mexicana ha surgido, existe, crece, pasa de la niñez a la adolescencia, de la juventud a la plenitud; y la tradición va transmitiendo de padres a hijos y de hijos a nietos los fastos, las crisis, los fenómenos del crecimiento y de la aparición de la conciencia, del fijamiento ególatra, del expandimiento de la fuerza al repeler los choques de fuerzas circundantes vencidas; y por último, el imperialismo conquistador de una raza que, arraigada en el limo de los lagos de Anáhuac, aventó sus ramas locas de poderío y de rapiña, al norte, hasta la remota región de Aztlán de donde vino, y al sur, hasta el corazón de las misteriosas civilizaciones ístmicas que dejaron sus estelas portentosas de arte y sabiduría para tormento de nuestros ojos ciegos que no saben leerlas." Rubén M. Campos, "Las fuentes del folklore mexicano," *Revista musical de México* 1, no.1 (15th May 1919): 18.

¹¹⁶ Saavedra, "Of Seives and Others," 40.

fatigue of work, as has been observed in some African tribes.¹¹⁷

Secondly, Ponce ascribed unique characteristics to the songs of various regions of Mexico, but this uniqueness was derived from a European (i.e. Spanish and Italian) rather than a pre-conquest influence.

A question of transcendental importance is presented to those who are concerned about the future of our musical folklore: does the *primary material* exist in our songs, that indispensable element to constitute truly national music? Could these elements stamp a distinct character on our music....

Popular melody is distinguished in all peoples by its simplicity; the important element for a popular melody to determine nationality is that it has *local colour*....

We can therefore answer the question that was proposed above, affirming that in the vernacular songs *there is an*

¹¹⁷ "Todas las investigaciones deben ceñirse a la época post-cortesiana, pues desgraciadamente no poseemos melodías aztecas auténticas. Podemos, no obstante, suponer que éstas, como las de otros pueblos bárbaros eran, en un principio, exclamaciones sin sentido que les servían de estímulo para soportar las fatigas del trabajo, como se ha observado en algunas tribus africanas." Manuel M. Ponce, "El folk-lore musical," 7-8.

*indispensable element, of latent form, to constitute national music.*¹¹⁸

According to Ponce, Mexican composers must, like such distinguished artists as 'Granados, Casals, Dumesnil, Gabriella, Besanzoni, Rosa Raisa, Arturo Rubenstein, Sasha Jacobsen and others, capture the local colour, the atmosphere saturated with melancholia and a picaresque vivacity that reveal the centuries old sadness of the Indian and the quick-witted character of the mestizo.'¹¹⁹ As their national duty demands, they must ennoble popular song as the true art form of their race and country like their counterparts in other countries, such as Edvard Grieg in Norway. In the writings of Ponce, the figure of Grieg is significant. He represents the apotheosis of the nationalist composer since he has succeeded in assimilating the songs of his homeland within the large extended forms of the European art music tradition.

By 1920, the form of nationalism initiated by Ponce was beginning to move away from his control. His place at the vanguard of Mexican nationalism was in the next decade to be supplanted by composers who sought new techniques and sources for defining a unique Mexican voice. Composers such as Carlos Chávez were hostile to the Europeanised form of nationalism advocated by Ponce. Looking back over the career of Ponce and his place in Mexican music, Chávez believed that Ponce's reliance of European art music forms and

¹¹⁸ "Una cuestión de trascendental importancia se presenta a los que se preocupan por el futuro de nuestro folk-lore musical: ¿Existe en nuestros cantos la *materia prima*, el elemento indispensable para constituir una música verdaderamente nacional? ¿Estos elementos podrán imprimir un carácter inconfundible a nuestra música....

La melodía popular se distingue en todos los pueblos por su sencillez; lo importante para que una melodía popular determine una nacionalidad es que tenga *color local*...

Podemos, pues, contestar a la cuestión propuesta más arriba, afirmando que en los cantos vernáculos *existe latente el elemento indispensable para constituir una música nacional*." Ponce, "El folk-lore musical," 7-9. The italics are Ponce's.

¹¹⁹ Ponce, "El folk-lore musical," 9.

language discredited his form of musical nationalism.

Manuel M. Ponce was never my teacher in the true sense of the word, and was never a Mexican nationalist in music, he always followed the European tradition.¹²⁰

Other composers such as Julián Carrillo (1875-1965) pursued microtonalism as a means of creating a distinctive and modern Mexican voice. Carrillo's microtonal system introduced in *El sonido 13* (1924-26) is represented in numerous works including the vocal works *5 primeras composiciones*, (1928) and *Ave maria* (1929), orchestral works such as the *Symphony No.1* (c.1926), *Symphony No.2* (1926), and *Symphony No.3* (1931), chamber works such as *Preludio a colón* (1922), and solo instrumental works such as *Estudio, a media noche en oriental* (1931) for solo guitar.

The Mexican nationalist movement was not uniform and different forms were evident. Some of the new generation of Mexican nationalist composers also looked to European models as sources for their construction of a uniquely Mexican voice. Like Ponce, Carrillo's compositional style was a consequence of European influence, in particular German modernist music of the early twentieth century.

How could we eliminate European influences? I do not understand it. On the other hand, I believe it is possible for

¹²⁰ "Manuel M. Ponce nunca fue mi maestro en el verdadero sentido de la palabra, y nunca fue un nacionalista mexicano en la música, siempre siguió la tradición europea." Nicolas Slominsky, letter of 14 February 1980 (recipient unknown) quoted in Robert Parker, *Carlos Chávez, el orfeo contemporáneo de México*, trans. Yael Bitrán Goren (Mexico: Consejo Nacional para la Cultura y las Artes, 2002), 171.

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.¹²¹

At this time when a new avant-garde nationalist movement began to overtake his canción form of nationalism, Ponce sought a new direction in his compositional career.

For the future I don't have any other project except that of continuing to write music, trying to explore modern orientations. But this doesn't mean that I will give myself over to imitating the new French masters such as Ravel or Satie, or those of other countries, who have distinguished themselves through the advanced technique in harmonic procedures. I want to go on, as Luis G. Urbina frequently used to say to me, 'cultivating my luck.' That is all.¹²²

It seems that by 1923, Ponce had established a reputation as a modernist composer within

¹²¹ Julián Carrillo, "El sonido 13," *La Antorcha* (November 29 1924). Quoted in Carlos Chávez, *Escritos periodísticos (1916-1939)* ed. Gloria Carmona (México: El Colegio de México, 1997), 52-58. Quoted in Madrid-González, "Writing Modernist and Avant-Garde Music," 34.

¹²² "Para el porvenir no tengo otro proyecto que el de seguir escribiendo música, procurando ir dentro de las orientaciones modernas. Pero esto no quiere decir que yo quiera lanzarme a la imitación de los últimos maestros franceses, como Ravel, Satie, o como los de otros países, que se han distinguido por la avanzada técnica en los procedimientos armónicos. Quiero seguir, como me decía con frecuencia Luis G. Urbina, 'labrando mi suerte'. Eso es todo." Fradique, "Encuestas de 'Zig-zag'. Confesiones de artistas," in *Zig-zag*, Mexico, 1920, pp.28-29. Quoted in Miranda, *Manuel M. Ponce*, 53.

Mexico. Judging by a review of a performance of the first version of the symphonic poem *Chapultepec* (original version 1921) by the Orquesta Sinfónica Nacional, Ponce's manner of modernism was discreet, but the general public still had difficulty with the music.

His evolution is undeniable. He currently is a futurist for Mexico and even though his new work was very acclaimed I don't think he was applauded as he ought to have been for that reason: it is necessary that the public hears it many times so that it can appreciate him for all his worth. Instead, in terms of what has happened up until now, the composer is a few years behind, perhaps even many when one thinks of the contemporary authors for whom not even defined tonality exists anymore nor ... Whether futurist or backwards the original music of Manuel M. Ponce is charming in my opinion.¹²³

The critic's perception of Ponce as a modernist composer was matched by the composer's self-identification as modernist. In an inscription of a score of the *Sonata for Cello and Piano* (1922) that Ponce gave to Gustavo E. Campa, he described the work as a "discreetly modernist essay".¹²⁴ In a review of this work, the critic Alba Herrera y Ogazón wrote that it was an "exceedingly modern work, cast in up-to-date compositional moulds". The modernist

¹²³ "Su evolución es innegable. En la actualidad es, para México, un futurista, y aunque su nueva obra fue muy aclamada, creo que no se le aplaudió cuanto merece por aquella razón: es necesario que el público la escuche muchas veces para que lo aprecie en todo su valor. En cambio, para lo que registra la época, el compositor está unos años atrás, tal vez muchos si se piensa en los autores contemporáneos para quienes no existen ya ni la tonalidad definida ... Pero futurista o retardada, la música original de Manuel M. Ponce es, para mí, encantadora." Rafael J. Tello, "El cuarto concierto de la Sinfónica," in *El Universal*, 1st November 1923. Quoted in Miranda, *Manuel M. Ponce*, 52-53.

¹²⁴ Quoted in Miranda, *Manuel M. Ponce*, 53.

style of the work is, according to the critic, softened by the personal style of the composer, which avoids the "laboriousness ... complicated, and overdone" characteristics of modern compositions.

Ponce is a consummate artist; good proof of that is given in his Sonata for Cello and Piano ... an exceedingly modern work, cast in an "up-to-date" compositional moulds; thus I think that with the public (excluding the group of musicians who are able to appreciate the worth of this work technically, on what it represents in terms of study, erudition, and advanced structure), the sonata in question has won for its author only a success d'estime. And it is not that it is lacking in transparency, much less in energetic and sustained inspiration. But its novel style creates a stumbling block that makes it hard for the general audience to come to a perfect understanding of its merits ... The only stain that can be found, in conscience, is the defect that is common to compositions of the markedly modern type: a certain laboriousness that cannot be hidden, call it emphatic, complicated, and overdone, in brief, an absence of simplicity. But to repeat, this deficiency is generic much more than personal.¹²⁵

The intention of Ponce to 'cultivate his own luck' signifies a philosophical change away from the altruistic composer who sought to promote the notion of unified Mexico through the re-

¹²⁵ Alba Herrera y Ogazón, "Crónicas y comentarios. Los grandes músicos de Aguascalientes : Manuel M. Ponce y las nuevas orientaciones musicales," *El Universal Ilustrado*, 14th December 1922. Quoted in Saavedra, "Of Selves and Others," 45. The original Spanish text is not provided.

presentation of the canción. There was a higher humanist purpose in the nationalist music of Ponce, which meant that the positive reception of his music was critical. Those romantic values that made his earlier compositions accessible to his middle and upper class audience persist in the works from 1913 to 1920, but they are integrated into a high art tradition and adopt the language and forms of the concert platform, as distinct from the salon. The modernist compositions that emerged after 1920 on the other hand, reflect the growing force of individual agency in the aesthetic choices Ponce makes and the subordination of his earlier humanist ideals. After 1920, Ponce wrote for himself, rather than for a greater social good.

Compositional Output 1913 – 1920

The catalogue of Ponce's compositions from 1913 to 1920 continues the stylistic eclecticism evident in the pre-1913 works. Ponce's efforts to initiate a nationalist movement based on the conflation of the canción and the language and forms of European art music is reflected in the catalogue of nationalist piano works composed during this time. As discussed earlier, this catalogue includes works based on Mexican and also Cuban folk traditions. The *Balada mexicana* (1915) and the *Suite cubana* (1916) are high art interpretations of Mexican and Cuban folk music and narratives, and serve as practical examples to other Mexican composers as to how to assimilate folkloric material into the art music tradition. Non-nationalist works composed during this period consist largely of romantic works for the piano, such as *En una desolación* (1913), *Romanza de amor* (1915), *Elegía de la ausencia* (1918) and the *Momento doloroso* (1919). In this category of works the influence of folkloricism is still present, but it is subordinate to other aesthetic goals. *Elegía de la ausencia* (1918), for example, is based entirely on the following syncopated rhythm of the Cuban *cinquillo*, but this rhythm is purely a vehicle for a romantic and pre-defined narrative. This narrative is reflected in the iterative harmonic

setting of the rhythmic pattern, the slow moving bass line, and the chromatic and sparsely set melodic line.



Example 14: Elegía de la ausencia.

Ponce also used the cinquillo rhythm in other works, such as the second movement “Nocturno” of *Chapultepec* (original version 1921), at the beginning of the *Sonata para violín y piano* (1922), and also in the *Rumba* (1932) for guitar.



Example 15: Rumba.

Compositions such as the *Preludio cubano* (1916), *Rapsodias cubanas II and III* (1916), and the *Suite cubana* (1916), which reference Cuban folkloric material, share a common purpose with the Mexican nationalist works, including *Barcarola mexicana (Xochimilco)* (1914), the second and third *Rapsodias mexicanas* (pub. 1914 and 1919), and the *Balada mexicana* (1915) since they seek to demonstrate the legitimacy of Cuban song themes and dance rhythms as valid sources within the European art music tradition. The structural importance ascribed to this material illustrates that Ponce ascribed the same aesthetic goals to this music as he did to the Mexican canción. The tensions between the peripheral and hegemonic, and also nationalism and

modernism, are elements of coherence within Ponce's Mexican and Cuban piano works. The implicit narrative in these works is that Mexican and Cuban folk songs and dances are a legitimate source, in the same way as the songs and dances of other countries such as Hungary (i.e. Liszt's *Hungarian Rhapsodies* (1846-1847, 1882-1885) and Brahms' *Hungarian Dances* (1872)) are also legitimate sources of material.

Though a nationalist ideology is a dominant aesthetic goal in Ponce's music at this time, his aesthetic values are romantic, although some works from this period also reflect the influences of impressionism. Romantic characteristics evident in Ponce's piano music include a preference for chromaticism, a free interpretation of traditional formal structures such as sonata form, and also the use of cyclic techniques. There is in some of the piano works of this period a strong emphasis on technical virtuosity in the manner of Busoni and Liszt.

Balada mexicana (1915)

The *Balada mexicana* (1915) is one of Ponce's most significant nationalist works. Chronologically, it follows shortly after "La música y la canción mexicana" and exemplifies Ponce's conflation of the canción and art music traditions. The popular song that Ponce argued was "the melodious manifestation of the (Mexican) soul" is the central thematic and structural basis of this work. The work has a modified sonata form structure and is based on two canciones: "El durazno" and "Acuérdate de mí".¹²⁶ These songs are not simply used as colouristic devices, but are the principal thematic and structural material of the composition. These themes and motives derived from them are the source of thematic unity and contrast. The duty that Ponce claimed in "La música y la canción mexicana" was every Mexican composer's to "ennoble the music of his people, ... dressing it up with the clothes of polyphony" is exemplified in the *Balada mexicana*. The predominantly contrapuntal texture of

¹²⁶ Castellanos, *Mannel M. Ponce*, 32.

the work reflects a didactic purpose to demonstrate to other Mexican composers how to preserve and ennoble their native music. Other folkloric elements also have a significant structural role in the work. The rhythmic technique of sesquialtera, which is based on the alternation of ternary and binary meters is frequently found in a genre of traditional Mexican folk song and dance known as the *son*. It is also a means of thematic unity and contrast in the work.

The *Balada mexicana* diverges from the typical sonata form structure since it develops the main thematic ideas immediately after their introduction. In this sense, the exposition is extended and, possibly for that reason, the development section is contracted and functions as an episode that links the exposition to the recapitulation rather than as a central section. As illustrated in earlier nationalist works, such as the *Scherzino mexicano* (1909) and the *Tema variado mexicano* (1912), the *Balada mexicana* is philosophically tied to the nationalist ideology of Ponce, but is aesthetically based in the romantic period and, the music of Liszt because of its emphasis on technical display.

The exposition begins with the "El durazno" theme in the tonic key of A major. As is exemplified in the earlier nationalist works, the harmonic accompaniment of the re-presented theme often preserves the simplicity of the original performance practice. Consequently, the harmonic accompaniment largely comprises tonic, dominant and dominant seventh chords. Rhythmically, the "El durazno" theme illustrates an asymmetrical form of sesquialtera. Each phrase is based on the sequence of two bars of 3/4, one bar of 2/4, and one bar of 3/4.

El durazno

A: I IV⁷ I IV⁷ I IV⁷ I I^{4/2} vi^{6/3} IV^{4/2} IV⁹ vi^{6/3} #vi^{6/3}

V^{4/3} V V⁷ V¹¹ V⁷ V¹¹ V² V¹¹ V⁹ V⁷ iii V⁷

V⁷ ii^{6/4/3} V^{6/3} V⁷ I⁹ IV^{6/4} I iii^{6/3} ii^{6/3}

Example 16: Balada mexicana.

The subsequent development of the “El durazno” theme illustrates the strongly narrative quality to the structure of the work. Transposition is used frequently to develop this theme. The first repeat of the theme at bars nine to sixteen is still in the tonic key, but the theme is transposed down an octave. The next restatement of the theme at bars seventeen to twenty-four is in the relative key of F-sharp minor. At bar twenty-five, the melody is presented in F major and also paired in thirds which is a characteristic folk song practice of the time. At bar thirty-six, the dramatic energy of the work intensifies as the theme is developed cadentially. The rise in emotional intensity is facilitated through a sequentially treated descending four-

note phrase that emphasises the dominant A minor of the new key. The cadential phrases of the original theme, which are characterised by a downward step of a major second in the top voice, are exploited through the successions of diminished and non-dominant ninth chords that partially resolve to inverted submediant and subdominant triads. The cadential effect of these resolutions is facilitated through their preparation via a series of descending seconds. The interpolation of virtuoso flourishes contributes to the strong idiomatic quality of the work.

Descending three-note series used to prepare for cadential treatment

d: $\text{ii}^{\#9}$ $\text{ii}^{\#7}$ $\text{VI}^{\#4}$ $\text{ii}^{\#4,5}$ vii $\text{ii}^{\#2}$: $\text{ii}^{\#4}$ $\text{IV}^{\#9}$ $\text{IV}^{\#5}$

Four-note figure transposed an octave higher

39

Descending four-note figure emphasizing the tonic a minor

d: I $\text{I}^{\#3}$ $\text{ii}^{\#9}$ $\text{ii}^{\#7}$ $\text{vi}^{\#4}$ E $\text{I}^{\#7}$ A: $\text{V}^{\#5}$

43

A: $\text{iii}^{\#9}$ $\text{iii}^{\#5}$ I $\text{ii}^{\#3}$

Example 17: Balada mexicana.

The second theme, "Acuérdate de mí," is first heard at bar 103 after a brief introduction based on a varied statement of the first phrase of this theme. The arrival of "Acuérdate de mí" signals a change to 4/4 and its predominantly dotted quaver rhythm contrasts against the flowing quaver rhythm of "El durazno". Contrary to the tonal stability of "El durazno", the re-presentation of "Acuérdate de mí" is characterised by frequent modulations and sequences of unresolved seventh and ninth chords. Arpeggios, which are characteristic of Ponce's writing, feature prominently as does the tonicisation of the submediant degree.

Andante *First phrase* ————— *Second phrase*

D[♭] V⁹ $\text{iii}^6/3 \text{V}^+ \text{I}^6/4 \text{B}^♭ \text{V}^4/3 \text{iii}^6/3 \text{E}^♭ \text{V}^7$ I IV

106 *PN* *PN* *First phrase repeated*

D[♭] V⁹ vi^{9/2} V⁹ vi^{9/5} V⁹ V I⁹ V vi⁷ I⁷ $\text{iii}^6/3$ V⁺ I^{6/4} B[♭] V^{4/3} $\text{iii}^6/3$ E[♭] V⁷

109

E[♭] I F: vi^{9/2}

Example 18: Balada mexicana.

As happens with "El durazno", Ponce embarks on an extended development of "Acuérdate de mí" immediately after its introduction. Devices used by the composer include modified repetition and transposition. In the following example, the flourishes on the first beat of the bar delay the arrival of the dotted rhythm and serve to heighten the tension in the development of the canción theme. The harmonic accompaniment of "Acuérdate de mí" features unresolved seventh, ninth and eleventh chords, frequent modulations to related and remote keys, and the use of the chromatic scale. At bar 120, Ponce sets up a contrapuntal texture that juxtaposes the "Acuérdate de mí" theme with a chromatic scale.

Acuérdate de mí

D⁹ I I⁹ B⁹ V⁷ B⁹ V⁷ I I⁷ I⁹ I⁷

118 *Chromatic scale*

V⁷ e⁷: V^{6/5} ii i G^bvii IV⁷
D⁹: iii⁹ I IV V iii⁷ IV

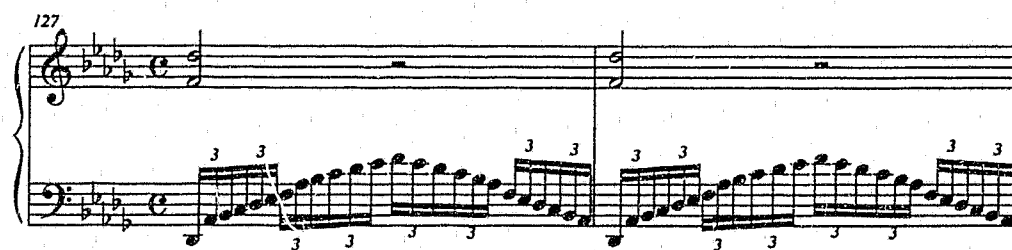
121 *Chromatic scale*

Example 19: Balada mexicana.

The development section begins at bar 131 with the return to 3/4 and a modified statement of the first theme. This section is much shorter than the preceding exposition and represents a transitional episode of twenty-six bars between the exposition and recapitulation. After the second varied statement of the theme, the development section evolves into a succession of arpeggios supported by a broken chord accompaniment in the left hand.

The return of the "El durazno" theme at bar 158 marks the arrival of the recapitulation. The first thirty bars of this section are a verbatim repeat of the exposition, hence suggesting that Ponce conceived this work as a type of sonata form. At bar 191, the treatment of the theme becomes more and more virtuosic with rapid octave pairs over repeated chords in the left hand. These octave passages become more expansive at bar 213 and progress to a brilliant conclusion at bar 241. In the coda from bars 242 to 261, the alternation of octave pairs between the right and left hands continues the virtuosic pianism, and builds to a brilliant and spectacular end.

The prominence of nationalist and romantic elements in the *Balada mexicana* does not preclude the use of modernist elements. These include the use of hexatonal scales and the mixolydian mode.



Mixolydian scale built on Ab

Example 20: Balada mexicana.

“Paz de ocaso (En el río Damují)”, Suite cubana (1916)

The modernist elements evident in Ponce's compositions between 1913 and 1919 are discreet and continue the same impressionist influences evident in the *Scherzino (Homenaje a Debussy, 1912)*. The programmatic aspect of Debussy's piano music and his use of the instrument as an evocative device are reflected in the third movement “Paz de ocaso (En el río Damují)” from the *Suite cubana* (1916). The evocative nature of Ponce's writing is seen in the colouristic harmonies in the opening fourteen bars. In the first two bars, minor and dominant seventh chords are juxtaposed and treated in a way that emphasises the inherent interval of the fifth. In the third bar, the minor seventh built on F is a vertical aggregation of the harmonic activity of the preceding two bars. This technique of aggregating the sonority of paired fifths and fourths is immediately repeated at bars four to seven. Though there is a clear atmospheric purpose in this harmonic writing, the progressive building up of sonorities has a temporal function to extend the harmonic structure in time, and in this way is related to Ponce's preference for arpeggios as they also have the same function. On another level, the device of harmonic aggregation also serves to exploit the sonority of the piano, creating a musical lightness that evokes the tranquillity of the river and also the sunset light glistening off the water.

First theme

Piano *pp*

Second theme

The musical score is presented in four systems. The first system shows the beginning of the first theme in the piano part, marked 'Piano' and 'pp'. The second system continues the first theme, starting at measure 7, also marked 'pp'. The third system begins the second theme at measure 13, marked 'pp', and includes triplet markings. The fourth system continues the second theme from measure 17, also marked 'pp', and includes a '3 8va' marking.

Example 21: Suite cubana, Paz de ocaso (En el río Damují).

“Paz de ocaso (En el río Damují)” demonstrates Ponce’s free interpretation of traditional structures. It can be argued that this movement follows a type of sonata form since it comprises two themes, one harmonic, and the other rhythmic. However, the harmonic

contrast and organic evolution of the thematic material which is characteristic of sonata form are not present here. As in the *Balada mexicana* (1915), themes are treated independently and are developed as soon as they are presented. This produces a block-like structure in which the transition from one idea to another is sometimes arbitrary and facilitated by rests which aurally as well as visually reinforce the notion of a block construction. However, the verbatim repeat of the first idea at the end of the work implies a process of statement, development, and restatement that is a fundamental characteristic of sonata form.

The work comprises two principal ideas that are projected onto the work in a template fashion. The first appearance of the two ideas represents a type of exposition. The first idea is presented at bars one to fourteen and includes the previously discussed harmonic aggregation of quintal and quartal dyads. Long-held chords in the left hand and the rapid succession of fifths and fourths promote an ebb and flow type rhythm that obscures the triple meter. The second theme is introduced at bar fifteen and the transition to this theme is made via a crotchet rest. The second theme idea contrasts with the first as it has a clear sense of metric pulse and is a short rhythmic and harmonic cell that is repeated persistently for the next twenty-seven bars. It comprises a quaver and semiquaver triplet arpeggio figure that in each instance articulates a single chord. The persistent use of this figure again illustrates the composer's preference for arpeggios. For example, at bar fifteen this rhythmic figure outlines a half diminished ninth chord built on D-natural. Bar sixteen spells out a dominant ninth chord built on E-natural, and bar seventeen a non-dominant ninth chord built on F-sharp.

A type of development section begins at bar forty-two with the return of the first theme in a varied form. The melodic line is freely transposed and there is an implied change in meter. Rhythm is not defined by a clear and regular pulse, but by different rates of harmonic change. The tied crotchets imply a change from a duple to triple meter.

Modified first theme

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system, labeled 'Modified first theme', begins at bar 42. It features a complex rhythmic pattern with tied crotchets. The dynamic marking *pp* is present. The second system starts at bar 47 and continues the theme. The third system starts at bar 53 and concludes the excerpt at bar 62. The notation includes various rhythmic values, ties, and slurs, indicating a non-standard or implied meter.

Example 22: Suite cubana, Paz de ocaso (En el río Damuji).

The second musical idea returns at bar sixty-two and continues the same persistent rhythmic pattern, though with a different melodic and harmonic sequence. This idea is repeated

rhythmically unchanged except for brief melodic embellishments at bar sixty-eight.

Modified second theme

The musical score is presented in two systems. The first system, labeled 'Modified second theme', consists of two staves (treble and bass clef) in 3/4 time with a key signature of three flats. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff contains a bass line with chords and eighth notes. The second system starts at bar 65 and continues the melodic and harmonic development.

Example 23: Suite cubana, Paz de ocaso (En el río Damují).

The recapitulation begins at bar seventy-nine with a verbatim repeat of the original aggregated harmonic idea presented in the exposition. The second idea is heard at bar ninety-three. This restatement of the second theme begins as a verbatim repeat of the development section. At bar ninety-nine, the theme modulates to the key of E-flat major and begins the preparation for the conclusion of the work. This passage illustrates the extent to which Ponce assimilated the colouristic harmonic writing of composers such as Debussy into his own style. The final nine bars are based on the tonicisation of the submediant degree, a characteristic of Ponce's harmonic writing. The first six bars are based on a broken half diminished ninth chord built on the leading note degree of E-flat major. Although we are in the key of E-flat major (suggested by the D-natural), the A-flat and E-flat pedal implies the tonic key of A-flat major. At the end of this series, Ponce introduces a single F-minor seventh chord played in an arpeggiated fashion as if on a harp. The final three bars consist of the same leading-note half

diminished arpeggio resolving to an extended F-minor seventh chord scored in the same manner. Though there is no leading-note to tonic movement to confirm the key of F minor, the repeated use of this chord as a harmonic resting point alludes to its function as pseudo tonal centre.

105

p

3

108

E^{\flat} $vii^{\circ 9}$ ii^7 $vii^{\circ 7}$ ii^7

Example 24: Suite cubana, Paz de ocaso (En el río Damuji).

Chapter 4

4. THE PERIOD FROM 1920 TO 1932: THE MODERNIST IDENTITY AND COMPOSITIONS OF MANUEL M. PONCE

The Period from 1920 to 1932.

In 1925, Ponce left Mexico to study composition in Paris at the *École Normale de Musique* with the composer Paul Dukas. This institution had been established six years earlier by the esteemed French pianist Alfred Cortot (1887-1962) and rivaled the Paris Conservatoire as the pre-eminent music institution in Paris at this time. The teaching staff at the *École Normale de Musique* included the famous composition teacher and interpreter of Stravinsky's music, Nadia Boulanger (1887-1979), who taught there from 1920 to 1939 and who also taught Ponce during his time at that institution.¹²⁷ Apart from a brief return to Mexico in the summer of 1929, Ponce remained in Paris until 1932.

The traditional interpretation of this period in Ponce's career is that it marked the beginning of his modernist style. The typical narrative is that Ponce, who by this time was an established and leading figure in Mexican musical life, felt the need to update his technique, therefore he decided to study in Paris, and then subsequently began to compose in a modernist style. This type of account is problematic since it endorses the diachronic classification of his music. Ponce's pursuit of modernist techniques is portrayed as the result of his study in Paris rather than the confluence of other personal and environmental factors.¹²⁸ The problem with the typical narrative is twofold. Firstly, it ignores the previous

¹²⁷ *Diccionario de la música española e hispanoamericana*, s.v. "Manuel María [Manuel M. Ponce]."

¹²⁸ Madrid-González, "Writing Modernist and Avant-Garde Music," 120.

explorations of impressionism in Ponce's earlier piano works such as the *Scherzino (Homenaje a Debussy, 1912)* and also "Paz de Ocaso (En el río Damují)" of the *Suite cubana (1912)*. Secondly, it perpetuates the notion that Ponce's evolution as a composer was a continuous and linear sequence of discreet phases.

In trying to understand why Ponce left for Paris, we cannot rely exclusively on a socio-political interpretation of his reception as a nationalist composer. Individual agency is also an important factor since, by the time he leaves for Paris, Ponce is forty-three years old, and still a highly regarded composer in Mexico. The tension between the hegemonic and peripheral affected not only the aesthetic, but also the professional choices that Ponce made. The notion of the peripheral tradition as backward also describes how Ponce viewed himself as a composer. Ponce believed that he was technically behind his European counterparts. A lack of self-assurance in his own technical ability is evident in his nationalist writing where he states that the musician who will truly represent the Mexican spirit is yet to arrive and that his personal role is to collect the material in preparation for this person.

There will come a day, – and we wish for it ardently – in which the strong musician will appear, the artist representative of his race and his homeland, who, like Edward Grieg in Norway, fully carries out the work for which we – modest workers – have begun to collect the material.¹²⁹

Ponce's reflections on Dukas' class not only show his admiration for the French composer,

¹²⁹ "Día vendrá, –y nosotros lo deseamos ardientemente –en que aparezca el músico fuerte, el artista representativo de su raza y de su patria que, como Eduardo Grieg en Noruega, realice plenamente la obra para la cual nosotros –modestos obreros– hemos comenzado a reunir el material." Ponce, "El folk-lore musical," 9.

but also his modesty toward his own skill as a composer. When he describes Dukas' emphases on contrapuntal technique, we sense that Ponce still felt that he had much to learn in the areas of harmony and counterpoint.

I would have described him as an agile and patient worker pulling apart the complicated and small pieces of a watch when I watched him separate the chords and the notes that form them to study their tonal function within each melodic phrase. He is frugal in his compliments, a "that's not bad" that came from his lips was worth more than an entire admiring article that can be read daily in the newspapers....

... What he didn't tolerate was ignorance. He didn't believe in geniuses who did not know about counterpoint.... "For the composer who is not inspired, there is a language accessible to all the world through which he/she can say their message".¹³⁰

Ponce's study at the École Normale de Musique coincided with a re-orientation of his aesthetic goals. The years 1925 to 1932 witnessed the production of some of his most adventurous works, such as the polytonal *Cuatro miniaturas* (1929) for string quartet, and the

¹³⁰ "Dijérase un hábil y paciente obrero que desmontase las complicadas y pequeñas piezas de un reloj, al verle desmenuzar los acordes y separar las notas que los integran para estudiar su función tonal dentro de cada frase melódica. Parco en elogios, un "no está mal" que salía de sus labios tenía más valor que todo un artículo admirativo de los que se leen a diario en los periódicos....

...Lo que no toleraba era la ignorancia. No creía en los genios que desconocen el contrapunto.... "Para el compositor que no es genial, existe un lenguaje accesible a todo el mundo, por medio del cual puede decir su mensaje." Manuel M. Ponce, "Paul Dukas," in *Nuevos escritos musicales*, 169-170.

Cuatro piezas para piano (1929). He described his modernist style as genuine rather than contrived and distinguished himself from other composers who act as foot soldiers of the latest fashion. The new music of composers such as Stravinsky profoundly affected Ponce.

My latest productions are already something quite distinct from all of my previous work. There are those who make modern music according to fashion "according to what is current", because they are under the authority of the livery or the uniform that is in vogue. Not anymore. If I do it, it is because my style genuinely modified itself when it made contact with this new universe of notes. [...]

Above all is Stravinsky. To me he is a genius, a kind of mysterious god that shows us the secret of his Slavic soul.¹³¹

Critics and his fellow Mexican composers recognised that a change had occurred in Ponce's style during this period. In the summer of 1929, he made a brief visit to Mexico and gave a concert of his chamber, vocal and piano music in the Anfiteatro Bolívar. The program included some of his most progressive works, including the *Cuatro miniaturas* (1929) for string quartet, and the *Cuatro piezas para piano* (1929). The popular press recognised a transformation in Ponce's style. These works were in a "thoroughly modern language", according to the

¹³¹ "Mis últimas producciones ya son algo muy distinto de toda mi labor anterior. Hay quienes hacen música moderna por moda, "por actualismo", porque sienten el imperio de la librea o del uniforme en boga. Ya no. Si la hago es porque mi estilo se modificó sinceramente al entrar en contacto con este nuevo universo de las notas. [...]"

Ante todo, Stravinski. Él es para mí el genio, especie de Dios misterioso que nos muestra el secreto de su alma eslava." Eduardo Avilés Ramírez, "Conversando con el Maestro Manuel M. Ponce", in *El País*, Havana, 10th March 1928. Quoted in Miranda, *Manuel M. Ponce*, 63.

critic Alba Herrera y Ogazón, and were well received by the Mexican public who applauded them.¹³² Rubén M. Campos, who was well disposed toward Ponce having co-edited the *Revista musical de México* with him, described Ponce's music as a synthesis of romantic and modern elements. Campos is able to identify in these new works characteristics of Ponce's earlier compositional style, such as a preference for contrapuntal textures, and a clear and predominant melodic line. He also refers to new characteristics that Ponce's music has acquired, such as the structural importance of intervallic patterns, and also the use of non-diatonic scales.

"What do you think of the affiliation of Manuel M. Ponce with the avant-garde", the illustrious Cuban composer Eduardo Sánchez de Fuentes wrote to me one year ago. "My opinion is – I answered him – that the musician who puts soul into ultramodern music will be world class. Ponce has classified it exactly as 'music without heart' and our composer has the aptitude to aspire to be world class."

Yesterday I heard his new music. It is saturated with his old youthful soul. His new music is totally harmonious and diaphanous in ways of harmonisation that are absolutely different to the forms used only five years ago [...] It reaches the soul agilely because it has wings of fantasy; it makes us

¹³² "Estas obras son de un sólido mérito y a pesar de estar expresadas en un lenguaje resueltamente moderno –cosa que les comunica cierto hermetismo– fueron aplaudidísimas." Alba Herrera y Ogazón, in *El Universal*, 30th July 1929. Quoted in Miranda, *Manuel M. Ponce*, 64.

dream and feel because it is pure poetry, there are no mirages of aridness but rather beauty ...

The music of Ponce is a source of ideas. Every counterpoint that links to his rich polyphony is not superfluous. It fulfils a noble mission and sustains the balance of the piece and stands out on its own, at the same time it underlines the predominant melody. His concatenated intervals create a new aesthetic because they are wisely chosen to delight and persuade. His scales are managed with such soft ability that you forget the cliché of the stereotyped scales and you gather at the source of renovation with the soul bewitched. Before you used to smile enchanted with such a finding. Today, they are all findings in the unexpected modulation, in the infinite resources of the new music managed by a real musician.¹³³

¹³³ "¿Qué opina usted de la filiación de Manuel M. Ponce entre los vanguardistas?" —me escribió hace un año el preclaro compositor cubano Eduardo Sánchez de Fuentes. "Mi opinión es —le contesté— que el músico que le ponga alma a la música ultramoderna, será mundial. Ponce la ha clasificado exactamente como 'música sin corazón', y nuestro compositor está en aptitud de aspirar a ser mundial."

Ayer oí su música nueva. Está saturada de su antigua alma juvenil. En formas de armonización absolutamente diversas de las formas empleadas hace apenas un lustro, su nueva música es toda armoniosa y diáfana [...] llega al alma ágilmente porque tiene alas de ensueño; hace soñar y sentir porque es poesía pura, no tiene espejismos sobre arideces, sino bellezas ...

La música de Ponce es un semillero de ideas. Cada contrapunto que enhebra su polifonía rica no está de más. Cumple una misión noble y sostiene el equilibrio del conjunto y se destaca por sí misma, al propio tiempo que subraya la melodía predominante. Sus intervalos de concatenación crean una estética nueva porque están sabiamente buscados para encantar y persuadir. Sus escalas están manejadas con tan suave habilidad que olvidáis el clisé de las escalas estereotipadas y acudís a la fuente de renovación con el alma embrujada. Antes sonreíais encantados ante un hallazgo. Hoy son todos hallazgos en la modulación inesperada, en los recursos infinitos de la música nueva manejada por un verdadero músico." Rubén M. Campos, "Manuel M. Ponce ultramodernista", *El Universal*, 31st July 1929. Quoted in Miranda, *Manuel M. Ponce*, 64.

The *Gaceta musical*

In January 1928, Ponce founded and edited the *Gaceta musical*. Like the *Revista musical de México*, the *Gaceta musical* was published monthly, but ceased after only one year because of financial difficulties. The irregular print run of the journal indicates that these financial difficulties began around July. The seventh and eighth issues (July-August) were combined, as were the tenth, eleventh and twelfth. In a letter to Ponce, Segovia wrote that he and a group of friends, including Manuel de Falla and the concert pianist Arthur Rubenstein (1887-1946), planned to give three benefit concerts to assist the financially troubled journal.¹³⁴ It is unclear whether or not these concerts took place, especially since the journal folded in December 1928.

Through the *Gaceta musical*, Ponce continued his efforts to integrate Mexican art music into the European art music tradition. In the preface to the first four numbers, he stated that the purpose of the *Gaceta musical* was to give a voice to Latin American composers and musicians on matters associated with European music.

The *Gaceta Musical* aspires to be the organ of general information relating to European musical matters, and at the same time, the vehicle which puts the musicians of our race in contact with each other and with other musicians from other

¹³⁴ Segovia to Ponce, between 22nd October 1932-11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 128-130. The dating of this letter by Alcázar as written in 1932 is questionable since the *Gaceta musical* folded in December 1928. The date ascribed to Segovia's offer to organise a series of three benefit concerts is inconsistent with the date in which the journal ceased and is a case of shutting the gate after the horse has bolted.

parts of the world.¹³⁵

Contributions to the journal demonstrate the continued importance of nationalism and modernism as the two dominant themes in the Mexican musical discourse. However, the nationalist discourse as represented in the *Gaceta musical* indicates that the symbols and meaning of Mexican musical nationalism had by 1928 consolidated around the native Indian musical tradition.

In the first number (January 1928), there is an emphasis on the European art music tradition as evidenced by "Franz Schubert", and "Schubert y los schubertianos" by Henri de Curzon (1861-1942), "Los orígenes del cuarteto de cuerda" by Marc Pincherle (1888-1974), and "Glosas de música sacra" and "Los conciertos" by Ponce. The article "La música de los negros de la América del Norte" by the composer Darius Milhaud explores that composer's interest in American jazz and its genesis in the blues. "Las danzas aztecas" by Rubén M. Campos is the sole contribution to the nationalist discourse. This article is the first in a series of two articles; the second article with the same name is published in the third number (March 1928). The second number (February 1928) includes "'Noces" de Igor Stravinsky" by Paul Dukas, "La música en España" by Joaquín Turina, and "Paul Dukas" by Ponce. "¿Existe una música Incaica?" by Marguerite Béclard d'Harcourt (1884-1964) is the only nationalist focused article. From the fourth number (April 1928) onwards, the *Gaceta musical* is devoted almost exclusively to modernist European composers and their music. The journal includes occasional articles that reference nationalist themes, such as two articles both titled "El cromatismo en la música Sudamérica" by Carlos Lavín (1883-1962) issued in the third and fourth numbers respectively (March and April 1928), and "Del folklore musical en

¹³⁵ "La *Gaceta Musical* aspira a ser el órgano de información general relativa a los asuntos musicales europeos y, al mismo tiempo, el vehículo que ponga en comunicación a los músicos de nuestra raza entre sí y con los de otras partes del mundo." *Gaceta musical* 1, no. 1(1928): ii.

Nicaragua" (September 1928) by Luis A. Delgadillo (1887-1961). In contrast, the fourth number is almost entirely devoted to Claude Debussy and commemorates the ten-year anniversary of his death. This number carries an article by Ponce on the characteristics of Debussy's music and an article by Alejo Carpentier (1904-1980) on the letters of Debussy. It also includes a brief homage to Debussy by Manuel de Falla, as well as the poem "El Signo Debussy" by Eduardo Avilés Ramírez (n.d.). A brief homage by Dukas is published in the next issue in May. Other articles on Debussy carried in the *Gaceta musical* include "Claude Debussy (Pequeña biografía)" (June 1928) by Louis Laloy (1874-1944). The representation of modernist music in the *Gaceta musical* emphasises a discreet rather than progressive form, as is illustrated by the articles on Paul Dukas, (October, November, December 1928), Maurice Ravel (July-August 1928), Heitor Villa-Lobos (July-August 1928), and Gabriel Fauré (September 1928).

By the time of the publication of the *Gaceta musical*, pre-conquest Indian culture was established as a dominant national cultural paradigm in Mexico. Contributions to the *Gaceta musical* by Mexican politicians, intellectuals and artists mirror the acceptance of Indian culture as a popular symbol of Mexican identity. It seems that Ponce's hostility toward this music had softened by 1928. He completed the *Canto y danza de los antiguos mexicanos* (1928) for orchestra and the *Gaceta musical* carried articles promoting Indian music as the legitimate source of a national musical identity. Ponce's earlier description of Indian music as "barbaric" contrasts with Campos's belief that Indian music is complex and is connected to important social and religious rituals. Despite its ancient origins, there is a subtle and complex relationship between the singing and dancing that is regulated not only by the sounds of the instruments, but also by the meaning of the text.

It was very important that the young single men could dance

well, sing with perfection, and guide the others in the dances; as it was difficult to move one's feet to the rhythm and sing in tempo and sway one's body as they did, because their dance was not only guided by the sounds of the instruments but also by the highs and lows of the singing, especially singing and dancing together, and for those songs that existed amongst them there were poets who composed them, giving each song and dance a different rhythm.¹³⁶

The pre-conquest form of nationalism shared a similar humanist philosophy to Ponce's nationalism. Campos' nationalism has the same left wing sentiment, but is ethnically specific, rather than focused on a generic socio-economic group such as the "poor". The emotional attachment to the poor that is explicit in Ponce's "La música y la canción mexicana" and "Estudio sobre la música mexicana" is also present in "Las Danzas Aztecas". Just as Ponce ascribed nobility to the poor based on their innate musicality, Campos similarly describes the Indian as innately musical.

Today the dancers go about poorly dressed, because they belong to the clod; but their popular rites and art are profoundly respected, and when they dance there is nobody who dares to scoff at the dancer in his misery, which is the

¹³⁶ "Preciábanse mucho los mozos de saber bailar bien, de cantar con perfección y de ser guías de los demás en las danzas; pues era difícil llevar los pies a comas y acudir a su tiempo con la voz y con el cuerpo a los meneos que usaban porque su baile se regía no sólo por el son de los instrumentos, sino también por los altos y bajos que el canto hacía, cantando y bailando juntamente, para los cuales cantares había entre ellos, poetas que los componían, dando a cada canto y baile diferente ritmo." Rubén M. Campos, "Las danzas aztecas" *Gaceta musical* 1, no.1 (1928): 11.

inheritance of ten million Mexicans.¹³⁷

Compositional Output 1920 – 1932

Ponce's compositions dating from around 1920 in general reveal a composer pursuing impressionist and also neoclassical trends within a progressively modernist harmonic language. Many of the works from this period demonstrate the continued use of folkloric elements of Mexican and Spanish origin. Though he continues to use nationalist devices such as sesquialtera and also the phrygian scale and cadence representative of flamenco, these are integrated into a modernist harmonic language and formal structure.

That Ponce chose to embrace impressionism and neoclassicism in preference to other trends is not surprising given that he perceived these movements as the natural extension of the tonal tradition. Tonality, as Ponce understood it, was synonymous with proportion, balance and order. His views of what was beautiful in music are based on the natural tension between consonance and dissonance, and the resolution of that tension. An absence of harmonic tension and the primacy of dissonance was the basis for Ponce's rejection of Schoenberg's atonal serialism. He embraced the music of composers such as Stravinsky and Debussy, because they represented a continuation of the tonal tradition.

Armed already with a vigorous technique, his spirit nourished with the unceasing study of the great masters, the pupil will be able to open his windows to contemplate the present

¹³⁷ "Hoy los danzantes van pobremente vestidos, porque pertenecen a la gleba; pero su rito y su arte populares son profundamente respetados, y cuando bailan no hay nadie que se atreva a vejar al danzante por su miseria, que es la herencia de diez millones de mexicanos." Campos, "Las danzas aztecas," 14.

panorama. He will not see many beautiful things: the cultivation of the ugly, of the strident, of the crude, which erase in this first third of the century the ancient notion of the beautiful, of order, of equilibrium.

The echoes of the battles left their cacophonous delirium in the compositions of the post war period. The fashion imposed noise and frenetic sound: it was the culmination of the ballyhoo. The savage rhythms hammered the minds of the listeners and obsessive repetition of short themes caused fears for the mental health of the authors.

Nevertheless, these orchestral storms cleared the atmosphere charged with second hand Wagnerism and stale Debussyism.

In our time, with the imitators of great musicians annihilated, we can now analyse with an impartial spirit the innovations that were incubated in that stormy period of musical renovation.

In harmony there were not only modifications; they aspired to totally destroy the concept of tonality and implant a regime of absolute dissonance, to consider every sound as an independent unit without connection to the remaining sounds. They tried to abolish the hierarchy of the principle degrees of the scale, destroying in one go cadences, that is to say, the base of the traditional system. The young who with such ardour

undertook this demolishing work, very quickly encountered a cul-de-sac: atonality with its inseparable companion boredom drove the public away from the concert-houses, and the musicians of true talent had to reach for the popular inspiration to reconquer the enthusiasm of the music lovers.¹³⁸

Though Ponce saw the early twentieth century as a musically divided period, in reality neo-classicists and serialists such as Schönberg, Berg and Webern relied on traditional forms.

Every age is a historical unity. It may never appear as anything but either/or to its partisan contemporaries, of course, but semblance is gradual, and in time either and or come to be components of the same thing. For instance, "Neoclassic" now begins to apply to all of the between-the-war composers (not

¹³⁸ "Armado ya con una vigorosa técnica, nutrido su espíritu con el estudio incesante de los grandes maestros, el alumno podrá abrir sus ventanas para contemplar el panorama actual. No verá muchas cosas bellas: el culto de lo feo, de lo estridente, de lo grosero, va borrando en este primer tercio del siglo la noción antigua de lo bello, del orden, del equilibrio.

Los ecos de las batallas dejaron en las composiciones de la postguerra su cacofónico delirio. La moda impuso el ruido, el desenfreno sonoro: fué la apoteosis del bombo y los platillos. Los ritmos salvajes martillaban el cerebro de los oyentes y la repetición obsesionante de pequeños temas hacía temer por el equilibrio mental de los autores.

Sin embargo, estas tormentas orquestales despejaron la atmósfera cargada de wagnerismo de segunda mano y de debussismo trasnochado.

En nuestros días, aniquilados los imitadores de los músicos geniales, podemos ya analizar con espíritu imparcial las innovaciones que se incubaron en ese tormentoso período de renovación musical.

En la armonía no hubo sólo modificaciones: se pretendió destruir totalmente el concepto de la tonalidad e implantar el régimen de la disonancia absoluta, al considerar cada sonido como unidad independiente sin nexos con los demás sonidos. Se trató de abolir la jerarquía de los grados principales de la escala, destruyendo de un golpe las cadencias, es decir, la base sistema tradicional. Los jóvenes que con tanto ardor emprendieron esa obra demolidora, bien pronto se encontraron en un callejón sin salida: la atonalidad con su compañero inseparable el aburrimiento, ahuyentó al público de las salas de conciertos, y los músicos de verdadero talento tuvieron que echar mano de la inspiración popular para reconquistar el entusiasmo de los melómanos." Manuel M. Ponce, "Sobre educación musical," in *Nuevos Escritos Musicales*, 73-74

that notion of the Neoclassic composer as someone who rifles his predecessors and each other and then arranges the theft in a new "style"). The music of Schoenberg, Berg, and Webern in the twenties was considered extremely iconoclastic at that time but these composers now appear to have used musical forms as I did, "historically". My use of it was overt, however, and theirs elaborately disguised (Take, for example, the *Rondo* of Webern's *Trio*; the music is wonderfully interesting but no one hears it as a *Rondo*). We all explored and discovered new music in the twenties, of course, but we attached it to the very tradition we were so busily outgrowing a decade before.¹³⁹

Tonality was fundamental to the hegemony of the European art tradition. Its representative canon of great works testified to its ultimate legitimacy. According to Ponce, serialism is a dead end street and will ultimately stagnate in its relentless pursuit of dissonance. The modern composer must strive to work within the tonal tradition and find his own voice rather than imitate his predecessors. He must 'humbly serve the uniform', but must also chart a new direction through the "labyrinth of modern harmony and counterpoint".

Manuel de Falla, Igor Stravinsky, Prokofiev, and Bartok and others understood that the tonal concept is necessary in musical creation. But this tonal concept is no longer that which the old Classical and Romantic maestros revered. The modal instability, the frequency of fleeting modulations, the

¹³⁹ Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Berkeley: University of California Press, 1980), 126.

linking of so-called dissonance without preparation, change the exterior aspect of contemporary music and indicate a new cycle in musical evolution, which according to the ingenious phrase of Lavignac, is carried out in circles, but in the form of a spiral.

...It is the instinct of the well-prepared composer, cultured, studious and endowed with creative power, the only one who can guide us in the labyrinth of modern harmony and counterpoint. What is important is not to imitate the personal procedures of the composers of genius. The succession of chords of augmented fifth, ninth, the whole tone and pentatonic scales are no longer elements of originality in compositions. Debussy, like Stravinsky, like all geniuses, are inimitable. One has to find one's own path, the route which most appropriately fits the personal sentiment of each artist. To humbly serve is to put on a uniform.... But the composer, apart from this, needs to possess an interior flame, a mysterious strength capable of plucking from nothing melodies and harmonies that time respects and that gallantly defy destruction

and death.¹⁴⁰

From 1925, Ponce's harmonic language changed from a romantic preference for tonal ambiguity, chromaticism and extended chord structures toward a more complex and progressive language based on non-tertiary structures. A connection with the diatonic tonal system is maintained, but Ponce avoids the functional and hierarchical rules traditionally associated with that system. As is characteristic of his style in general, antecedents of Ponce's modernist harmonic language are found in works that predate this period. Pentatonic modes, which can be traced back to the *Scherzino (Homenaje a Debussy, 1912)*, are major structural elements in the *Cinco poemas chinos (1932)*. These songs freely mix pentatonicism with non-functional harmonic writing. The vocal melodies of the second, third and fifth songs "Petite Fête (de "la Flûte de Jade")", "L'orage favorable", and "La Calamité" for example, are clearly pentatonic. The harmonic accompaniment of "Petite Fête (de "la Flûte de Jade")" is based on parallel fifths and triads. "L'orage Favourable" freely uses parallel fourths, fifths, sevenths, and ninths. The harmonic writing of "La Calamité" freely uses chords built on fourths and fifths, and the vocal line is largely based on two pentatonic scales F, G, A, C, D and the same scale raised a semitone.

¹⁴⁰ "Manuel de Falla, Igor Stravinsky, Prokofieff, Bartok y otros comprendieron que el concepto tonal es necesario en la creación musical. Pero ese concepto tonal no es ya el que acataban los viejos maestros clásicos y románticos. La inestabilidad modal, la frecuencia de modulaciones pasajeras, el encadenamiento de las llamadas disonancias sin preparación, cambia el aspecto exterior de la música contemporánea y señala un nuevo ciclo en la evolución musical, la cual, según la ingeniosa frase de Lavignac, se efectúa por círculos, pero en forma de espiral.

... Es el instinto del compositor bien preparado, culto, estudioso y dotado de poder creador, el único que puede guiar en el laberinto de la armonía y contrapuntos modernos. Lo que importa es que no se imiten los procedimientos personales de los compositores de genio. Las sucesiones de acordes de quinta aumentada, de novena, las escalas de tonos enteros, la pentafonía, ya no son elementos de originalidad en las composiciones. Debussy, como Stravinsky, como todos los genios, son inimitables. Hay que buscar el propio sendero, la ruta que más convenga al sentimiento personal de cada artista. Imitar servilmente, es ponerse una librea.... Pero el compositor, además de esto, necesita poseer la flama interior, la fuerza misteriosa capaz de arrancar a la nada melodías y armonías que el tiempo respeta y que desafían gallardamente a la destrucción y a la muerte." Manuel M. Ponce, "Sobre educación musical," in *Nuevos escritos musicales*, 74-75.

Chapultepec (original version 1921)

The symphonic poem *Chapultepec* (original version 1921, revised version 1934) demonstrates that Ponce initially pursued a discreet form of modernism. The work is a three-movement symphonic poem depicting the public gardens of Chapultepec at morning, noon and night. These were originally the gardens of the Aztec emperors and were later adopted as the residence of the Austrian emperor Maximilian I, who built his castle there. Maximilian's castle was, in turn, occupied by the Dictator General Díaz. After the Revolution, José Vasconcelos reclaimed the gardens as a public space and used it as a venue for choral performances as well as performances by *orquestas típicas* on a Sunday morning.¹⁴¹

Chapultepec was originally composed in 1921, but later revised completely in 1934. The three-movement form of the original version was retained in the revised version. The first movement of the 1934 version is the same as the 1921 version. The original second movement was omitted in the later version and replaced by the revised third movement of the original version. The third movement of the 1934 version, "Canto y Danza" is based on an originally separate piece, the *Canto y danza de los antiguos mexicanos* (1928) for orchestra.¹⁴² The inclusion of *Canto y danza de los antiguos mexicanos* is evidence that in re-defining his musical identity, Ponce assimilated the cultural reforms of the Revolution into his nationalist aesthete. *Chapultepec* is rich with different layers of cultural meaning. Ponce's inclusion of *Canto y danza de los antiguos mexicanos* suggests that he was reminding his audience of the Aztec history of the gardens, and also their role as a metaphor for an autonomous and self-determined Mexico.

The composer's program notes for the original version illustrate that Ponce embraced the

¹⁴¹ Saavedra, "Of Selves and Others," 119.

¹⁴² *Ibid.*, 116.

programmatic and personally interpretive approach of composers such as Debussy and also Ravel, whose "Lever du jour" from *Daphnis et Chloë* (1909-1912) also used the same time sequence approach.

I. "Hora matinal" (Early Morning). The woods awaken. Bird songs and fluttering wings announce the rising of Dawn in her throne of gold and mother of pearl. The woods awaken with the formidable shivering of life, and sing a triumphant hymn to the newly born king of heavenly bodies.

II. "Paseo diurno" (Daylight stroll). A thousand sounds disturb the stillness of the woods. Children's games and laughter. Cars dash through. Nervous colts gallop. Next to the lake a Mexican song is plucked. It is noon, the crowd bathes in the sunlight and indulges in the fiesta of the daylight stroll.

III. "Fienilunio fantástico" (Fantastic full moon). This is the ecstasy of a soul before a marvellous full moon. The woods rock with the singing of a bird. The gigantic trees raise their limbs like arms, in a supreme longing for the infinitive. Invisible gusts engage in a fantastic dance. Shadows populate the millenary woods. And the ecstatic soul, intoxicated with light, flies in a dream towards the remote beaches of a golden

The following analysis of *Chapultepec* is based on the score of the revised 1934 version.

The first movement "Primavera" follows a type of sonata form. The work has a mosaic-like structure as the various sections are defined by motivic transformation, rather than through harmonic means. There is no clear sense of a strong tonal centre within the work due to the frequent modulations, chromatically inflected writing, and the use of chromatic, whole tone, and pentatonic scales. The structure of the first movement is represented in the following table.

Table 1 *Chapultepec*, first movement structure

Section	Introduction	Exposition			Development				
Range	Bars 1-19	Bars 20-37			Bars 38-66				
Theme	Various motives	A	B	A	C	D	A	C	D
Bars		20	24	37	38	39	44	50	51
Key	Various	B maj	E \flat maj	G maj	E maj	E maj	F maj	B min	D maj

Section	Recapitulation				
Range	bars 67-84				
Theme	A	D	A	B1	A
Bars	67	75	77	78	80
Key	C min	A \flat maj	F min/ A \flat maj	F min/ A \flat maj	A \flat maj

¹⁴³ Quoted in Saavedra, "Of Selves and Others," 115.

The exposition is preceded by an introduction that evocatively recreates, through a kaleidoscope of representative sounds, the image of a forest at sunrise. Ponce achieves the effect of the "rising of Dawn in her throne of gold and mother of pearl" through extended shimmering violin tremolos, whole-tone scales, and the use of virtuoso woodwind writing to evoke the sounds of the birds that inhabit the woods. This introductory section of the first movement has a fluid and improvisatory quality derived from the interplay of the various birdcall motifs over a comparatively static harmonic foundation. The prevalence of open intervals (unisons, fourths, fifths and octaves) facilitates the complementary nature of these motives and is an important kinetic device within this section.

The image shows a page of a musical score for the first movement of 'Chapultepec'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn., Dsn., Hn. 1, Hn. 2, C Tpt., Tbn., Tuba, Trmpt., Trpt., Vla. I, Vla. II, and Vln. The score is divided into two measures by a vertical bar line. The first measure contains complex rhythmic patterns for the woodwinds and strings. The second measure shows a continuation of these patterns, with some dynamics markings such as *p* and *pp* visible. The string parts (Vln. I, Vla. II, Vln.) are particularly dense with sixteenth-note figures.

Example 25: Chapultepec, first movement.

(Cellos and double bass omitted)

In the exposition, there are two melodic ideas: A and B. These are differentiated by the contrasting intervals of a fifth and sixth respectively and represent the primary thematic material of the work. Firstly, at bar twenty, the horns enunciate the A theme, the "triumphant hymn to the newly born king of heavenly bodies". This theme is a central unifying element within the movement and it is distributed freely throughout orchestra and subject to extensive transformation.

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Tuba

Timpani

Triangle

Violin I

Violin II

Viola

Cello

Double Bass

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The image displays a page of a musical score for the first movement of 'Chapultepec'. The score is arranged in a system of staves, divided into two measures by a vertical bar line. The instruments listed on the left side of the staves are: Flute 1 (Fl. I), Flute 2 (Fl. II), Oboe 1 (Ob. I), Oboe 2 (Ob. II), Bassoon 1 (Bassoon I), Bassoon 2 (Bassoon II), Bassoon III (Bassoon III), Horn 1 (Horn I), Horn 2 (Horn II), Trumpet (Trpt.), Trombone (Tbn.), Trombone II (Tbn. II), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tpt. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is presented in a clear, black-and-white format.

Example 26: Chapultepec, first movement.

In the woodwind section at bars twenty-one to twenty-three, melodic fragments based on the interval of a sixth presage the arrival of the B theme. This theme is first heard in its complete form in the flute and oboe parts in the key of G minor at bar twenty-six and is characterised by a falling sixth, and rising second. The falling fifth that concludes the phrase does not appear to be significant in the context of the subsequent melodic treatment of the theme.

The image shows a musical score for four woodwind parts: Flute 1, Flute 2, Oboe 1, and Oboe 2. The music is in 4/4 time and G minor. A specific melodic phrase, labeled 'Theme B', is highlighted with a rectangular box. This phrase begins at bar 26 and consists of a falling sixth interval followed by a rising second interval. The notation includes various accidentals (sharps and flats) and rests.

Example 27: Chapultepec, first movement.

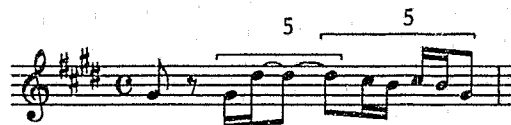
Ponce builds tension up to the first climax in G major by rhythmically and texturally manipulating the B theme. Initially, the dotted quaver figure is distributed between the strings and woodwind in a call-and-response manner, and progressively the orchestral exchange intensifies. At the climax, the first theme is heard in the horns and trumpets, as if to represent the end of sunrise and the ascendance of the “newly born king of heavenly bodies”.

Theme B material

The image displays a page of a musical score for the first movement of 'Chapultepec'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon (Bsn.), Bassoon II (Bsn. II), Horn I (Hr. I), Horn II (Hr. II), Clarinet in G (C. Clar.), Trombone (Tbn.), Trombone II (Tbn. II), Trumpet (Trpt.), Trumpet II (Trpt. II), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is divided into two main sections. The first section, labeled 'Theme B material', spans from the beginning to approximately measure 100. The second section, labeled 'Theme A', is enclosed in a rectangular box and begins around measure 100. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '127' is located at the bottom center.

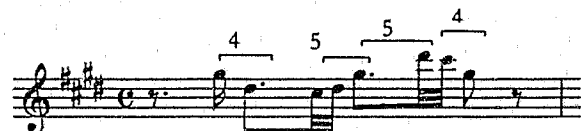
Example 28: Chapultepec, first movement.

The development section introduces new thematic material, C and D which are differentiated by their characteristic intervallic content. The C theme is introduced by the oboes; it has an arched contour, and the characteristic interval of a perfect fifth.



Example 29: Chapultepec, first movement.

The D theme is introduced at bar forty-one by the flutes and is characterised by an ascending perfect fifth and falling perfect fourth.



Example 30: Chapultepec, first movement.

Both themes are subject to rhythmic and melodic development throughout this section. The A theme returns in the trumpet part at bars forty-six and forty seven in a contrapuntal manner. Simultaneously, it is also heard in the double bass part in a rhythmically augmented form; the quavers being replaced by crotchets. The horns take up the augmented form of the theme, whilst the original theme is heard in the oboes, clarinets and bassoon voices. A second climax in A-flat major concludes the development.

The recapitulation begins with the brass section re-stating the principal theme in octave unison over a chromatic scale sounded by the remaining instruments of the orchestra. As if

to affirm the ascendance of the “newly born king of heavenly bodies”, the A theme gradually builds to a unison statement by the whole orchestra at bar eighty. D material is heard briefly in the flutes, reflecting the continuing dialogue of the birds.

The image displays a page of a musical score for the first movement of 'Chapultepec'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon, Bassoon, Horn in F1, Horn in F2, Trumpet in C, Trombone, Tuba, Timpani, Triangle, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. On the right side of the score, there are three labels: 'Chromatic scale' next to the Piccolo staff, 'A theme' next to the Horn in F1 and Horn in F2 staves, and another 'Chromatic scale' next to the Violin I and Violin II staves. A box highlights a section of the score where the Horn in F1 and Horn in F2 staves play a unison statement of the A theme.

Example 31: Chapultepec, first movement.

Chapultepec demonstrates that Ponce's modernist compositional techniques did not preclude a continued interest in the canción tradition. "Marchita el alma" is used in the second movement, representing the song that is heard next to the lake. The "thousand sounds disturb the stillness of the woods" are represented by the interweaving melodic fragments scored in parallel thirds. Ponce's treatment of the folk song underscores the flight of the soul "towards the remote beaches of a golden orb".¹⁴⁴ The contour and characteristic intervals of "Marchita el alma" are preserved in the cello part from bars fifteen to twenty-two.

The image displays two systems of musical notation. The first system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for Viola I, Viola II, Viola, Vc, and D.D. The notation features various dynamics such as *ppp*, *cresc. molto*, *f*, *pp*, and *sf*, along with musical symbols like accents, slurs, and hairpins. The Cello part in the first system is specifically noted with *ppp* and *cresc. molto* markings.

¹⁴⁴ The connection between "Marchita el alma" and the reference to the flight of the "soul" was originally made by Saavedra, "Of Selves and Others," 116.

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two systems. The first system shows the initial entries of the instruments, with dynamic markings of *pp* for the strings and *pp* for the violins. The second system shows a more complex texture with dense rhythmic patterns and dynamic markings of *ppp* for the strings and *ppp* for the violins. The notation includes various note values, rests, and articulation marks.

Example 32: Chapultepec, second movement.

Sonata breve (1932)

The *Sonata breve* (1932) for piano and violin combines both neoclassical and impressionist characteristics within a modernist harmonic language. Neoclassical elements include compositional objectivity, formal concision, and a predominantly contrapuntal texture. Impressionist elements include colouristic writing and a free approach to musical form, especially in the second and third movements.¹⁴⁵

The *Sonata breve* is in three movements with a total duration of less than eight minutes. The first movement is in sonata form, the second is in a through-composed form A, B, C, and the third movement is in ternary form. In the first movement, Ponce's writing is succinct as he avoids extended transitional passages, an extended development section, and also unnecessary repetitions of thematic material. The structure of the movement is outlined in the following table.¹⁴⁶

¹⁴⁵ Barrón Corvera, "Three Violin Works by the Mexican Composer," 83.

¹⁴⁶ *Ibid.*, 84.

Table 2 *Sonata breve*, first movement structure

Section	Exposition					Development		
<i>Theme/ Motives</i>	Theme 1	Motive X	Transitional material	Motive Y	Theme 2		Motive Y	Motive Y
<i>Scale</i>	E	F	F	F	B	Different scales for each voice		
<i>Bar</i>	1	29	30	40	42	55	58	75

Section	Recapitulation						
<i>Theme/ Motives</i>	Theme 1	Motive X	Transitional material	Motive Y	Theme 2	Motive Y	Coda
<i>Scale</i>	E	B \flat	B \flat	B \flat	E	E	E
<i>Bar</i>	89	115	116	126	128	138	142

The work preserves the traditional tonal scheme of the sonata form, but interprets it in a pandiatonic manner. The main themes are in the key areas of E major and B major respectively, and thus preserve the tonic-dominant relationships characteristic of sonata form. However, the non-hierarchical treatment of the pitch resources of these key areas means that a sense of a tonal centre or gravitation toward a central point is avoided. In the following example, the second theme is clearly in the key of B major. However, a clear sense of a tonal centre is obscured by the leaps of a perfect fourth, the non-resolution of the leading note, and also the fragmented rhythm. In the left hand, the intervals of a major and minor second are projected vertically as well as horizontally, further diminishing the centric pull of B major.

Violin

Piano *p scherzando*

Example 33: Sonata breve, first movement.

As Ponce avoids consistent key areas, modulation is effected through the movement from one scale grouping to another. Traditionally, in the development section, the composer traverses several key areas before returning to the tonic key in the recapitulation. Ponce reinterprets this practice by transitioning from one scale set to another in a manner that avoids hierarchical relationships. The pitch resources used are limited to the notes belonging to a particular scale group, but their configuration eliminates any sense of a tonal centre. The following example is from the development section; an analysis of the excerpt follows.

Example 34: Sonata breve, first movement.

The following table illustrates the pandiatonic structure of the above example and Ponce's simultaneous use of different scale sets.

Table 3 *Sonata breve*, first movement, contrasting scale sets in the development

	n. 62	n. 63	n. 64	n. 65	n. 66	n. 67	n. 68	n. 69
Violin								
<i>Pitch set</i>	c ^{nat} , c [#]	a, b, c ^{nat}	ab, bb, c ^{nat} , d ^{nat}	g ^{nat} , d ^{nat} , eb	c ^{nat} , d ^{nat} , e ^{nat}	c ^{nat} , db	db	e ^{nat}
<i>Implied key</i>	Pitch groups as scored within each bar do not represent a particular key area, but are arranged so as to exploit the major and minor second intervallic motif							
Piano Right Hand								
<i>Pitch</i>	g ^{nat} , b, c ^{nat}	b, c ^{nat}	a, bb, c ^{nat} , d ^{nat}	g ^{nat} , a	e, bb, c ^{nat}	f ^{nat} , g ^{nat} , ab	eb, f ^{nat} , g ^{nat}	bb, c [#] , d [#]

<i>set</i>	d ^{nat} , e, f ^{nat}	d ^{nat} , e, f ^{nat}	e, f ^{nat}	bb, c ^{nat} , d ^{nat}	d ^{nat}	bb	bb, c ^{nat}	g [#]
<i>Implied key</i>	C major		F Major			A-flat major	A-flat major/ E major	
Piano Left Hand								
<i>Pitch set</i>	c [#] , d [#] , g [#]	c [#] , a	bb, g [#] , f [#]	g ^{nat}	f ^{nat} , g ^{nat} , a, bb,	db, eb, f ^{nat} , g ^{nat} , ab, bb, c ^{nat} , c ^{nat} , e,	ab, bb, c ^{nat} , db	gb, ab, bb, b ^{nat} , c [#] , d [#] , e,
<i>Implied key</i>	E major		Ambiguous (sequence implies either B maj or D flat major with enharmonic transformation)	F major		A-flat major	A-flat major/ E major	

Intervallic relationships are an important compositional device within the first movement as the first and second themes are contrasted through their identification with certain intervals. The first theme is characterised by major and minor thirds, and the second theme is characterised by a perfect fourth.

First theme

Second theme

42

p scherzando

Example 35: Sonata breve, first movement.

Due to the absence of any functional harmonic structure, cadence points are created by the introduction of certain motives. These have a specific function to facilitate the transition from one thematic idea to the next, and also from one section to another. There are two particular motives, X and Y, that are related to the first and second themes by shared intervallic content. Motive X is related to the first theme because of the vertical projection of a major third and motive Y is related to the second theme by the interval of a fourth. The following example taken from the transition between the first and second themes illustrates the structural function of the X and Y motives. The initial statement of motive X represents the end of the first theme and the beginning of the transition to the second theme. Ponce highlights the motive by scoring it in the violin part with a simple piano accompaniment. Motive Y marks the end of the transition and the arrival of the second theme, and is played by the violin without piano accompaniment. The fermata on A reinforces the interval of a fourth that is the characteristic of the imminent second theme.

Conclusion of the first theme

Violin

Piano

28

Motive X Intervals of a fourth

32

Intervals of a fourth

Example 36: Sonata breve, first movement.

The horizontal projection of a third and fourth in the above example suggests a linear method of construction rather than a vertical one. The texture is contrapuntal and the avoidance of triadic relations between the parts indicates that they are conceived as three separate but interrelated voices.

The use of intervals to promote thematic unity within the first movement is also evident between the three movements of the *Sonata breve*. The tension between the intervals of a major and minor second is used in a cyclic manner to create an architectonic unity between the three movements. For example, the tension between major and minor second intervals is exploited in the opening bars of the first movement in the piano part. In both the right and left hands from bars one to five, there is a consistent alternation between E and E-sharp. From bars six to seven, the tension is transferred to A and A-sharp, and then F and F-sharp at bars eight to nine. Simultaneously, in the left hand, the melodic line begins with a minor second (G-sharp-A) and then a major second interval (A-B).

Allegretto mosso $\text{♩} = 68$

Violin

Piano

p Interval of a minor second

Interval of a minor second

Interval of a minor second

pp

Example 37: Sonata breve, first movement.

The tension between the intervals of a major and minor second is also evident in the opening of the third movement (bars one to twenty-four). Based largely on an E phrygian scale common in flamenco music (and also consistent with the “Allegro all spagnuola” marking of

the movement), the violin part generally proceeds in a stepwise manner. In the first bar, the minor second alternation between B and C is contrasted with the interval of a major second, A and B. In bars two to four, the conflict between these two intervals is continued using B and C, C and D, and then D and E. The imitation of the violin part in the piano continues this tension. The frequent interruptions of an ascending phrygian scale in the violin part promotes a Spanish flavour to the movement and also maintains the melodic conflict based around major and minor second intervals.

Other references to Spanish folk music found in the opening of the third movement include the allusion to *sesquialtera*. The pedal (bars five to nine) that reinforces E as the root of the phrygian scale (and temporary tonal centre) appears every four beats (bars five to seven) and every three beats (bars eight to nine). Likewise, there is a hemiola relationship at bars seventeen to twenty where the rhythmic groupings in the right hand suggest a triple meter and the rhythmic groupings of the parallel quintal chords in the left suggest a triple meter.

Allegro alla spagnuola ♩ = 78

Violin

p

pp *simile*

sf *sf*

Vln.

Pedal (every four beats)

sf *sf*

Vln.

Pedal (every three beats)

ff *sf* *sf* *sf*

Phrygian scale built on A *Phrygian scale built on E*

Phrygian scales built on E

Vln. 18

sempre f e con anima

Vln. 22

9 10

Example 38: Sonata breve, third movement.

Sonatine (1932)

The *Sonatine* (1932) for piano was Ponce's last piano work prior to leaving Paris and incorporates many of the neoclassical techniques found in other representative compositions from the period. These include pandiatonicism, non-functional triads, non-tertiary structures, and the use of different scales such as the chromatic and the pentatonic scales. As in the first movement of the *Sonata breve* (1932), the first movement of the *Sonatine* exploits the tension between a major and minor second as a means of creating thematic unity and contrast.

Ponce freely adapts the technique of sesquialtera as a horizontal and vertical structural device since the sonata form structure and also the thematic material are defined by the use or absence of alternating ternary and binary meters. The contrapuntal texture and non-tertiary nature of the harmonic writing also suggests that the movement is constructed in a horizontal rather than vertical manner.

The structure of the *Sonatine* is outlined in the following table which identifies the main sections, themes and transitional passages, including their metric structure.

Table 4 *Sonatine* structure

Section	Exposition				Development		
<i>Theme</i>	T1	tr	T2	tr	T1	T3	tr
<i>Harmonic characteristics</i>	Pandiatonic	Pandiatonic	Pentatonic	Pandiatonic, chromatic scale	Pandiatonic	Pandiatonic	Pandiatonic, chromatic scale
	Includes quartal and quintal chords and non-functional triads						
<i>Meter</i>	$3/8$, and $2/8$	$3/8$	$3/8$	$3/8$ and $2/8$	$3/8$ and $2/8$	$3/8$	$3/8$ and $2/8$
<i>Bar</i>	1	18	26	42	55	59	

Section	Recapitulation				Coda		
<i>Theme</i>	T1	tr	T2	tr	T1	T3	T1
<i>Harmonic characteristics</i>	Pandiatonic	Pandiatonic	Pentatonic	Pandiatonic, chromatic scale			
	Includes quartal and quintal chords and non-functional triads				Includes quartal and quintal chords and non-functional triads, triads with added tones, simultaneous four note chords (generally quartal) interspersed with non-		

	functional triads (e.g. F-sharp minor)						
<i>Meter</i>	<i>3/8 and 3/8</i>	<i>3/8</i>	<i>3/8</i>	<i>3/8 and 2/8</i>	<i>3/8 and 2/8</i>	<i>3/8 and 2/8</i>	<i>3/8 and 2/8</i>
<i>Bar</i>	109	126	134	146	149	163	171

Themes are structured around melodic and rhythmic motives rather than extended ideas. As in the *Sonata breve*, Ponce uses certain intervals to create melodic cells which function as themes in the sense they are the primary means of musical unity and contrast in the work. The first theme stated at the beginning of the work is closely identified with the intervals of a perfect fourth and fifth. The pitch resources of C major are used, but there is no clear sense of a tonal centre as the melody proceeds in fifths and fourths. In the first three bars, the left hand sounds a D-sharp, the leading-note of E minor. However, due to the absence of any hierarchical relationships, there is no confirmation of the E minor tonality.

The musical score is for a piano piece. It features a right-hand melody and a left-hand accompaniment. The right-hand melody is characterized by intervals of a perfect fourth and fifth. The left-hand accompaniment provides harmonic support, including a D-sharp in the first three bars. The score is annotated with 'First theme' and 'Suggested C major' above the first system, and 'Suggested B major' below the second system.

Example 39: Sonatine, first movement.

The second theme is introduced at bar twenty-six and comprises a repeated dotted two-note figure based on a falling minor second. The accompaniment in the right hand comprises a series of descending sixteenth-note triplets that emphasise the interval of a major second. Similar to the first movement of the *Sonata breve* (1932), Ponce is exploiting the conflict between two intervals: a major second and a minor second. A pedal based on juxtaposed perfect fifths is used to create a sense of metric stability as it reinforces a triple pulse and signals the transition from the ternary and binary metre of the preceding material. Harmonically, the second theme is based on pentatonic cells that change incrementally from one bar to the next.

The musical score for Example 40 is presented in two systems. The first system, labeled "Second theme", begins at bar 23. The right-hand part features a series of descending sixteenth-note triplets, while the left-hand part plays a dotted two-note figure based on a falling minor second. The second system, labeled "Pedal", starts at bar 27. The right hand contains a rapid triplet passage with superimposed septuplets, and the left hand provides a pedal point consisting of juxtaposed perfect fifths.

Example 40: Sonatine, first movement.

At bar thirty-five, the characteristic dotted rhythm of the second theme is displaced and the rhythm becomes progressively agitated. The transition between the exposition and the development is initiated through a rapid triplet passage. Metric identity is obscured through the superimposition of triple and duple rhythmic groupings in the right and left hands

respectively. The octave pairs on the first beat of each triplet grouping serves to reinforce the contrast between the ternary and binary pulse.

The musical score consists of three systems of piano music. The first system, measures 35-38, shows a melody with triplet groupings and an accompaniment of quintal chords. The second system, measures 39-42, includes the instruction 'animando & cresc.' and 'p scherz'. The third system, measures 43-46, continues the melodic and accompanimental patterns. The score is in G major and 3/4 time.

Example 41: Sonatine, first movement.

The development begins at bar fifty-five with a melodically varied statement of the first theme. The characteristic intervals of a descending perfect fifth and ascending perfect fourth give way to an descending and ascending major third, though the G anacrusis that precedes the original theme is retained. The rhythmic configuration of the original statement is also retained, as is the alternating ternary and binary metric structure. A new theme, C, is presented from bar fifty-nine to sixty-two, and is based on a perfect fifth and diminished fifth. The accompaniment, comprising quintal chords serves to emphasize the importance of this

interval as a salient characteristic. The C theme is also characterised by a stable ternary meter and, like the second theme, is a point of metric stability within the movement.

The recapitulation begins at bar 109 with a modified statement of the first theme. Ponce preserves the pandiatonic relationship between the individual voices, the intervallic content, and also the triple and duple metre of the original first theme. The transitional material leading to the re-statement of the second theme at bar 134 is virtually a note-for-note reproduction of the exposition. This version of the second theme is transposed up a third and also retains the 3/8 meter of the original. Similarly, the transitional material leading from the second theme to the development freely transposes that same material presented in the exposition.

The coda begins at bar 149 and is initially based on elements of the first theme. A step-wise ascending motif originally presented in the development is also heard at bars 159 to 161. Rhythmic motives derived from the third theme are used to support a series of quartal and quintal chords in the right and left hands at bars 162 to 170. The simultaneous sounding of these chords in forte from bars 162 to 170 represents the climax of the movement. Unlike the initial statement of the third theme, the metric structure of this passage is unstable and alternates between 3/8 and 2/8. Finally, in the last eight bars of the movement, Ponce progressively dilutes the first theme until we arrive at a simple pianissimo statement of a quintal chord in the left hand (D-sharp, A-sharp) and a foreign tone C in the right hand.

Motives derived from the first theme

Example 42: Sonatine, first movement.

Prior to 1934 and the crisis in his relationship with Segovia, Ponce defined himself and was defined by others as a modernist composer. After moving to Paris in 1925, Ponce's compositional style became more progressive. In his own words, he stated that his style 'genuinely modified itself when it made contact with a new universe of notes'. Ponce's pursuit of neoclassicism and impressionism was motivated by a need to re-define his place in Mexican musical life, which was itself becoming increasingly progressive. In order to re-define himself as a composer, Ponce left Mexico in 1925 and undertook compositional studies with Paul Dukas at the École Normale de Musique. From this point his compositional style largely diverges in two directions. In his piano and chamber compositions such as the *Sonata breve*, *Sonatine*, and *Cuatro piezas para piano* (1929), Ponce embraces non-serial atonality. Notwithstanding the manifest emphasis on modernist techniques, elements derived from earlier nationalist and romantic compositions also persist in these works. The guitar works on the other hand, represent a second and distinct stream

of composition. These are largely conservative and apply a discreet form of neoclassicism. Compared to the piano and chamber works of the same period, Ponce's guitar works are aesthetically constrained.

The significance of Ponce's pursuit of modernism after 1925 is that it promoted a potential conflict with the conservative and commercially pragmatic values of Segovia. The continuation of earlier nationalist and romantic elements in Ponce's first guitar compositions, the *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924) indicates that initially Segovia and Ponce shared similar aesthetic values. Segovia's requests for new works that included Mexican or Spanish folk themes and rhythms were preceded by Ponce's nationalist piano works such as the *Balada mexicana* (1915) and early salon compositions like the *Scherzino mexicano* (1909). Nonetheless, the predominant position of modernism in relation to nationalism and romanticism after 1925 indicates that, notwithstanding his naturally eclectic style, Ponce's efforts were focused on redefining himself as a modernist composer. Modernism, albeit in a discreet form, can be traced back as far as the *Scherzino (Homenaje a Debussy)*, 1912) and is also found in later compositions from the *Suite cubana* (1916) to *Chapultepec* (original version 1921). However, in Ponce's piano and chamber music after 1925, a more progressive and adventurous form of nationalism is evident. Although romantic elements are still present they are reinterpreted within a progressive non-tertiary harmonic language and austere approach to formal construction.

Chapter 5

5. THE INFLUENCE OF THE SPANISH CONCERT GUITARIST ANDRÉS SEGOVIA ON THE GUITAR MUSIC OF MANUEL M. PONCE

The Collaboration between Manuel M. Ponce and the Spanish Concert-Guitarist Andrés Segovia

Andrés Segovia and Manuel M. Ponce first met in Mexico City in 1923. Ponce was the music critic of the Newspaper *El Universal* and his favourable review of Segovia's first recital in that city caught the attention of the guitarist. Segovia invited Ponce to write a composition for the guitar and shortly afterwards received the *Sonata mexicana* (1923) and four song arrangements, comprising two folk songs "La pajarera" (1909-1912) and "La Valentina" (pre-1917), and two original compositions "Por tí, mi corazón" (1912) and "Estrellita" (1912). For the next twenty-five years, until his death in 1948, Ponce continued to write for Segovia. Though Segovia's need for new and original works gave rise to his collaboration with Ponce, their partnership was based on a sincere friendship. Segovia's letters reveal his deep admiration for Ponce's music, and also for Ponce himself.

Prior to 1934, the relationship between Segovia and Ponce experienced episodes of minor disruption. In general, these were easily and quickly resolved. Nonetheless, during the period from August 1934 to February 1936, the relationship between Segovia and Ponce degenerated almost irrevocably. This chapter will examine the collaboration from Segovia's perspective. What were his musical values and objectives and how did they impact upon his relationship

with Ponce and Ponce's guitar music?

A Profile of the Composer – Performer Relationship

The process of creating and publicly performing music within the European art music tradition involves three specific groups: composers, performers and audience. The performer's role in the process of musical production is as an intermediary and is defined by the highly specialised nature of performance within the art music tradition. Performance, like composition, is considered a specialised activity and an expression of a highly developed skill. The performer is not simply a conduit reproducing verbatim the finished work, but is also actively engaged in the reinterpretation of that composition. In this way, the process of performance is both a realisation and reshaping of the composition. Wilfrid Mellers concurs with this view.

In the case of the 'art' composer who is his or her own performer, the roles of 'maker' and 'performer', are though related distinct; while in by far the most common situation, composer and performer are different people. Performers are, then, strictly speaking intermediaries and their problem lies in the deciding how far they should attempt to be passively reproductive, and how far it is their right, even their duty to 'realise' and both consciously and unconsciously to reshape the composer's intentions.¹⁴⁷

¹⁴⁷ Wilfrid Mellers, "Present and Past: Intermediaries and Interpreters" in *Companion to Contemporary Musical Thought*, ed. John Paynter and others (London: Rutledge, 1992), 2: 921.

The collaborative process between composer and performer, as it is represented by Mellers, is sequential and defined by their clearly differentiated creative and interpretive roles. According to Mellers, the interpretive role of the performer is distinct from, and immediately follows, the creative role of the composer, since both composer and performer are autonomous and independent. The performer's role is to interpret the work and not to attempt to influence the musical content of the work. Similarly, the composer can prescribe information via the score, the phrasing or changes to the tempo of the work. However, the nuances of interpretation are the prerogative of the performer. Mellers' deconstruction of the composer-performer collaboration as a sequential process of mutually autonomous creative and interpretive functions is the model against which the collaboration between Segovia and Ponce will be compared.

Segovia's Goal as a Performer

Segovia's task of establishing the guitar as an accepted concert instrument was an extremely difficult one. During the second half of the 19th century, the popularity of the instrument declined dramatically. Evidence of this is found in the large number of guitar transcriptions of lute, vihuela, harpsichord, violin, cello, piano, etc., that were intended to supplement the meager repertoire of original pieces for the guitar. The Spanish composer, performer and teacher Francisco Tárrega (1852-1909) made 120 transcriptions for solo guitar and twenty-one for two guitars. His solo transcriptions were based on the piano works of Felix Mendelssohn (1809-1847), Louis Gottschalk (1829-1869), Isaac Albéniz and Enrique Granados, and include movements from Beethoven's piano sonatas such as the "Largo" from

the *Sonata No. 4*, op. 7 in E-flat major (1796-1797), and the "Adagio" and "Allegretto" from the *Sonata No. 14* in C-sharp minor, op. 27, no. 14 (The Moonlight Sonata, 1801).¹⁴⁸

The reasons why the guitar's popularity as a concert instrument receded are manifold. The small frame of the nineteenth-century guitar, the use of gut strings and the practice of plucking the strings with the flesh of the finger rather than the nail made it better suited to the salon rather than the concert-hall.¹⁴⁹ Also, the proclivity of romantic composers for large instrumental and orchestral sonority favoured the pianoforte and the violin, and ignored the nineteenth-century guitar. Composers found the guitar difficult to score because the limited expressive and contrapuntal facility of the instrument was incompatible with the importance they ascribed to instrumental effect. Berlioz warned that,

The guitar is an instrument suited for accompanying the voice and for taking part in instrumental compositions of an intimate character; it is equally appropriate for solo performance of more or less complicated compositions in several voices, which possess true charm when performed by a real virtuoso....

It is almost impossible to write well for the guitar without being able to play the instrument. However, the majority of composers who employ it do not possess an accurate knowledge of it. They write things of excessive difficulty, weak

¹⁴⁸ *The New Grove Dictionary of Music and Musicians*, s.v. "Tárrega, Francesco" (by Thomas Heck), <http://www.grovemusic.com/> (accessed October 27th, 2003).

¹⁴⁹ Wade, *Traditions of the Classical Guitar*, 147.

sonority and small effect for the instrument....

It is impossible to write for it pieces in several voices, containing passages that require all the resources of the instrument....

Since the introduction of the piano into all homes where there is any interest in music, the guitar has been gradually disappearing, except in Spain and Italy. Some virtuosos have cultivated and are still cultivating it as a solo instrument; they are able to create pleasant and original effects on it.¹⁵⁰

Berlioz's criticism of the guitar's limited penetration is borne out by contemporary criticism. The Spanish virtuoso performer and composer Fernando Sor's (1778-1839) technical mastery of the guitar was acknowledged universally by critics, but the poor resonance of the nineteenth-century guitar detracted from the overall performance to the point where it left some members of the audience flat.

On 26 January [1828] I heard ... a guitar solo played by M. Sor ... [which,] almost always written in four voices, offered a pure and elegant harmony and seemed to me to be very hard to play. But I regretted that the sound of the instrument was not fuller. M. Sor seems to have neglected too much this essential aspect

¹⁵⁰ Hector Berlioz and Richard Strauss, *Treatise on Instrumentation*, trans. and ed. Theodore Front (New York: Dover Publications, 1991), 145-147.

of an instrument which in itself is not sonorous enough.¹⁵¹

Segovia's Search for New Original Works

The guitar's revival as a concert instrument in the early twentieth century was due to two significant developments. Firstly, the Spanish Luthier Antonio de Torres Jurado (1817-1892) expanded the overall dimensions of the nineteenth century guitar, producing a much larger and more penetrating instrument. Torres' innovations include: increasing the physical size of the instrument; increasing and also standardising the vibrating length of the strings at sixty-five centimeters; passing the strings over a saddle set on a on a rectangular block; and introducing the fan strutting system that reinforced the underside of the table and improved its responsiveness. The modern classical guitar is based on the Torres model.¹⁵²

The second significant development was the dedication of concert-artists such as Regino Sainz de la Maza, Emilio Pujol, Miguel Llobet and Segovia to engage non-guitarist composers to write for the instrument. The effect of this, as Javier Suárez-Pajares has observed, was to introduce new original works of greater musical weight into the guitar's repertoire.¹⁵³ Suárez-Pajares argues that the production of non-overtly nationalist works was critical to the acceptance of the guitar as a legitimate sound resource in its own right. Whilst Manuel de Falla's *Homenaje – Pour le Tombeau de Claude Debussy* (1920) can be considered as the beginning and also a high point in the renovation of the guitar's repertoire in the early twentieth century, overtly nationalistic works produced during this time also advanced the legitimacy of the

¹⁵¹ F. J. Fetis, *Revue musicale* 3, (Paris, 1828): 40. Quoted in John Wirt, "The Status of the Guitar in Serious Music: Part 2," *Guitar Review*, no. 54 (1983): 13.

¹⁵² *The New Grove Dictionary of Music and Musicians*, s.v. "Guitar" (by Harvey Turnbull and Paul Sparks), <http://www.grovemusic.com/> (accessed October 27th, 2003).

¹⁵³ *Diccionario de la música española e hispanoamericana*, s.v. "Guitarra."

guitar as a concert instrument. The folkloric inspired works of Federico Moreno-Tórroba, Joaquín Turina, and Joaquín Rodrigo, such as Tórroba's *Sonatina* (1924), and *Nocturno* (1926) and Rodrigo's *Zarabanda lejana* (1926) and *En los trigales* (1938), also added to the musical gravitas of the guitar's repertoire. The works of these composers demonstrated the utility of Spanish folk song and dance as thematic sources for extended compositions and promoted a poetic and evocative style of writing for the instrument. Likewise, Ponce's *Sonata mexicana* (1923) can also be included in this category. The use of folk themes and dance elements within a multi-movement sonata form represents the conflation of the Mexican canción and European art music traditions. Though the introduction of non-referential works into the guitar's repertoire helped integrate the instrument into the general pool of instrumental resources available to composers, it was not the only factor that contributed to the validation of the guitar as an instrument suited for public concert performance. Large-scale idiomatic works that assimilated their native folk traditions also contributed to the renovation of the guitar.

According to Segovia, the traditional model of guitar music production, the guitarist-composer, had ultimately been detrimental to the repertoire of the guitar. He directly attributed the decline of the guitar in the second half of the nineteenth century to the practices of guitarist-composers such as Fernando Sor.

For we must be honest: Fernando Sor, the best, and perhaps the only guitar composer of his epoch, is except for a few undeniably beautiful passages scattered through his larger works and concentrated in his smaller ones, tremendously garrulous, and his position in the history of the guitar is far more important than in the history of music itself. The guitar

unfortunately has never had a Bach, a Mozart, a Haydn, a Beethoven, a Schumann or a Brahms in comparison with whom the figure of Sor might be accurately judged.¹⁵⁴

Segovia nonetheless preferred the music of Fernando Sor over that of other nineteenth-century guitarist composers, such as Matteo Carcassi (1792-1853), Ferdinando Carulli (1770-1841), Mauro Giuliani (1781-1829), and Dionisio Aguado (1784-1849). Segovia recorded more works by Sor than any other nineteenth-century composer.

A complete discography of Segovia's recordings is difficult to establish. Many of the albums he recorded are still available and recording companies still issue different permutations of these. However, Segovia's first recordings were made in cities such as Havana during 1924 and 1925 and it is not known whether any of these recordings still exist.¹⁵⁵ Irene de la Hoz López states that Segovia made approximately eighty-five recordings.¹⁵⁶ A discography provided in Graham Wade's *Segovia: A Celebration of the Man and his Music* (1983) lists thirty-nine separate recordings, including *The Art of Andrés Segovia: The HMV Recordings 1927-39* (RLS.745) which is a two-record set. Nineteenth-century guitarist-composers represented in this collection include Sor, Giuliani, and Aguado and exclude Carcassi and Carulli. The great majority of the works represented are small-scale studies and dances. Segovia recorded one work by Aguado, *Eight Lessons* (n.d.), and three works by Giuliani, the "Andante" from the *Sonata* op. 15 (n.d.), three studies, and a group of small works referred to as "Eight Little Pieces". The great majority of nineteenth century works included in these recordings belong to Sor. Segovia recorded the *Andante Largo* op. 5, no. 5 (1810-1823), "Largo" from the

¹⁵⁴ Andrés Segovia, "Manuel M. Ponce: Sketches From the Heart and Memory," trans. Olga Coelho and Eithne Golden *Guitar Review* 7, no. 7 (1948): 4.

¹⁵⁵ Graham Wade, *Segovia: A Celebration of the Man and his Music* (London: Calder, 1989), 121.

¹⁵⁶ *Diccionario de la música española e hispanoamericana*, s. v. "Guitarra."

Fantasia op. 7 (1810-1823), *Variations on a Theme from The Magic Flute* op. 9 (1810-1823), *Grand Solo* op. 14 (1810-1823), *Variations on Folies d'Espagne* op. 15 (1810-1823), *Variations on 'Malbrough'* op. 28 (1826), *Sonata* op. 25 (1826), and numerous smaller pieces, including studies and minuets.

The tension between the peripheral and hegemonic that was central to Ponce's sense of identity as a composer has parallels with Segovia's self-identification as a concert guitarist. There is within the writings of Segovia a sense that the repertoire of the guitar, as he found it, was behind that of the piano and violin. The guitar, according to Segovia, was an instrument of the tavern and the salon, and therefore existed outside the public recital traditions of the piano and violin. Just as Ponce looked to European models as a means to modernise Mexican music, Segovia looked to the piano and violin works of Johann Sebastian Bach, Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven, Robert Schumann (1810-1856), and others as models for the modernisation of the guitar. Whereas Ponce's models included contemporary modern composers such as Igor Stravinsky and Claude Debussy, Segovia's models are historical and mirror his conservative aesthetic values.

Segovia's dedication to finding new composers to write for the guitar was driven by his desire to build a concert standard repertoire that was equal in weight to the repertoire of the piano and violin. For example, Segovia's original plan for the *Variations sur "Folia de España" et fugue* (1929) was a set of variations based on the folias theme that would rival the famous set of variations by Corelli on the same theme.

You know that this petition of mine is an old one. Go back to those first days of your stay in Paris. Remember? Three or

four years ago, and actually a violin performance of the Corelli variations, profoundly stirred my desire to play some variations of equal or superior importance, written by you. Do not refuse me now, and ask in exchange for whatever sacrifice: except that of renouncing the variations.¹⁵⁷

That both men saw themselves as peripheral to a dominant art music and performance tradition is perhaps the common element that helped bind their relationship. There is a common purpose that goes to the artistic core of each man, the struggle to rise above their current position and to re-define their place in the art music and concert performance traditions. Segovia's goal to expand the repertoire of the guitar was, however, tied inextricably to his conservative musical values and this was perhaps the single greatest deleterious factor in his relationship with Ponce.

The precise number of works Ponce wrote for the guitar is a contentious issue. Segovia credits him with writing more than eighty individual works.¹⁵⁸ However, the published letters of Segovia to Ponce document only twenty-nine works. Segovia's calculation most likely includes the individual movements and pieces of large-scale works as well as individual preludes, studies and songs arrangements. Nystel also attributes over eighty guitar works to Ponce.¹⁵⁹ Frary, on the other hand, holds that Ponce wrote twenty-eight works for the guitar.¹⁶⁰ This number is also contradicted by the number of works documented in Segovia's

¹⁵⁷ Segovia to Ponce, December 1929 in Segovia, *The Segovia-Ponce Letters*, 50.

¹⁵⁸ Andrés Segovia, "Manuel M. Ponce: Sketches From the Heart and Memory," trans. Olga Coelho and Eithne Golden *Guitar Review* 7, no. 7 (1948): 3.

¹⁵⁹ David J. Nystel, "Harmonic Practice in the Guitar Music of Manuel M. Ponce" (Master's thesis, University of North Texas, 1985), 1.

¹⁶⁰ Peter Kun Frary "Ponce's Baroque Pastiches for Guitar," *Soundboard*, no. 14 (1987): 159.

letters. However, Segovia's letters are not a definitive catalogue of Ponce's works since some of the letters are lost, and those that are published only record the works Ponce wrote for Segovia. Segovia's letters, for example, do not mention the *Balletto* (1931), *Giga* (1931), *Seis preludios cortos* (1947) or the very last composition Ponce composed, the *Variations on a theme of Cabezón* (1948). The *Seis preludios cortos* were written for Juanita Chávez, possibly the daughter of Carlos Chávez. The *Variations on a theme of Cabezón* was also not written for Segovia, but for Ponce's friend Father Antonio Brambila. Therefore, the likely number of works Ponce produced for the guitar is thirty-three. This number corresponds to the catalogue of Ponce's guitar works published in Miranda's *Manuel M. Ponce*.¹⁶¹

Segovia's Opinion of Ponce's Music

The ambition of Segovia to validate the guitar as a concert instrument precipitated his collaboration with Ponce, but he also had a genuine affection for Ponce and admiration of his music. The guitar works of Ponce were, according to Segovia, the finest compositions that had ever been written for the instrument and in his letters he gave full expression to his admiration.

To sum up, your work is what has the most value, for me and for all the musicians who hear it, of all the guitar literature. And you, personally, too, among all those who have approached me and I have known.¹⁶²

On one occasion Segovia ranked Ponce's works in order of his personal preference.

¹⁶¹ Miranda, *Manuel M. Ponce*, 141-142.

¹⁶² Segovia to Ponce, December 1929 in Segovia, *The Segovia-Ponce Letters*, 50.

Of all that you have written for the guitar, what I most love - a higher sentiment than like, is that work (Theme and Variations on 'Folias de España' and Fugue). Then comes the Sonata to Schubert, then the Weiss Suite ... and all the rest. Between the least of what I like of yours and what I prefer from another composer, there is still much in favour of your work. I make this declaration which you do not need because you have known this for a long time.¹⁶³

Ponce and Segovia's collaboration was not a financial arrangement, since Ponce's works were not commissions in the usual sense. Ponce received royalties from Segovia's editions, performances and recordings, but there is no evidence to indicate that Segovia commissioned Ponce. On one level, the relationship between Ponce and Segovia was based on mutual self-interest. The complementary ambitions of composer and performer were probably a binding element, but they were by no means the predominant unifying force. Ponce's desire to have his works performed, published and recorded complemented Segovia's need for original concert works, but it was their friendship that bound them together and ultimately rescued their relationship after 1936.

Segovia's Musical Aesthetic

Documentary Evidence

Segovia's musical values were conservative. His own compositions for the guitar are few in

¹⁶³ Segovia to Ponce, 23rd August 1930 in Segovia, *The Segovia-Ponce Letters*, 78.

number, but are predominantly short works with simple harmonies.¹⁶⁴ Works such as *Five Anecdotes* (1947), *Neblina* (1951) and *Estudio sin luz* (1954) reflect these characteristics. Throughout his career he avoided modern music, which he considered "strident" and "discordant".¹⁶⁵

Evidence of Segovia's conservative musical taste is found in his letters, interviews, recital programs, as well as his discography. His letters to Ponce are a rich source of evidence. In a letter dated 22nd October 1940, Segovia commented on a concert of modern chamber music that included works by Heitor Villa-Lobos (1887-1959),

The second performance of chamber music was last night, and the theatre exhibited the desolate aspect of a desert. We were thirty people. As a consequence, all the pomp with which Villa-Lobos and his army has been presented, achieved no public effectiveness. The music lover has withdrawn, because all over the world, the stridency, discord and brutal noise in some musical circles substituting for music is found less interesting each time.¹⁶⁶

Segovia admired composers such as Castelnuovo-Tedesco who resisted progressive modernist trends and who wrote tonal music, as exemplified by the *Guitar Concerto in D* (1939). In a foreword to Otero's *Mario Castelnuovo-Tedesco: su vida y su obra para guitarra* (1987), Segovia wrote,

¹⁶⁴ *Diccionario de la música española e hispanoamericana*, s.v. "Segovia Torres, Andrés."

¹⁶⁵ Jim Ferguson, "Darius Milhaud's Segoviana: History, Style and Implications," *Soundboard*, Summer (1991): 16; Wade, *Maestro Segovia*, 74.

¹⁶⁶ Segovia to Ponce, 22nd October 1940 in Segovia, *The Segovia-Ponce Letters*, 213.

Mario Castelnuovo-Tedesco, composer of the first rank, among today's most celebrated and admired, has resisted, with singular heroism, following the vanguard of music today. This is not to say that he has positioned himself comfortably in the immobile rear-guard. His works are timeless. They will endure forever. The ears of young musicians for centuries to come will take satisfaction in the listening – and if they are artists, in the performance – of his works, which will not suffer aesthetic decadence nor wrinkles.¹⁶⁷

Some references to modern music in Segovia's letters reveal a strong anti-semitic streak. A letter dated 20th January 1941 is quite open in its disparagement. The growth of "bad art" was a conspiracy by "futurist" Jews. The guitar concerto, the *Concierto del sur* (1941) that Ponce had just completed was, according to Segovia, the salvation of good music.

Thank you for the last shipment. Now the Concerto is all here. It is a delightful work which has to excite the enthusiasm of all the public and artists who hear it. You do not know how I lament that the world situation prevents me from having Europe get to know it at once. There it will be appreciated for all its worth, with no more restrictions than those that are organised against it or its interpreter by the lobbies of futuristic

¹⁶⁷ Corazon Otero, *Mario Castelnuovo-Tedesco: su vida y su obra para guitarra* (México: Ediciones Musicales Yolotl, 1987), 7.

Jews, Dadaists, expressionists and all the other bad artists. But we will struggle valiantly and tenaciously and, above all, the aid from musicians, critics, and the sincere public will compensate the two of us; you, the father of the beautiful creature and me for the enthusiasm with which I will go about revealing it for the contemplation of all people of good will.¹⁶⁸

Segovia's anti-semitic views were not ideological, nor were they directed at Jewish people per se, rather they were targeted at a powerful and well-organized group of artists and impresarios in the United States. In a letter to Ponce dated the 23rd of February 1941, he explained that, during a recent concert tour of America, the President of the Young Hebrew Association, Mr Kolony, had questioned him about his recent tours of Germany. Kolony had asked Segovia to sign a petition denouncing the fascist ideology of the Franco regime.¹⁶⁹ Segovia refused to sign the petition, citing patriotism to his country rather than to a particular ideology. In reprisal, Segovia was blacklisted for a number of years in North America and Europe.

Segovia's view that art transcended politics was a little disingenuous. His refusal to sign the petition denouncing Franco was based on an intense personal hatred of communism borne from bitter personal experience. During the Spanish Civil War, he had been forced to flee Barcelona, leaving virtually all of his possessions, including a large collection of books and manuscripts which also included some of Ponce's that were subsequently destroyed. Segovia blamed the *Rojos* (Reds), the anarchists, socialists and communists for the destruction of his

¹⁶⁸ Segovia to Ponce, 20th January 1941 in Segovia, *The Segovia-Ponce Letters*, 236-7.

¹⁶⁹ Segovia to Ponce, 23rd February 1941 in Segovia, *The Segovia-Ponce Letters*, 243.

property. Consequently, when Franco overthrew the Republican government, Segovia threw his allegiance behind the nationalist government, whom he described as representing *la patria, la religión y la autoridad* (Country, Religion and Authority).¹⁷⁰

Evidence from the Recital Programs

The repertoire that Segovia performed in his recitals reflected his conservative values. His recital programs were usually divided into three parts and comprised a mixture of original works as well as his transcriptions. The original works included compositions by nineteenth and early twentieth century guitarist composers and also works that were composed specifically for him. Transcriptions were a constant of Segovia's programs throughout his career, despite the increasing number of new original works written for him.

Segovia's performances included works by nineteenth century guitarist-composers such as Fernando Sor and, to a lesser degree, Mauro Giuliani. Works by Francisco Tárrega also feature prominently. Tárrega's output is characterised by miniaturist works lasting no more than four or five minutes, intense, perfectly proportioned, lyrical, and based on simple harmonic structures that exploit the sonority of the instrument. His catalogue of original works includes popular European dances such as the mazurka (*Adelita*, (SEM, IV), *Marieta* (SEM, IV) and *Mazurka in Sol*, (SEM, IV)), gavotte (*María*, (SEM, IV)), minuet (*Minuetto*, (SEM, IV)) and pavane (*Pavana*, (SEM, IV)).¹⁷¹ His other works reflect a romantic nationalist style that references significant landmarks, such as *Recuerdos de la Alhambra* (Memories of the

¹⁷⁰ Segovia to Ponce, between 19th May 1936 – February 1937 in Segovia, *The Segovia-Ponce Letters*, 164.

¹⁷¹ The referencing of Tárrega's works is based on Melchor Rodríguez in *Obras completas de Tárrega*, Soneto Ediciones Musicales, 1992. This numbering is employed in the *Diccionario de la música española e hispanoamericana*, s.v. "Tárrega Eixea, Francisco." SEM refers to the publisher Soneto Ediciones Musicales.

Alhambra SEM, IV), or the flamenco song and dance tradition such as *Danza mora* (SEM, V), and *Capricho árabe* (1888).

Rhapsodic scale-like passages that are reminiscent of flamenco music.

The musical score consists of four staves of music in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with a '1 arm' marking above the first measure and a '5 arm' marking above the fifth measure. The second staff continues the melodic line with a '7' marking above the seventh measure and an '8' marking above the eighth measure. The third staff continues with a '6' marking below the sixth measure and a '12' marking above the twelfth measure. The fourth staff is labeled 'Principal theme' and begins with a '14' marking above the fourteenth measure and a '15' marking above the fifteenth measure. The music is characterized by rapid, scale-like passages and rhythmic patterns typical of flamenco guitar.

Example 43: *Capricho árabe*.

New original works that Segovia performed were written specifically for him. Apart from Manuel de Falla's *Homenaje—Pour le Tombeau de Claude Debussy* (1920), Segovia tended not to play music dedicated to other guitarists. For example, the very popular *Concierto de Aranjuez* (1939) written by Joaquín Rodrigo and dedicated to Regino Sainz de la Maza, does not appear in Segovia's discography or, it seems from the available evidence, his recital programs. The less popular *Fantasia para un gentilhombre* (1954), which was dedicated to Segovia, was however performed and recorded by him. Composers who dedicated their works to Segovia such as Joaquín Turina, Federico Moreno-Tórroba, Mario Castelnuovo-Tedesco, Joaquín Rodrigo, Albert Roussel, Heitor Villa-Lobos, and Ponce are represented in his recital programs. Due

to the importance Segovia ascribed to the reception of the work, there is a conservative homogeneity within this body of work.

In his collaborations with composers, Segovia sought to expunge or moderate elements that conflicted with his values and commercial objectives. The collective effect of this was to produce what Irene de la Hoz López refers to as the "Segovian repertoire".¹⁷² The recital was an important tool for marketing this repertoire to the public, but it was also an important vehicle, along with his numerous recordings, for projecting a musical conservatism across the repertoire of the guitar and thereby stylistically stereotyping the instrument. Admirers of Segovia acknowledged his preference for music of the past and the stagnating effect that this had on the repertoire of the guitar.

Segovia did create a new identity for the guitar and widen its horizons enormously. But by the 1960s the language of the guitar was looking too much to the past and too little to the contemporary for the young players, such as Bream and Williams who were eager to push ahead.¹⁷³

Segovia's transcriptions extended over several historical periods and also a diverse range of instrumental media such as the harpsichord, lute, cello, violin, piano and string quartet. The common elements shared by these works include a contrapuntal texture, a dominant melodic line, functional harmonic language, regular rhythmic phrasing, and often a Spanish flavour. They include works by François Couperin (c.1631-1708-12), Antonio Vivaldi (1678-1741), George Frideric Handel (1685-1759), Johann Sebastian Bach (1685-1750), Christoph Gluck (1714-1787), Joseph Haydn, Wolfgang Amadeus Mozart, Felix Mendelssohn (1809-1847),

¹⁷² *Diccionario de la música española e hispanoamericana*, s.v. "Segovia Torres, Andrés."

¹⁷³ Graham Wade, "Reflections and Projections," *Guitar International* 17, no. 2 (1988): 17.

Johannes Brahms (1833-1897), Franz Schubert (1797-1828), Robert Schumann, Enrique Granados (1867-1916), Isaac Albéniz (1860-1909), and Joaquín Malats (1872-c.1912). Segovia's transcriptions of Albéniz's piano works figured prominently in his recitals throughout his career and included "Granada", "Asturias", "Sevilla" from the *Suite española* (1886), "Torre Bermeja" from the *12 piezas características*, op. 92 (1888), and "Zambra granadina", "Capriccio catalan", and "Mallorca" from the *Suite espagnole no. 2* (1889).

Four recital programs from the early, middle and late part of Segovia's performing career are presented below. Each program reflects a wide historical breadth of several hundred years. Items are not arranged chronologically, but according to a perceived stylistic congruence. All four programs illustrate the importance of transcriptions throughout Segovia's concert career and their relative frequency in comparison to the original works written for him. Transcriptions naturally figure prominently in the first two programs dated 1917 and 1927, as they date from the early part of his career. The third and fourth programs dating from 1953 and 1973 include original works by Ponce, as well as Turina, Moreno-Tórroba, Rodrigo, Tansman, and Castelnuovo-Tedesco. These four programs show that Segovia continued to use transcriptions in his recitals more frequently than he used original works written for him. Transcriptions of music by Johann Sebastian Bach, Isaac Albéniz and Enrique Granados were a mainstay of his recitals throughout his career, thus demonstrating not only their popularity, but also Segovia's affinity with this music. The first program is from a recital at the Alhambra Palace Hotel, Granada on the 17th June 1917.¹⁷⁴

¹⁷⁴ Wade and Garno, *A New Look at Segovia*, 1:39-40.

1.	
<i>Minueto en mi</i>	Fernando Sor
<i>Tema con Variaciones</i>	Fernando Sor
<i>Serenata</i>	Joaquín Malats
<i>Scherzo - Gavota</i>	Francisco Tárrega
<i>Capricho árabe</i>	Francisco Tárrega
2.	
<i>Loure</i>	Johann Sebastian Bach
<i>Claro de Luna</i>	Ludwig van Beethoven
<i>Berceuse</i>	Robert Schumann
<i>Vals</i>	Fryderyk Chopin
<i>Nocturno</i>	Fryderyk Chopin
3.	
<i>Lo Mestre</i>	Miguel Llobet
<i>L'Heuren Riera</i>	Miguel Llobet
<i>Granada</i>	Isaac Albéniz
<i>Cádiz</i>	Isaac Albéniz
<i>Danza</i>	Enrique Granados

The second program is from his debut recital at the Wigmore Hall, London on the 29th January 1927.¹⁷⁵

¹⁷⁵ Ibid., 1:65.

1.

Andante and Rondo

Fernando Sor

Danza

Federico Moreno-Tórroba

Improvisation

Carlos Pedrell

Tonadilla

Enrique Granados

2.

Sarabande

George Frideric Handel

Gavotte et Musette - Loure

Johann Sebastian Bach

Canzonetta

Felix Mendelssohn

3.

Thème varie et Finale

Manuel M. Ponce

Serenata

Gustave Samazeuilh

Granada - Cádiz

Isaac Albéniz

The third program is from a recital at the Royal Festival Hall, London on the 10th November 1953.¹⁷⁶

1.

Aria con Variazioni

Girolamo Frescobaldi

Suite in A – Prelude, Ballet, Sarabande, Gigue

Silvius Leopold Weiss¹⁷⁷

Andante et Allegretto

Fernando Sor

2.

Prelude et Loure

Johann Sebastian Bach

¹⁷⁶ Ibid., 1:158.

¹⁷⁷ Most probably the *Suite in A* (1930-1931) composed by Ponce

Sonata

Allegretto – Menuet

Canzonetta

3.

Capriccio

La maya de Goya

Mallorca – Torre Bermeja

Domenico Scarlatti

Jean-Philippe Rameau

Felix Mendelssohn

Mario Castelnuovo-Tedesco

Enrique Granados

Isaac Albéniz

The fourth program is from a recital at the Leiderhall Beethovensaal, Stuttgart on the 17th October 1973.¹⁷⁸

1.

Courante, Adagio et Galliarde

Deux Sonatinettes

Variations sur un Thème populaire

Dipsó

Trois Préludes

Silvius Leopold Weiss

Georg Benda

Fernando Sor

Vincente Asencio

Federico Moreno-Tórroba

2.

Suite

Quatre Sonates

Prélude, Sarabande, Menuet, Courante

George Frideric Handel

Domenico Scarlatti

Johann Sebastian Bach

3.

Tarantella

Barcarola et Mazurka

Mario Castelnuovo-Tedesco

Alexandre Tansman

¹⁷⁸ Wade and Garno, *A New Look at Segovia*, 2.89.

Danza en Sol
Granada

Enrique Granados
Isaac Albéniz

Evidence from the Discography

The discography of Segovia affirms the view that he preferred pre-twentieth century music, especially the instrumental music of Johann Sebastian Bach and the piano works of Isaac Albéniz and Enrique Granados.¹⁷⁹ Segovia made nearly forty separate recordings between 1924 and 1925 to 1978. All but nine of these contain transcriptions of non-guitar works. The most frequently recorded transcriptions are those by Johann Sebastian Bach, Isaac Albéniz and Enrique Granados. One recording, *Andrés Segovia Plays Bach* (SAGA5248), is dedicated exclusively to transcriptions from the cello suites, violin partitas and lute suites of Johann Sebastian Bach.¹⁸⁰ Nine recordings contain transcriptions of works by Albéniz and Granados. Recorded works of Albéniz include "Granada" and "Leyenda" from the *Suite española* (1886), "Torre Bermeja" from the *12 piezas características*, op. 92 (1888), *Zambra granadina* (1889), and "Seville" from the *Suite espagnole* (1889). Works by Granados include the Spanish dances "Andaluza" and "Melancólica" from the *12 danzas españolas* (c. 1888-1890). Transcriptions contained in Segovia's recordings span several hundred years beginning with the vihuela compositions of Alonso Mudarra (c. 1510-1580) and Luys Milán (c. 1500- after 1560), the lute works of Johann Sebastian Bach and Sylvius Leopold Weiss, the keyboard works of George Frideric Handel and François Couperin, as well as the piano and ensemble works of Joseph Haydn, Franz Schubert, Felix Mendelssohn, Robert Schumann, Fryderyk Chopin and Edvard

¹⁷⁹ Evidence of Segovia's discography is based on the extensive list of recordings published in Wade, *Segovia: A Celebration*, 121-29.

¹⁸⁰ Andrés Segovia, *Andrés Segovia Plays Bach*, SAGA 5248.

Grieg.

Evidence from Segovia's Collaboration with Other Composers

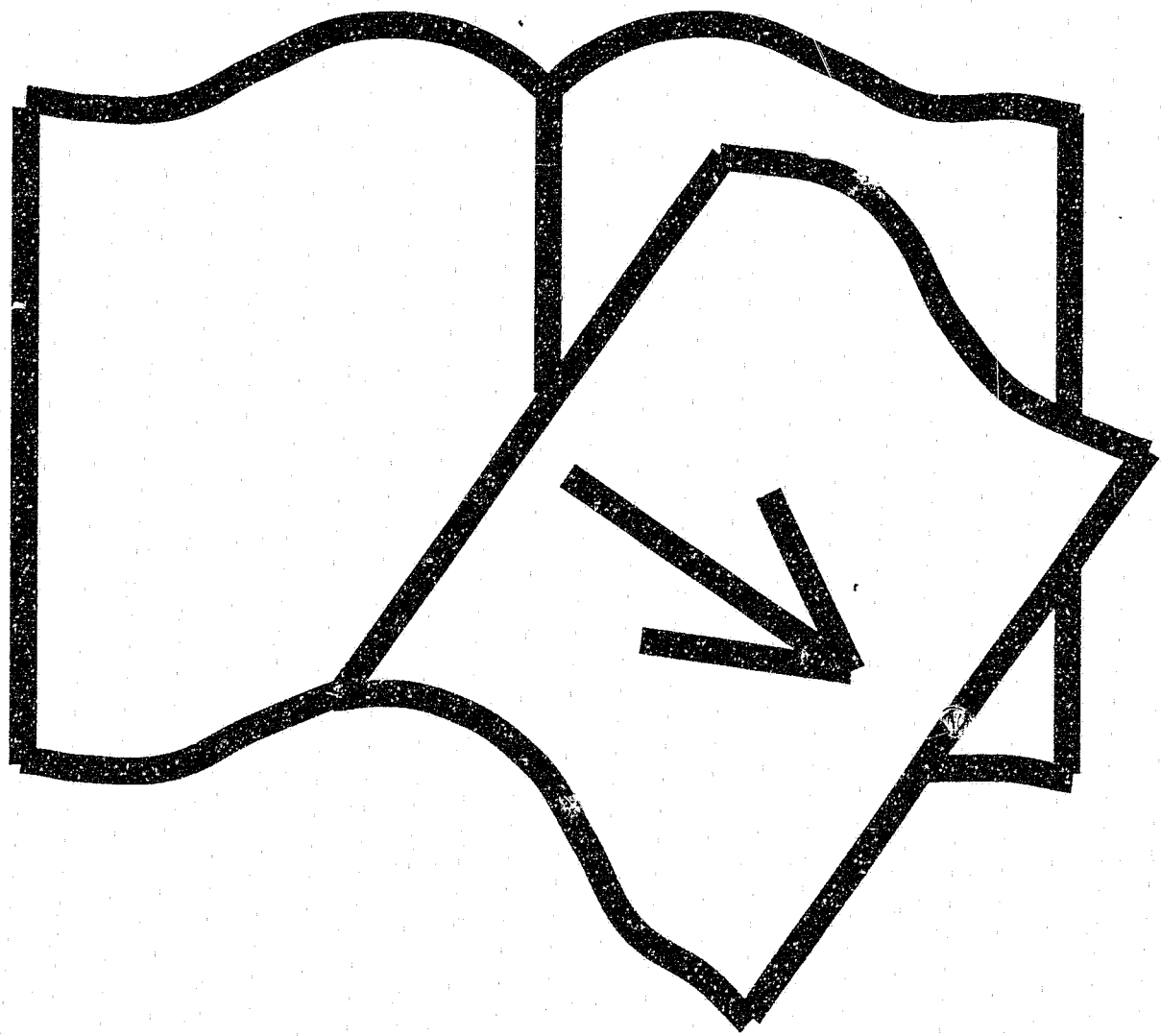
Segovia took an active role in his partnerships with composers and sought to have some influence over the musical content. He naturally provided technical input to ensure the idiomatic quality of the work, but he also sought to influence the types of musical choices available to the composer.

Turina had no idea how to write for the guitar. *Sevillana* was the first piece he wrote for me. I had to keep sending it back and every three days he wrote it all out again. Everything he wrote included the theme of the *Sevillana*. When he came to write *Fandanguillo*, he wanted to put the same in again, and I had to say no! And of course *Fandanguillo* is a most beautiful composition. But with the *Sevillana* I had to work very hard; I had to make many modifications so that it could be more fluent over the fingerboard. And he was a perfectionist himself in every way. And every day came another version if there was anything that I disliked.¹⁸¹

Milhaud's *Ségoviana*, op. 366 (1957)

Works that Segovia rejected define his musical aesthetic indirectly. He did not automatically accept every work written for him and rejected works from prominent composers. For example, *Ségoviana* op. 366 (1957) by Darius Milhaud (1892-1974) was written for Segovia, but

¹⁸¹ Wade and Garno, *A New Look at Segovia*, 1:53-54.



Missing pages/issue

The Pressure on Ponce's Non-Guitar Output

Segovia's many requests for new works competed with Ponce's compositions for other media and also his editorial interests. The guitar compositions that Ponce wrote for Segovia between 1925 and 1932 include five large-scale sonatas, two suites, the *Twenty-Four Preludes for Guitar* (1926-1930), two theme and variation works including the monumental *Variations sur "Folia de España" et fugue* (1929), and numerous smaller works. This intensive period of guitar composition paralleled a dramatic decline in the output of piano and vocal music, which had previously been the focus of Ponce's creative efforts. From 1926 to 1932, Ponce produced only four piano works, including the *Preludios encadenados* (1927), *Cuatro piezas para piano* (1929), *Sonatine* (1932), and two vocal compositions, the *Dos canciones* (1925) and the *Tres poemas de Mariano Brull* (1928). Prior to 1925, Ponce's output for piano, and piano and voice, had been prolific. Before 1925, he completed approximately 129 individual works for piano. Similarly, he wrote approximately sixteen original songs for piano and voice, and approximately fifty-four arrangements for piano and voice before 1925, but virtually stopped writing for this combination between 1926 and 1932.¹⁸⁸

Segovia recognised that his constant requests sometimes strained his relationship with Ponce. In 1928, over the course of several months, he had repeatedly asked Ponce to complete the *Sonata romántica* (1928) and as well, three sets of guitar studies which were to be arranged as a series of preludes and fugues in the manner of Johann Sebastian Bach's *Das wohltemperirte clavier* (1722). Ponce had not sent Segovia any of the studies, nor returned the corrections to the *Sonata romántica*, and after a prolonged period of no reply, Segovia thought that he must have offended the composer. In a letter written in June of that year, Segovia apologized for his badgering behaviour.

¹⁸⁸ Miranda, *Mannel M. Ponce*, 133-142.

I understand that I harass you too much. When I feel touched by someone I am like that. But I understand also that it is necessary to put the brakes on. And I am going to do so. I will not harass you any more.¹⁸⁹

Evidence from Segovia's Letters

Segovia's letters describe a performer dedicated to expanding the repertoire of the guitar. However, Segovia's dedication to this task also coincided with his personal need for new original works and this sometimes caused him to ignore Ponce's failing health. For example, in his letter of 15th April 1940, Segovia is relieved to hear that Ponce, recently very ill with uremia – the disease that eventually killed him – is now recovering.

My dear Manuel: Your last cable calmed me. I have already thought you to be back on the track towards convalescence and recovery. And without my presence at your side and the agitation that the dynamism of my life involuntarily causes you, you will see how quickly you return the normalcy of peace and health.¹⁹⁰

Segovia's decision to give Ponce a wide berth was designed to head-off any repercussions from an earlier letter. In this letter dated 26th August 1939, Segovia complained bitterly that he had not heard from Ponce for more than a year. Angrily, he referred to Ponce and his wife Clementina, as "ungrateful" and "obstinate".

¹⁸⁹ Segovia to Ponce, June 1928 in Segovia, *The Segovia-Ponce Letters*, 34.

¹⁹⁰ Segovia to Ponce, 15th April 1940 in Segovia, *The Segovia-Ponce Letters*, 195.

Segovia's real intention in the above quoted letter was to encourage Ponce to complete the guitar concerto, a project that Segovia had nurtured for many years and was loathe to let simply fade away. Though Segovia's concern for his friend's health is genuine, there is also an underlying expedience. He also wanted Ponce to make a piano reduction of the work.

Do not stop rapidly finishing the one for Guitar and Orchestra nor in making the reduction for Piano and Guitar, so that I can work at it at once with Paquita....

Adios. Write me two sentences. And if you are rested, finish the Concerto so I can work on it soon and play it in Buenos Aires and here (possibly Chile), be it in your homage or in the performances I will give this winter. The one by Castelnuovo was a colossal success in Lima.¹⁹¹

In some cases Segovia's letters to the ill Ponce are monuments of insensitivity. In the case of the *Concierto del sur* (1941), Segovia does not consider the possible effect that his request for the completed concerto and also a piano reduction might have on the very ill composer and he exploits the success of Castelnuovo-Tedesco's *Guitar Concerto in D* (1939) as an expedient to motivate Ponce. He implies that the success of Castelnuovo-Tedesco's work would certainly be overshadowed by the guaranteed success of Ponce's concerto. Hence, Ponce should get a move on and finish the work.

¹⁹¹ Ibid., 196-197. Parentheses are the author's.

Segovia's Influence on the Compositional Process

Segovia's influence on Ponce's guitar compositions was manifest in two forms: editorial and musical. His editorial role was an inevitable and natural extension of his superior technical understanding of the instrument. He prepared Ponce's works for publication, correcting any impracticable passages and supplying the left and right hand finger markings.¹⁹² Segovia's editorial role is exemplified in the corrections he suggested to the last movement of the *Sonata romántica* (1928), which was originally returned to Ponce because its step-wise arpeggio passages were impossible at the ascribed tempo.

Do you understand? On the guitar the technique of the arpeggio is derived almost strictly from the possibilities of the blocked chord. What is not possible in a chord struck together, is not possible in arpeggiation, unless it is played very slowly.¹⁹³

Where Segovia helped Ponce with the idiom of the instrument, there is a clear delineation between the independent roles of composer and performer. However, in those cases where Segovia sought to influence the musical content of the work, the delineation between composer and performer is less clear.

¹⁹² The decision as to how to distribute certain chords, or a melodic phrase over a particular combination of strings or region of the fretboard is a subjective and personal judgment. The tuning of the guitar's strings in a series of fourths, interrupted by the interval a third between the second and third strings, allows the player to duplicate a particular octave range over two or more areas of the fretboard with distinctly different sonorous and timbral effects. Where a particular passage is executed, it is ultimately a compromise of technical facility and personal taste. In this way, Segovia's editorial role complemented the creative role of Ponce, ensuring that what was written was ultimately playable.

¹⁹³ Segovia to Ponce, 30th September 1928 in Segovia, *The Segovia-Ponce Letters*, 39.

Segovia's attempt to influence the content of the music significantly challenged the creative independence of Ponce. The sequential nature of the composer and performer relationship was, at times, obscured by Segovia's attempt to restrict Ponce's aesthetic choices. The case of the *Tremolo* (1930 unpublished) illustrates how this affected the relationship between Segovia and Ponce. Segovia suggested changes to the *Tremolo* on two occasions. In July 1930 he wrote,

I am sending you the tremolo so you can revise it and incorporate my indications if you think they are appropriate. I am annulling the first one, I tried it later and it does not seem necessary to me. But, I think the reprise of the song will be much better an octave higher and with an interesting counter melody. And also modify the end, so it will come out a little more spicy.¹⁹⁴

Later that same month, he explained to Ponce that the bass accompaniment to the reprise of the folk song was monotonous. As a result of this criticism, Ponce became increasingly distant. Attempting to placate Ponce, Segovia wrote:

Dear Manuel: I am afraid that my wish to make some changes in the manuscript of the Tremolo has displeased you, contrary to your custom. If that is the case, you have no reason to be displeased, by just not making them. You already know the enormous affection with which I play and care for your works,

¹⁹⁴ Segovia to Ponce, July 1930 in Segovia, *The Segovia-Ponce Letters*, 72.

and the great admiration I feel for you. If I make some observation, it is from an instrumental point of view, never artistic, and with the best intentions in the world.¹⁹⁵

Despite his claims to the contrary, Segovia did try on several occasions to influence the music that Ponce wrote for him. His requests for new works were very specific and some pre-selected the overall character, style, and form of the work, as well as the thematic material, texture and tonality. During the composition of the *Variations sur "Folia de España" et fugue* (1929), his suggested changes in some cases challenged Ponce's original vision of the work. The composition of the *Variations sur "Folia de España" et fugue* demonstrates that toward the end of the 1920s, the partnership between both men was under considerable pressure.

A Case Study Illustrating Segovia's Influence: *Variations sur "Folia de España" et fugue* (1929)

The degree to which Segovia sought to influence the music of Ponce is illustrated by the genesis, evolution, publication and recording of the *Variations sur "Folia de España" et fugue* (1929). Segovia originally suggested the idea for a composition based on a set of variations written around the theme of "Folias de España" between 1925 and 1926, shortly after Ponce arrived in Paris. In a letter written in December 1929, he revisited this idea and outlined his plans for the work.

I want you to write some brilliant variations for me on the theme of the Folias de España, in D minor, and which I am sending you a copy from a Berlin manuscript. In a style that borders between the Italian classicism of the 18th century and

¹⁹⁵ Segovia to Ponce, 24th July 1929 in Segovia, *The Segovia-Ponce Letters*, 74

the dawning of German romanticism. I ask you this on my knees ... I want this work to be the greatest piece of that period, the *pendant* [i.e. counterpart] of those of Corelli for violin on the same theme. Start writing variations and send them to me, and try to see that they contain all the technical resources of the guitar, for example variations with simultaneous three-note chords, in octaves, in arpeggios, rapid successions that ascend to the high B and then fall to the low D, suspensions in noble polyphonic motion, repeated notes, a grand cantabile that makes the beauty of the theme stand out, seen through the ingenious weave of the variation, and a return to the theme to finish with large chords, ... In all twelve or fourteen variations, a work for the whole section of the program, which will not be long because of the contrast of each variation with what precedes and follows it.¹⁹⁶

Throughout the evolution of the *Variations sur "Folia de Esplanade figue"*, Segovia continued to give very specific instructions regarding the content of the individual variations. In May 1931, shortly before his Paris concert, he wrote the following urgent note to Ponce:

And it is necessary, absolutely necessary, that you dedicate all of tomorrow in composing one more variation in tremolo, in minor, very melodic, in triple meter, better long than short, and not very complicated, so that I can study it from now until the concert. Something similar to this sketch:

¹⁹⁶ Segovia to Ponce, 1 December 1929 in Segovia, *The Segovia-Ponce Letters*, 50. The parentheses and italics are Segovia's.



and with an interesting bass line.

It is absolutely necessary. I have tried inserting this technical device between the two variations and it has an admirable effect. It can thus help the success of the work.¹⁹⁷

Segovia's purpose in describing in detail the theme of the work, and also the character and texture of the variations, was to preserve his original vision of a technical display piece. Ponce did not automatically accept these instructions, but instead maintained his own ideas of the work. The *Variations sur "Folia de España" et fugue* hence became the site where both men negotiated and argued their respective aesthetic values and goals.

Initially, Ponce was very enthusiastic about the idea of a theme and variations work, and during December 1929 he wrote at least three, possibly four times to Segovia. In the course of these letters, the overall plan of the work expanded exponentially. By the end of December, the broad plan of the work was "Prelude, Theme and Variations on "Folia de España" and Fugue", a monumental form unprecedented in the guitar's repertoire.¹⁹⁸ Ponce's decision to end the work with a fugue was most likely a concession to Segovia. Segovia had recently asked Ponce to compose a series of preludes and fugues for guitar in the style of Johann Sebastian Bach's *Das wohltemperirte clavier* (1722). Ponce began composing the

¹⁹⁷ Segovia to Ponce, 11th May 1931 in Segovia, *The Segovia-Ponce Letters*, 94.

¹⁹⁸ Segovia to Ponce, December 1929 in Segovia, *The Segovia-Ponce Letters*, 52-53.

preludes, which were later published independently as a set of twenty-four, *Twenty-Four Preludes for Guitar* (1926-1930), but did not compose the envisaged fugues.¹⁹⁹

Ponce's departure from the original idea of a theme and variations form greatly concerned Segovia. As early as the 22nd December 1929, Segovia began to doubt whether the "Prelude, Theme and Variations on 'Folia de España' and Fugue" would be successful since a "less sophisticated public" might not receive it positively. Consequently, he wanted to replace the Fugue with a "short and brilliant finale", but Ponce resisted this idea.²⁰⁰ Later, in December 1932, Segovia recommended that the "Prelude, Theme and Variations on 'Folias de España' and Fugue" be divided into two separate works. The prelude and fugue would be combined with an earlier prelude, composed on a Castilian theme. This would leave the "Theme and Variations on 'Folia de España'" as a separate work, thus reinstating Segovia's original vision of the work.²⁰¹ The subsequent omission of the prelude from the final published form of the work indicates that Ponce was persuaded eventually to reduce its overall length. The published work, *Variations sur 'Folia de España' et fugue* (1929) was, in this way, a compromise between two competing visions rather than an independently created work.

Segovia's Recording of the Variations sur "Folia de España" et fugue (1929)

Segovia sometimes recorded individual movements or individual pieces from Ponce's guitar works based on his personal preference. Whilst his selective recording of Ponce's works was sometimes imposed arbitrarily by the time limitations of the wax cylinders on which the music was recorded, other recordings of Ponce's works are essentially personal selections from completed works. His 1930 recording of the *Sonata III* (1927), for example, includes only the first and second movements. Some of Segovia's recordings rename Ponce's works. The

¹⁹⁹ Segovia to Ponce, 22nd May 1928 in Segovia, *The Segovia-Ponce Letters*, 31.

²⁰⁰ Segovia to Ponce, 22nd December 1929 in Segovia, *The Segovia-Ponce Letters*, 57.

²⁰¹ Segovia to Ponce, 22nd February 1930 in Segovia, *The Segovia-Ponce Letters*, 66.

original prelude to the *Theme and Variations sur "Folia de España" et fugue* (1929) was recorded as the *Postlude* (1929). Later recordings made for Decca during the 1960s reflect a continuation of this trend. Only the first movement of the *Sonatina meridional* (1932) was recorded in July 1962. Likewise, only the second song of the *Tres canciones populares mexicanas* (1924), "Por tí, mi corazón", was recorded. Furthermore, both works are renamed. The first movement of the *Sonatina meridional* (1932) is titled "Canción y Paisaje", while the second song of the *Tres canciones populares mexicanas* is labeled "Canción". The descriptive nature of these titles bears little resemblance to the title of the original work and reinforces the view that Segovia recorded them as self-contained and individual items, rather than as the individual movements of the parent work.

The *Postlude* (1930) and *Variations sur "Folia de España" et fugue* (1929)

The origins of the *Postlude* and its relationship to the *Variations sur "Folia de España" et fugue* is the subject of some speculation. John Duarte holds that the work was written originally as one of the variations for *Variations sur "Folia de España" et fugue*.²⁰² However, it is probable that the work was the prelude originally written for the *Variations sur "Folia de España" et fugue*. Segovia recorded the *Postlude* late in 1930 for His Master's Voice (HMV). The only known reference to this work is his letter to Ponce, dated between 22nd October 1932 and 11th November 1932.

The prelude – or postlude, as I called it on the record – to which you refer, is not published. How could I send it to the publisher without notifying you and without Schott paying you? I played it for His Master's Voice, after the Canción – Andante of Sonata No. III so that together they would fill a

²⁰² John Duarte, jacket notes in Andrés Segovia *Andrés Segovia: Recordings 1927-1939*. EMI CHS761047.

side of the record in which there is also the Allegro of the same Sonata.²⁰³

In Segovia's letters, the prelude originally written for the *Variations sur "Folia de España" et fugue* is known under three different names: "Prelude"²⁰⁴, "Preludio árabe"²⁰⁵, and *Postlude* (1930)²⁰⁶. Available evidence indicates that the three separate titles refer to the same work.

A letter dated 25th September 1930 suggests that the prelude to the *Variations sur "Folia de España" et fugue* and the "Preludio árabe" are the same work. Segovia discusses his intention to include some of Ponce's works in a forthcoming series of six recordings for HMV.

I am also going to record, if you have no objections to it, the Preludio árabe – I qualify it with this designation now, so you will know which one it is, that is the one you wrote for the 'Folias' - followed by the canción that you introduced in the Sonata III as an andante.²⁰⁷

The "Preludio árabe" mentioned in the above passage is the prelude originally composed for the *Variations sur "Folia de España" et fugue*. Segovia states that he uses the term "Preludio" so that Ponce will know that it is the "one" that he composed for the *Variations sur "Folia de España" et fugue*. Secondly, the absence of any reference to an Arabic variation in any of the many letters dealing with the *Variations sur "Folia de España" et fugue* suggests that Segovia is

²⁰³ Segovia to Ponce, between 22nd October 1932 and 11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 131.

²⁰⁴ Segovia to Ponce, between December 1929 and 26th February 1930 in Segovia, *The Segovia-Ponce Letters*, 52-67.

²⁰⁵ Segovia to Ponce, 25th September 1930 in Segovia, *The Segovia-Ponce Letters*, 88.

²⁰⁶ Segovia to Ponce, between 22nd October 1932 and 11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 131.

²⁰⁷ Segovia to Ponce, 25th September 1930 in Segovia, *The Segovia-Ponce Letters*, 88.

referring to the original prelude and not to one of the variations, as argued by Duarte.

Another letter, dated between 22nd October 1932 and the 11th November 1932, implies that the prelude originally composed for the *Variations sur "Folia de España" et fugue* and the *Postlude* are also the same work. This same letter contains the only available reference to the *Postlude*. In this letter, Segovia states that he replaced the title of a "prelude" with the title "postlude".

The prelude – or postlude, as I called it on the record – to which you refer, is not published.²⁰⁸

The "Prelude" referred to in the above quotation is the prelude originally composed for the *Variations sur "Folia de España" et fugue*. A letter dated January 1930 discusses this work in terms that are also applicable to the *Postlude*. Segovia is traveling by boat to America for a concert in New York at which he intends to perform the *Variations sur "Folia de España" et fugue*. On route, he realises that he has left most of the prelude behind in his hotel room in Paris. He asks Ponce to make another copy of the work so that he can study it.

But in spite of not having it all, I have enough to realise that it will be much more difficult to put in my fingers than all the variations and the fugue. Those groups of triplets are very difficult in some positions, and since they must be played with great evenness, it will not be possible to have it well studied without counting on a long time of work.²⁰⁹

²⁰⁸ Segovia to Ponce, between 22nd October 1932 and 11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 131.

²⁰⁹ Segovia to Ponce, January 1930 in Segovia, *The Segovia-Ponce Letters*, 60.

The “Prelude” and the *Postlude* are the same work. The “groups of triplets” that identify the “Prelude” are also a characteristic of the *Postlude*. The *Postlude* is based largely on a triplet rhythmic pattern, which is periodically and briefly interrupted by a quaver figure.



Example 44: Postlude.

Furthermore, taken in combination, the first and second letters dated 25th September 1930, and between 22nd October 1932 and 11th November 1932 respectively, confirm the “Preludio árabe”, the “Prelude” and the *Postlude* are the same work. Both letters refer to the programming of the *Postlude* in the recordings Segovia made for HMV in 1930. In the letter dated 25th September 1930, Segovia writes,

I am also going to record, if you have no objection to it, the preludio-árabe – I qualify it with this designation now, so you will know which one it is, that is the one you wrote for the Folfas – followed by the canción that you introduced in the Sonata III, as an andante.²¹⁰

In the second letter dated between 22nd October 1932 and the 11th November 1932, after he has completed the recordings, Segovia tells Ponce that he has recorded the “Prelude”,

I played it for His Master’s Voice, after the Canción – Andante of Sonata No. III so that together they would fill a side of the

²¹⁰ Segovia to Ponce, 25th September 1930 in Segovia, *The Segovia-Ponce Letters*, 88.

record.²¹¹

Collectively, Segovia's three letters to Ponce dated January 1930, 25th September 1930, and between 22nd October 1932 and 11th November 1932, show that the work recorded and published as the *Postlude* was originally the prelude from the *Variations sur "Folia de España" et fugue* (1929). This work was also known as the "Preludio árabe" and was not originally one of the variations of the *Variations sur "Folia de España" et fugue*, as Duarte argues.

Segovia's Recording of the *Variations sur "Folia de España" et fugue* (1929)

In his recording of some of Ponce's works, Segovia made significant changes to the original score. In his recording of the *Variations sur "Folia de España" et fugue*, he omitted variations that he specifically requested, introduced ornamentation, and substituted his own version of the theme.

Segovia's recording of the *Variations sur "Folia de España" et fugue* on *The Art of Andrés Segovia: The HMV Recordings 1927-39* (RLS.745) omits the following variations: one, six, eleven, and variations thirteen through to twenty – in all, eleven variations. Segovia specifically requested the tremolo variation (number sixteen). In a letter dated 11th May 1931, Segovia told Ponce that it was imperative that one of the variations was a tremolo, "in a minor key, very melodic, in triple meter, better long than short, and not very complicated".²¹² However, this particular variation, and ten others, were not consistent with Segovia's original notion of a display piece and were therefore omitted. In some of the variations, Segovia added and omitted notes. For example, his recording of variation seven includes additional passing notes and omits certain grace notes. The following example is an excerpt from the published form of variation seven.

²¹¹ Segovia to Ponce, between 22nd October 1932 – 11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 131.

²¹² Segovia to Ponce, 11th May 1931 in Segovia, *The Segovia-Ponce Letters*, 94.

Example 45: Variations sur "Folia de España" et fugue, variation 7.

The following transcription of variation seven from the aforementioned HMV recording omits the grace notes at bar nine, adds passing notes at bars fifteen, and sixteen; and inserts a legato semiquaver motif at bar eighteen.²¹³

²¹³ The transcription is by the author.

Andante

Example 46: Variations sur "Folia de España" et fugue, variation 7.

The most striking example of Segovia's re-writing of Ponce's music is his recording of the theme from the *Variations sur "Folia de España" et fugue*. In this instance, Segovia substituted his own arrangement of the folias theme in preference to Ponce's original score. The following example is Ponce's published arrangement of the folias theme.

Lento

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

p
f
p
f

Example 47: Variations sur "Folia de España" et fugue, theme.

The next example is a transcription of the theme, as recorded by Segovia in the aforementioned *The Art of Andrés Segovia: The HMV Recordings 1927-39*.

Larghetto

Example 48: Variations sur "Folia de España" et fugue, theme.²¹⁴

The next chapter will examine the *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924), the only guitar works Ponce composed prior to his departure for Paris in 1925. The analysis of these works will show that, from the outset of their partnership, the collaboration between Ponce and Segovia was consistent with Mellers' model of mutual independence. Both works reflect conservative musical values. Their thematic material is

²¹⁴ The transcription is by the author.

derived from the canción tradition and their harmonic writing is romantic and consonant. Segovia's letters show that he immediately liked the *Sonata mexicana* and the *Tres canciones populares mexicanas*, since there is no evidence to suggest that he tried to influence their composition. Consequently, the roles of composer and performer were mutually independent at this time.

Chapter 6

6. THE PRE-1925 GUITAR WORKS OF MANUEL PONCE

The Pre-1925 Guitar Works of Manuel M. Ponce and their Antecedents in Mexican Folk and Popular Music

The early guitar works of Ponce were composed prior to his compositional studies in Paris at the École Normale de Musique in 1925 and include the *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924). The *Tres canciones populares mexicanas* are arrangements for guitar of three previously published piano and vocal compositions: *La Valentina* (pre-1917), *La pajarera* (1909-1912) and *Por tí, mi corazón* (1912). The *Sonata mexicana* is significant within the catalogue of Ponce's music as the only overtly nationalist work he composed between 1920 and 1924. The work assimilates elements of Mexican folk song and dance into a multi-movement sonata form and is related to earlier piano works, such as the *Balada mexicana* (1915) as an example of the canción form of nationalism that Ponce sought to initiate during 1913 and 1919. The *Tres canciones populares mexicanas*, on the other hand, belong to a genre of popular Mexican song, the lyrical canción and preserve the modified strophic characteristic of that form, as well as the simple tonic-dominant harmonic language and cantabile melodies.

The aim of this chapter is to demonstrate that the *Sonata mexicana* and the *Tres canciones populares mexicanas* reflect the conservative musical aesthetic of Segovia and were thus not subject to the same extensive process of negotiation and re-working as other later compositions. Though these works are in general based on a simple tonic-dominant functional harmonic language, there are passages in the harmonic writing of the *Sonata*

mexicana where the emphasis on tonal ambiguity anticipates the progressive harmonic language of the later guitar and non-guitar works.

The meaning of the two terms "canciones" and "populares", as they are used in the title *Tres canciones populares mexicanas* (1924), is equivocal and warrants clarification. In general, the term *canción* denotes either a vocal composition as distinct from an instrumental composition, or a specific song form such as the *canción simple* (Simple Song), *la canción revolucionaria* (Revolutionary Song) or *la canción ranchera* (Ranch Song). The term *canción*, as it is used in the title *Tres canciones populares mexicanas*, is generic and refers simply to a collection of three songs. In this instance, the term *canciones* does not imply a specific song form. In Spanish, the term *popular* has two meanings: vernacular or folk, and popular (i.e. regarded with favour or approval). The derivative term *populares*, as it is used in the title *Tres canciones populares mexicanas*, simply denotes three popular or widely known songs. This meaning is consistent with the non-folkloric origins of the second piece, *Por tí, mi corazón*. In light of the above definitions of *canción* and *populares*, an appropriate translation of the title *Tres canciones populares mexicanas* is Three Popular Mexican Songs.

Evidence of Ponce's Pre-1925 Guitar Compositions

The Sonata mexicana (1923)

The earliest surviving reference to the guitar works of Ponce is Segovia's letter of 1923. This letter records the existence of two works, a "Sonata" and a work called "Valentina". As Ponce and Segovia first met in Mexico City in 1923, the date of this letter confirms that the two compositions are in fact early works. The impersonal introduction "Querido Ponce" (Dear Ponce) of this particular letter dates it as one of the very early, if not the very first letter, Segovia wrote to Ponce. Later letters from Segovia typically began with "Querido Manuel"

(Dear Manuel) or "Mi querido Manuel" (My Dear Manuel). Segovia writes that he has recently played a 'Sonata' in Madrid,

to the applause of the public, assent of the critics and effusive admiration of the musicians.²¹⁵

Later on in this letter, Segovia refers to a work called "Valentina" and again to the aforementioned "Sonata".

But do not think that I want to limit myself to the Sonata and the witty Valentina. I am asking you again for more things because they are necessary for my many concerts and I want to see your name on all of them.²¹⁶

The identity of the sonata is probably the *Sonata mexicana* (1923). Two letters identify this sonata as the first that Ponce wrote for the guitar. In the first letter, dated 1936, Segovia informs Ponce that many of his guitar manuscripts have been destroyed as a result of the widespread looting and vandalism associated with the Spanish Revolution.

Among the things that cause me the most pain, having been left back in Spain and destroyed, are your manuscripts. I beg you, dearly, that little by little you start recopying them, according to your sketches, and send them to me. Above all, those that were not yet published, like the first sonata you

²¹⁵ Segovia to Ponce, 1923 in Segovia, *The Segovia-Ponce Letters*, 2.

²¹⁶ *Ibid.*, 3.

wrote in Mexico for me.²¹⁷

In the above quotation, Segovia confirms that the work referred to as the "Sonata" is in fact the *Sonata mexicana* (1923). Firstly, he refers to it as "the first sonata you wrote" and secondly, says it was written in Mexico. This information is consistent with the knowledge that the "Sonata" of the 1923 letter was a very early work and that Ponce was also in Mexico during 1923.

"La Valentina" (1924)

Another guitar work recorded in Segovia's letter of 1923 is the "witty Valentina". Segovia is referring here to "La Valentina", an arrangement of the traditional Mexican folk song. This work is the only one in Ponce's entire guitar catalogue that uses the noun "Valentina" and is published as the third work in the *Tres canciones populares mexicanas* (1924).

The solo guitar version of "La Valentina" is based on an earlier solo piano arrangement published in *Escritos y composiciones musicales* (1917). This is confirmed in a letter dated 10th October 1927. Segovia recently had signed a publishing deal with the German publishing house Schott. Three works were to be published: the *Tres canciones populares mexicanas* (1924), the *Thème varié et finale* (1926), and the *Sonata III* (1927). Segovia wanted to include an arrangement of *La Valentina* (pre-1917) in the *Tres canciones populares mexicanas*, but could not remember the work in its entirety. He is impatient and urges Ponce to send the solo piano version of "La Valentina" so that he can send the guitar arrangement to the publisher. He writes,

²¹⁷ Segovia to Ponce, circa 1936 in Segovia, *The Segovia-Ponce Letters*, 168.

Dear Manuel: very urgent!...

1st – That you give me your address to pass it on to Schott without losing any time, and that you come to an agreement for the *publishing of your works*. I have just signed the contract, and the first thing I wish to send to the printer is:

- a) *Theme, Variations and Finale*
- b) *Three Popular Mexican Songs*:
 - La pajarera
 - Por tí, mi corazón
 - La Valentina
- c) *Sonata III*

2nd – That you send me a copy or a book of *La Valentina for piano*, since it has been some time since I have played it and I have to write it out, I do not want to stop in the middle, because of forgetting something or for whatever reason.²¹⁸

Segovia's letter implies that an earlier guitar arrangement of *La Valentina* did exist, but was later lost. As this letter reveals, the existing guitar arrangement of this song is based on an earlier piano arrangement and was arranged by Segovia and not by Ponce. It is reasonable to suggest that the initial arrangement of this song was also made by Segovia and was most likely very similar to the current arrangement published in the *Tres canciones populares mexicanas*.

²¹⁸ Segovia to Ponce, 10th August 1927 in Segovia, *The Segovia-Ponce Letters*, 15. The italics are Segovia's.

Based on the available evidence, the composition "La Valentina", published in the collection of three songs, is not an original work for the guitar, but was written originally for the piano.

The solo guitar version of "La Valentina", published in the *Tres canciones populares mexicanas*, is virtually a note-for-note verbatim reproduction of the earlier solo piano work, *La Valentina*, published in *Escritos y composiciones musicales* (1917). The guitar and piano arrangements of this song are both forty-eight bars long and reflect the same complex binary structure (A, A, B, A [partial reprise]). The first A section comprises two eight-bar melodic periods of similar rhythmic movement, which share the same opening melodic figure. Some differences do nonetheless occur between the two versions of this song, though these are generally minor and essentially relate to the transformation from a piano to a guitar idiom. For example, the solo piano arrangement is in F major and the guitar version is transposed to E major. Segovia's decision to transpose the piano version of *La Valentina* into E major was most likely a practical rather than an artistic one. The tessitura of the first twelve frets is greater in the key of E major than in any other key on the guitar. Three complete octaves are easily accessed without the player moving beyond the twelfth fret. Consequently, the guitar is able to duplicate the widely spaced voicing of the piano without technically burdening the performer. Other apparent changes include the simplification of chord structures and voicing in the guitar version. These changes are generally a necessary part of the transcription process and are imposed arbitrarily by the chordal and contrapuntal limitations of the guitar.

"La pajarera" (1924) and "Por tí, mi corazón" (1924)

The available literary and musical evidence suggests that *La Valentina* was not the only song arranged for solo guitar. Two other song arrangements published in the *Tres canciones populares mexicanas*, "La pajarera" and "Por tí, mi corazón," are also most likely based on earlier piano compositions. The catalogue of Ponce's works published in Miranda's *Manuel M. Ponce* lists

Por tí, mi corazón (1912) as an original song with a text by Ponce's friend and eminent Mexican poet, Luis G. Urbina.²¹⁹ *La pajarera* is listed as an arrangement of a popular song, but no date is ascribed to this work.²²⁰ Castellanos' catalogue of Ponce's works lists *La pajarera* as an arrangement for piano and voice and dates the work between 1909 and 1912.²²¹ It is therefore probable that the arrangements of "La pajarera" and "Por tí, mi corazón," published in the *Tres canciones populares mexicanas*, are based on those earlier piano and vocal compositions. Unfortunately, the scores of the two piano and vocal compositions are unavailable and consequently, it is difficult to determine to what degree the guitar arrangements of "La pajarera" and "Por tí, mi corazón" are based on the original songs.

Segovia's letter, dated 20th July 1927, suggests that the guitar arrangements of "La pajarera", "Por tí, mi corazón" and "La Valentina" were made around the same time; before 1925. Miranda dates them from 1924. In deciding which of Ponce's works should be sent to Schott, Segovia states that "La pajarera", "Por tí, mi corazón" and "La Valentina" were performed originally as a group of four small pieces?

You have to send me, La Valentina, to copy it and add it to the other songs. Perhaps they will be able to print the four that I play in a group.²²²

The identities of three of the four works that Segovia performed are revealed in the above quoted letter, dated 10th August 1927. The identity of the fourth song, however, is not mentioned.

²¹⁹ Miranda, *Manuel M. Ponce*, 135.

²²⁰ *Ibid.*, 137.

²²¹ Castellanos, *Manuel M. Ponce*, 57

²²² Segovia to Ponce, between 20th July 1927 – 10th August 1927 in Segovia, *The Segovia-Ponce Letters*, 13.

The fourth song was most likely Ponce's original and very popular composition for piano and soprano, *Estrellita* (1912). That he either chose to arrange or permitted Segovia to arrange *Estrellita* for solo guitar is not surprising since this theme appears in many of his compositions for various media. Ponce used the *Estrellita* theme in his solo piano works, such as the *Balada mexicana* (1915), the *Mazurka No.23* (1911-1919) and *Estrellita* (1943); in his string quartet, the *Cuarteto miniaturas* (1929); and in the second movement of his *Concerto for Violin and Orchestra* (1943). *Estrellita* (1912) was also rearranged for other instrumental groupings, including voice and orchestra *Estrellita* (1930-1944), and chorus *Estrellita* (1939).²²³

A solo guitar arrangement of *Estrellita* was not published because Ponce did not own the copyright to this composition. Segovia's letter dated between 13th December 1943 and 2nd May 1944 indicates that a problem with the copyright of the original piano and soprano version of *Estrellita* prevented the publication of the guitar arrangement.

You must send me another score of the Concerto, to get an International Copyright in Washington, so that the same thing that happened with *Estrellita* will not happen again.²²⁴

Alonso López states that Ponce underestimated the subsequent popularity of *Estrellita* and did not care to register the work. The song was later published in unauthorized editions throughout the world, and Ponce was subsequently denied any royalties.²²⁵

²²³ Castellanos, *Manuel M. Ponce*, 55-61.

²²⁴ Segovia to Ponce, between 13th December 1943 - 2nd May 1944 in Segovia, *The Segovia-Ponce Letters*, 265.

²²⁵ Alonso David López, *Manuel M. Ponce: Ensayo biográfico*, (Mexico: Talleres Graficos de la Nacion, 1950), 53.

The high degree of melodic, harmonic and formal homogeneity between the guitar arrangements of "La pajarera", "Por tí, mi corazón" and "La Valentina" suggests strongly that they belong to the same stylistic period. Both "La pajarera" and "Por tí, mi corazón" reflect the same complex binary structure (A, A, B, A [partial reprise]) as "La Valentina" and also the same symmetrical antecedent and consequent phrase structure. Since "La pajarera" and "Por tí, mi corazón" reflect the same melodic, harmonic and formal characteristics as "La Valentina", it is probable that they were also arrangements of two earlier works, the piano and vocal compositions *La pajarera* (1909-1912) and *Por tí, mi corazón* (1912).

Traditional Dance Rhythms in the *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924).

The *Sonata mexicana* (1923), and to a lesser degree the *Tres canciones populares mexicanas* (1924), utilise the alternating binary and ternary rhythms of the Mexican *son*, and also the Mexican variant of the Cuban *habanera*.²²⁶ The *son* is a widespread song and dance form with regional variants and is one of two principal folk song genres found in Mexico. The other song form, the *corridor*, is a narrative song form, usually extended in length and derived originally from the Spanish *romance*. In general, the *canción* is a broad and heterogeneous song form that exhibits a diverse variety of subjects, verse structures and musical forms, and includes both orally transmitted folk songs and commercially published popular songs. The alternation between 6/8 and 3/4 is an identifying feature of this form. According to Mendoza,

The principal musical characteristic of the *son* is a rhythmic

²²⁶ In the eastern region of Mexico, the *son* is also known as *huapango*. Both the *son* and the *huapango* are largely synonymous vocal and dance forms and for the purpose of this study the term *son* will denote both. Geijerstam, *Popular Music in Mexico*, 24.

vigour, a consequence of the agreeable combination of meters, principally 6/8 and 3/4, and sometimes 5/8. The spirit that is perceived in this genre is enthusiastic, animated and brilliant.²²⁷

Likewise, scholars such as Bowles, Béhague and Stanford also base their definitions of the son on the presence of an alternating 6/8 and 3/4 meter.²²⁸

The alternating 6/8 and 3/4 rhythm of the son is known as sesquialtera.²²⁹ As it is used in this study, sesquialtera is similar to, but distinct from, the related rhythmic technique of hemiola. Both terms originally denoted the rhythmic proportion of 3:2 in mensural notation. As it is used in this study, hemiola refers to the momentary interpolation of a ternary rhythm in a duple meter.²³⁰ Sesquialtera, on the other hand, denotes an extended form of hemiola. In Mexican folk music, the tendency for entire compositions to be based on the alternation of binary and ternary rhythms represents a departure from the original practice of sesquialtera in mensural music as a temporary rather than permanent rhythmic substitution. Consequently, the use of the term sesquialtera in this study refers exclusively to the extended alternation between 6/8 and 3/4.

Types of Sesquialtera Found in the Mexican Son

No one particular standard type of sesquialtera exists in the son genre and various forms are found throughout Mexico. Mendoza's table of regional *sones* contains a variety of different

²²⁷ "La principal característica del son es el vigor rítmico, consecuencia de la combinación feliz de compases, principalmente de 6/8, 3/4 y a las veces el de 5/8. El ethos que se percibe en este género es entusiasta, animado y brillante." Mendoza, *Panorama de la música*, 65.

²²⁸ Gerard Béhague, "Latin American Folk Music," 198; Paul Bowles, "On Mexico's Popular Music 18," *Modern Music*, (1940-1941): 225; Thomas E. Stanford, "The Mexican son," in *Yearbook of the International Folk Music Council* (1972), 4:77.

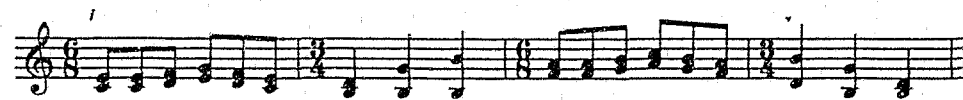
²²⁹ Mendoza, *Panorama de la música*, 70; Stanford, "The Mexican son," 77; Geijerstam, *Popular Music in Mexico*, 23.

²³⁰ *The New Grove Dictionary of Music and Musicians*, s.v. "Sesquialtera" (by David Hiley, Thomas E. Stanford and Paul R. Laird), <http://www.grovemusic.com/> (accessed October 27th, 2003).

examples of sesquialtera that collectively define two broad types: regular and irregular. These types refer to the consistent or inconsistent periodicity of the alternation from 6/8 to 3/4. In regular sesquialtera, the numbers of measures in 6/8 and 3/4 are equal. Consequently, the alternation from 3/4 to 6/8 occurs consistently every one, two, or three bars, etc. This is illustrated in the following examples, "La iguana"²³¹ and "Jarabe Michoacano".²³²



Example 49: La iguana.



Example 50: Jarabe michoacano.

A second type of sesquialtera found in the son repertory reflects an irregular pattern. Irregular sesquialtera is defined by periodic but unequal groupings of 6/8 and 3/4. The metrical sequence 3/4, 6/8, 6/8, 3/4, 6/8, 6/8 is representative of irregular sesquialtera. Irregular sesquialtera is illustrated in the following example "Uy tralalala". Here two bars of 6/8 precede one bar of 3/4, which is in turn followed by one bar of 6/8. The resulting metrical sequence is 6/8, 6/8, 3/4, 6/8.²³³



Example 51: Uy tralalala.

²³¹ Mendoza, *Panorama de la música*, 67.

²³² Ibid.

²³³ Ibid.

In the *Sonata mexicana* and the *Tres canciones populares mexicanas*, the binary and ternary rhythms of the son and habanera are invested with a stylistic as well as structural function. Significantly, the dual functions of both dance types illustrate, in practical terms, the duty of the nationalist composer to "preserve" and "ennoble" his native music tradition. With particular reference to the *Sonata mexicana*, the structural importance of sesquialtera symbolises the musical syncretism that underscored the form of nationalism advocated by Ponce. As it is represented in the *Sonata mexicana*, the conflation of the canción and European art music traditions occurs at a structural level, as well as at a thematic level. The alternation of the 3/4 and 6/8 is not simply a colouristic device, but is integral to the structure of the fourth movement. It is a device of thematic unity and contrast, and also a means of musical construction. The duty of Mexican composers to ennoble the music of their homeland involved demonstrating the structural and thematic utility of their native music, and not just its colouristic potential.

The Use of Sesquialtera in the *Sonata mexicana* (1923)

The juxtaposition of binary and ternary rhythms in the fourth movement of the *Sonata mexicana* captures the rhythmic characteristics of the son and infuses the work with a distinctive Mexican flavor. Here Ponce uses the rhythmic technique of sesquialtera as a device of both horizontal and vertical musical organization. In the fourth movement, the alternation between 6/8 and 3/4 is exploited by Ponce to differentiate the large and small-scale structural units within the sonata form structure. On a micro level, the first and second subjects are not only defined by their peculiar melodic shapes, textures and tonality, but also by the metre in which they are cast. The opening first subject represents a symmetrical form of sesquialtera, as 6/8 and 3/4 alternate in immediate succession.



Example 52: Sonata mexicana, fourth movement.

The second subject, on the other hand, is set exclusively in 6/8.



Example 53: Sonata mexicana, fourth movement.

Sesquialtera is used to delineate the exposition, development and recapitulation in the fourth movement. The end of the exposition and the beginning of the development sections are delineated by the reintroduction of sesquialtera, as is the end of the development section and the beginning of the recapitulation. The following reduction of the fourth movement illustrates Ponce's integration of sesquialtera into the sonata form structure.

Table 5 *Sonata mexicana*, fourth movement structure.

Section	Bars	Meter
Exposition		
First Subject	1 - 6	6/8 and 3/4
Bridge & Second Subject	7 - 31	6/8
Development	32 - 43	6/8 and 3/4
	44 - 63	3/4
	64 - 75	6/8 and 3/4
	76 - 82	6/8
	83 - 86	6/8 and 3/4
	87 - 94	6/8
Recapitulation		
First Subject	95 - 102	6/8 and 3/4
Bridge & Second Subject	103 - 120	6/8
	121 - 128	3/4

The above table reveals that from bar 103, Ponce applies the principle rather than the technique of sesquialtera. The alternation between binary and ternary rhythms is still manifest in the successive changes from 6/8, 3/4 and 6/8, but the periodicity of each alternation is extended over many measures, and consequently the frequency of alternation is much slower.

Sesquialtera is also present between concurrent voices in the fourth movement of the *Sonata mexicana*. Here Ponce is exploiting the limited contrapuntal facility of the instrument to juxtapose two different metres. In the following example, the upper and lower voices alternate between 3/4 and 6/8.



Example 54: Sonata mexicana, fourth movement.

Evidence of Sesquialtera in the *Tres canciones populares mexicanas* (1924)

Sesquialtera is used infrequently in the *Tres canciones populares mexicanas* (1924). Only the first song, "La pajarera", makes use of the rhythmic technique. Here, the alternation between ternary and binary rhythms also manifests a vertical structural significance. Ponce exploits the contrast between a binary and ternary rhythm to delineate the melodic phrases. The musical structure of "La pajarera" is based on the repetition of a single eight-bar melodic period that is divided evenly into two phrases of four bars each. This division is suggested rather than explicit since the phrases are not defined by a harmonic cadence. The division of the melody into two halves is alluded to by the convergence of multiple rhythmic, melodic and harmonic devices that combine to produce a temporary discontinuation of musical activity at bar six. This effect is achieved by softening the dissonant relationship between the first inversion of the supertonic chord (A, C-sharp, F-sharp) and the second inversion of the submediant chord (G-sharp, C-sharp, E). The common tone of C-sharp reduces the dissonant effect of the side slipping from G-sharp to A and from E to F-sharp. Significantly, the technique of sesquialtera is the conduit through which this quasi-cadential effect is realised. Firstly, the sudden shift from 6/8 to 3/4 at bar six represents a temporary slowing in the rate of musical activity. Secondly, a parallel slowing of harmonic rhythm reinforces the static nature of the

melodic line at this point. Thirdly, the convergence of the stepwise ascending and descending outer voices at the final crotchet beat at bar six also implies a resolution of the previous melodic material.

Chromatic inflexion for colouristic effect

IV 7/5 V 4/3 ii ii6/3 vi 6/4

Example 55: La pajarera.

The Use of the Habanera in the *Sonata mexicana* (1923)

The technique of sesquialtera is also evident in the habanera rhythm of the second movement from the *Sonata mexicana*. The persistent alternation between groups of three and two quavers in this movement is based on the same alternating ternary and binary principle, as sesquialtera. Two types of habanera or *ritmo de hamaca* (Hammock Rhythm) exist in Mexico. According to Mendoza,

The languidity that it produces, together with the reigning romantic sentiment towards the last quarter of the last century, or the Hispanic inheritance of the zapateado and the son, gave rise to two types of habanera dance in Mexico, one [was] balanced and slow, very similar to the tango in 2/4, and the another cheerful and restless in 6/8 with the influence of the zapateado, whose alternation was given the name of

"pumpkin like dances".²³⁴

The rhythm of the slow Mexican 2/4 habanera is illustrated in the following example.

Mendoza categorises the three-plus-two quaver configuration as *proporción sesquiáltera*.

The image shows two staves of musical notation in 2/4 time. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a quarter note (G4), a half note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), a quarter note (E5), and a half note (F#5). The lyrics are "Te vas y en la mar te a-le-jas". The second staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), a quarter note (E5), a quarter note (F#5), and a half note (G5). The lyrics are "so-bre la bri-sa deb-lan-ca es-puma que dora el sol". Both staves feature a 3+2 quaver pattern (three eighth notes followed by two eighth notes) in the second measure of each line.

Example 56: Untitled song transcription found in Mendoza, *Panorama de la música*.

The popular salon song *La paloma* (Madrid, 1859. Paris, 1864)²³⁵, by Sebastián de Iradier (1809-1865), utilises a similar ternary and binary rhythm.

²³⁴ "La languidez que produce, unida al sentimiento romántico imperante hacia el tercer cuarto del siglo pasado, o a la herencia hispánica de zapateado y del son, hizo que hubiera dos tipos de danza habanera en México, uno de movimiento balanceado y lento muy cercano al tango en 2/4, y otro alegre y movido en 6/8 y con influencia de zapateado, a cuya alternancia se le dió el nombre de "danzas calabaceadas." Mendoza, *Panorama de la música*, 101.

²³⁵ *The New Grove Dictionary of Music and Musicians* 2nd Edition, s.v. "Iradier [Yradier] (y Salaverri), Sebastián de."

1 2 3
Cuan- do sa- lí de la

3 4 5
Haban- na Val- ga - me Dios! Na -

Detailed description: This block contains two staves of musical notation in treble clef, 2/4 time. The first staff shows a melodic line with three groups of notes: a quarter note (finger 1), a quarter note (finger 2), and a quarter note (finger 3). The second staff continues the melody with a triplet of eighth notes (finger 3), a quarter note (finger 4), and a quarter note (finger 5). The lyrics are written below the notes.

Example 57: La paloma.²³⁶

The second movement of the *Sonata mexicana* mirrors the same three-plus-two quaver grouping of the above example.

3 + 2 3 + 2

Detailed description: This block contains three staves of musical notation in treble clef, 2/4 time. The first staff shows a melodic line with two groups of notes: a triplet of eighth notes (finger 3) followed by a quarter note (finger 2), and another triplet of eighth notes (finger 3) followed by a quarter note (finger 2). The second and third staves show the accompaniment, consisting of chords and single notes. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#).

Example 58: Sonata mexicana, second movement.

The slow tempo of the 2/4 Mexican habanera is also consistent with the *Andantino Affetuoso* marking of the second movement of the *Sonata mexicana*.

²³⁶ Sebastián de Iradier, "La Paloma," in *World's Favourite Songs and Dances of Latin America*, Albert Gamse editor (New Jersey: Ashley Publications, 1962), 22-25.

The Harmonic Writing in the *Sonata mexicana* (1923)

The harmonic writing in the *Sonata mexicana* is predominantly functional, but there are episodes of sudden tonal shifts and ambiguity that anticipate the atonalism of the *Sonata III* (1927) and the *Sonata breve* (1932). The harmonic writing of the third movement is largely diatonic. For example, the opening bars alternate between the tonic minor and dominant seventh chords. At bars seven and eight, as a result of the elision, modifications to the predominantly consonant style of writing are found. David Nystel has observed the omission of the dominant seventh chord between the augmented sixth chord and the tonic minor chord in bar eight.²³⁷

Allegretto in tempo di serenata

The image shows three staves of musical notation in 3/4 time, marked 'Allegretto in tempo di serenata'. The first staff contains measures 1 through 4, with harmonic analysis labels 'i', 'V7', 'i', and 'V7' below the notes. The second staff contains measures 5 through 8, with labels 'i', 'VI', 'N6', and 'i' below. The third staff shows the beginning of measure 9 with the label 'i' below. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as quarter, eighth, and sixteenth notes.

Example 59: *Sonata mexicana*, third movement.

In the first movement, sudden tonal shifts to unrelated keys are also apparent. In the first twelve bars, the overall harmonic movement is from B minor to E major and this transition is

²³⁷ Nystel, "Harmonic Practice in the Guitar," 19.

achieved through modulation to the unrelated keys of C major and F major.²³⁸ The cadence from F major to E major is abrupt and occurs through an augmented dominant chord which contains the common note G-sharp in the upper voice.

Allegro moderato

b: i^7 $ii^{\circ 7}$ IV ii i^7 III
 5
 V^7 V V C: $vii^{\circ 7}$
 9
 V^9 $\#IV^{\circ 9}$ V^9 F: iii^9 V^{+7} E: I

Example 60: Sonata mexicana, first movement.

The technique of obscuring the tonic key by modulating frequently through a succession of foreign keys is found in the second movement of the *Sonata mexicana*. In this movement, Ponce delays the arrival of the tonic key D major at the beginning of the movement through the introduction of unrelated keys such as C-sharp major, F-sharp minor, and G minor. D major does not appear until the final beat of bar eight with the resolution to the tonic from an augmented dominant chord.

²³⁸ Ibid.

Andantino affetuoso $\text{♩} = 96$

C#: V⁹ vi⁷

F#: iii⁹ i⁹ G: V⁷ F#: i⁹ G: V⁷

g: i⁷ i⁷ i⁹ D: V⁺ vi⁷ i^{6/4}

Example 61: Sonata mexicana, second movement.

As a result of the frequent modulation there is an increased chromaticism in the second movement. This style of harmonic writing has similarities with the sudden tonal shifts and increased dissonance of later works such as the *Sonata III* (1927). However, as Nysrel has observed, there is a distinctly consonant quality to the harmonic writing in the *Sonata mexicana*. Tonal centres may shift suddenly, and the arrival of the tonal centre may be delayed, but it does arrive nonetheless.

The Lyrical canción and the *Tres canciones populares mexicanas* (1924)

The *Tres canciones populares mexicanas* (1924) reflect the structural, harmonic and melodic characteristics associated with a lyrical and commercially published type of canción that emerged in Mexico around 1850. Two types of canción existed in Mexico during the second half of the nineteenth century, mirroring the economic division within Mexican society. The first type of canción is the *canción simple*. This type of canción emanated from the rural areas of Mexico and has a simple monothematic structure based on copla verses.²³⁹ The second type of canción, a lyrical and mass produced form, was written specifically for the salons or drawing rooms of the middle and upper classes and was invariably scored for piano and solo voice. This type of commercially produced canción included original songs as well as arrangements of traditional folk songs, and the romantic nature of its text was a salient identifying characteristic. Examples of this type of canción include Ponce's *Estrellita* (1912), and *Por tí, mi corazón* (1912), and *La Golondrina* (1862) by Narcisco Serradell.

The Lyrical canción

The lyrical form of the canción is based on a two-part structure incorporating a refrain and is known under several different names. This lack of standardization within the terminology reflects the independent nature of research into nineteenth and early twentieth century Mexican music in general. Mendoza refers to the lyrical form of canción as the *la*

²³⁹ Mendoza, *Panorama de la música*, 97; Geijerstam, *Popular Music in Mexico*, 60.

*canción mexicana romántica y sentimental (con influencia italiana).*²⁴⁰ According to Mendoza, the Italian influences that were brought to bear on the lyrical canción were derived from the influx of Italian opera during the nineteenth century.

It inherits the Italian flourish, legato, trills, mordents, embellishments, wide intervals, chords of the dominant seventh in a major key and a sensitivity to the seventh in the minor key. The rhythm of the accompaniment proceeds in triplets (an inheritance from the opera) over the functional chords, even in contrast to the voice.²⁴¹

The influences Mendoza cites that were brought to bear on the canción are too broad to relate specifically to the Italian operatic tradition. They could easily apply to other European musical genres such as solo instrumental music, especially piano music. Embellishing devices such as the trill, mordent and the dominant seventh chord are too widely diffused throughout other European vocal and instrumental genres to attribute their introduction into the canción solely through Italian opera.

The Structure of the Lyrical canción

The structure of the *canción mexicana romántica y sentimental (con influencia italiana)*,²⁴¹ as Mendoza defines it, comprises four melodic periods divided into two broad sections represented as:

²⁴⁰ Mendoza, *Panorama de la música*, 97.

²⁴¹ "Hereda del italianismo floreos, ligaduras, trinos, mordentes, bordados, intervalos abiertos; acordes de séptima de dominante en el modo mayor y séptima de sensible en el menor. El ritmo de acompañamiento se desenvuelve en tresillos (herencia de la ópera) sobre los acordes funcionales, aún en contraste con la voz." Ibid.

M, m, N, n, O, o, N, n²⁴²

In the above schema, each letter represents a melodic phrase. The same two letters (e.g. M-m) represent a melodic period. The different cases represent the antecedent and consequent phrases within that period. The *canción mexicana romántica y sentimental* thus comprises four melodic periods divided into two sections. Another salient feature of this type of canción is the melodic refrain (N-n) repeated at the end of the second section.

Ponce argues that the two part modified strophic structure identified by Mendoza is typical of the canción genre in general. He refers to the canción in general terms as "la canción mexicana" and identifies three broad categories within the canción genre.

Using as a base for composition the procedure that we have outlined in the previous example, we can see that there are three types of Mexican songs:

- 1st The song of an expansive and slow melody
 - 2nd The song of rapid movement.
 - 3rd The song in ternary time and in a moderate tempo.
- However, they all retain the characteristic ritornello and the

²⁴² Ibid.

simplicity of modulation.²⁴³

The musical form of the lyrical canción is derived from its verse structure. According to Mendoza, the archetypal verse structure of this particular song form is arranged into two verses of four octosyllabic (eight-syllable) or hendecasyllabic (eleven-syllable) lines and proceeds in the following manner:

A, A¹, B, B¹, C, C¹, B, B¹²⁴⁴

The two part musical structure of the lyrical canción reflects the quatrain structure and textual ritornello of the verses. Each verse comprises two melodic periods divided into antecedent and consequent phrases, A and A¹, and B and B¹. Each particular phrase corresponds to a verse line. In table 6 below, the melodic refrain, B and B¹ of the lyrical canción is mirrored by the repeat of the textual lines B and B¹ in the second verse. The interrelationship between the verse lines and the individual antecedent and consequent phrases is also illustrated.

Table 6 Structure of the Lyrical canción

Verse 1

Section A

Line 1 A	Antecedent Phrase 1	A	Melodic Period 1
Line 2 A ¹	Consequent Phrase 2	A ¹	

²⁴³ "Teniendo como base de composición el procedimiento que hemos conocido en el ejemplo anterior, podemos reconocer tres formas de canciones mexicanas:

- 1) La canción de melodía amplia y lenta.
- 2) La canción movimiento rápido.
- 3) La canción en compás ternario y en tiempo moderado.

Sin embargo, todas conservan el ritornelo característico y la sencillez de modulaciones." Ponce, *Escritos y composiciones musicales*, 19.

²⁴⁴ Mendoza, *Panorama de la música*, 97.

Line 3 B	Antecedent Phrase 3	B	Melodic Period 2
Line 4 B1	Consequent Phrase 4	B ¹	

Verse 2

Section B

Line 1 C	Antecedent Phrase 1	C	Melodic Period 1
Line 2 C ¹	Consequent Phrase 2	C ¹	
Line 3 B	Antecedent Phrase 3	B	Melodic Period 1
Line 4 B1	Consequent Phrase 4	B ¹	

Ponce's arrangement of *Si algún ser* (If Any Person, c.1912) illustrates the interrelationship between the verse structure and musical structure of the lyrical canción. *Si algún ser* is divided into three verses of four lines each. The second verse is a verbatim repeat of the first verse. The final two lines of the first verse constitute the ritornello and are repeated as the last two lines of the third verse.

Table 7 Structure of *Si algún ser*

First Verse

A	Si algún ser ha impedido que tú me ames	If any person has stopped you from loving me
A ¹	Yo lloraré en silencio esta pasión	I will weep in silence for this passion
B	Darí a mi vida darí a mi corazón	I would give my life, I would give my heart
(refrain)		
B ¹	¡Ay! si tu me amas que no sea por compasión.	Ay, if you love me let it not be for compassion

Second Verse

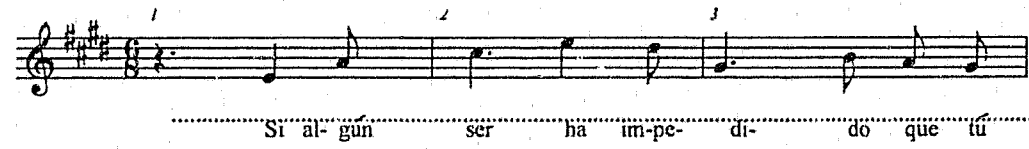
A	Si algún ser ha impedido que tú me ames	If any person has stopped you from loving me
A ¹	Yo lloraré en silencio esta pasión	I will weep in silence for this passion
B	Darí­a mi vida darí­a mi corazón	I would give my life, I would give my heart
(refrain)		
B ¹	¡Ay! si tu me amas que no sea por compasión	Ay, if you love me let it not be for compassion

Third Verse

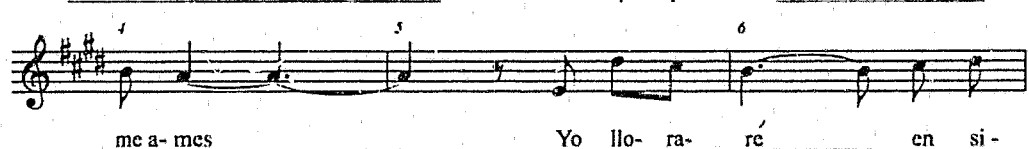
C	Si te naciere del corazón amarme	If you found it in your heart to love me
C ¹	Serí­a feliz tan sólo con mirarte	I would be so happy to just look at you
B	Darí­a mi vida darí­a mi corazón	I would give my life, I would give my heart
(refrain)		
B ¹	¡Ay! si tu me amas que no sea por compasión	Ay, if you love me let it not be for compassion

The melodic structure of *Si algún ser* mirrors the quatrain structure and the textual refrain of the song text. Musically, the song consists of four melodic periods. The first verse comprises two periods, divided into antecedent and consequent phrases (A, A¹ and B, B¹). Both melodic periods are repeated in the second verse.

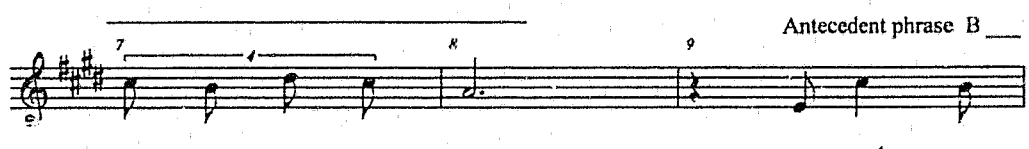
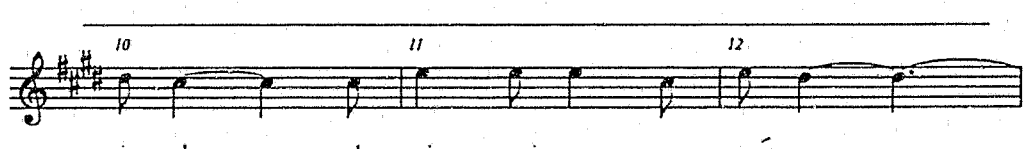
Antecedent phrase A _____



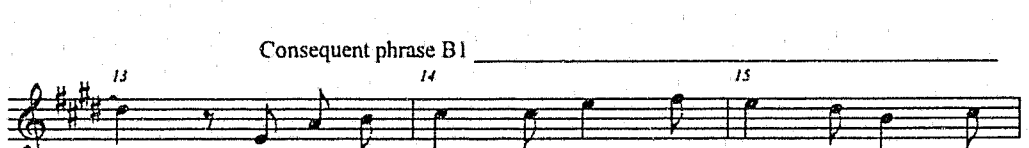
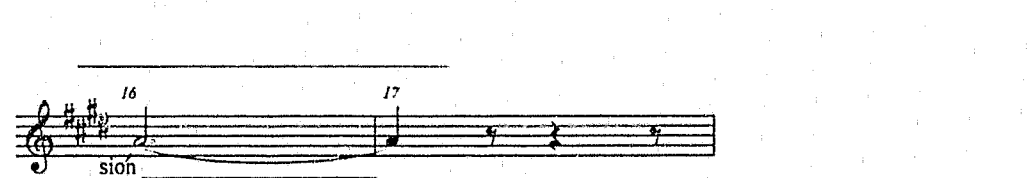
Consequent phrase A1 _____



Antecedent phrase B _____

Consequent phrase B1 _____

Example 62: Si algún ser.

Likewise, the third verse comprises two melodic periods: C, C¹ and B, B¹. The first period C,

C¹ introduces new melodic material. However, the second melodic period B, B¹ of the third verse is a restatement of the second melodic period of the first and second verses. This pattern is consistent with the characteristic refrain of the lyrical canción.

Antecedent phrase C

new melodic material

Consequent phrase C1

Antecedent phrase B

Consequent phrase B1

Example 63: Si algún ser, third verse.

The musical structure of *Si algún ser*, as illustrated in the above analysis, can be represented in the following manner.

A, A¹, B, B¹, C, C¹, B, B¹

The Structure of the *Tres canciones populares mexicanas* (1924)

The two-part modified strophic form of *Si algún ser* is also found in the *Tres canciones populares mexicanas*. These three songs have the same period structure as the lyrical canción and also retain the characteristic refrain form. "La pajarera", for example, consists of three melodic periods: A, B and C. The first two melodic periods A and B are each four bars long and divided into an antecedent and consequent phrase dialogue.

Introductory material A period : Antecedent phrase A

Consequent phrase A1 ii IV

B period : Antecedent phrase B Consequent phrase B1

Example 64: La pajarera.

The descending melodic line at bar six (A, G-sharp, F-sharp, E) suggests a dominant-to-tonic perfect cadence. This impression is reinforced by the augmentation of the basic pulse from a quaver to a crotchet. However, Ponce's use of the supertonic and sub-dominant chords diminishes the cadential effect of the melodic progression F-sharp to E.

Similar to "La pajarera", "Por tí, mi corazón" also comprises three melodic periods A, B and

C. The first period A consists of one six-bar melody divided into two three-bar phrases. The second period B begins with the same undulating motif as the A period and consists of two phrases of an antecedent and consequent relationship, three and four measures long respectively.

A period ; Antecedent phrase A

Undulating motif

Consequent phrase A1

B period : Antecedent phrase B

Undulating motif

Consequent phrase B1

13

Example 65: Por tí, mi corazón.

In "La pajarera" and "Por tí, mi corazón", the first two periods A and B are repeated immediately after their initial statement. Subsequently, the repeat of the A and B periods is followed by the introduction of a new melodic period C. This C period is, in turn, followed by a restatement of the B period. In "La pajarera", for example, the introduction of the new C period is interrupted by a restatement of the melodic period B.

C period : Antecedent phrase 'C' _____

Consequent phrase 'C1' _____

This consequent phrase of the C period is borrowed from the melodic period A

Return of B period _____

Example 66: La pajarera.

Though the voicing in measure twenty-five differs to the corresponding measure in the original B period, the harmonic, rhythmic and melodic writing is the same.

In "Por tí, mi corazón", the introduction of the new C period is also interrupted by a restatement of the B period.

C Period

V7/5 I V7/5 V9 V7/5

#V7/5 I⁷ I⁶ V⁹ V^{6/4/2}

B period (reintroduced here)

I

Example 67: Por tí, mi corazón.

As is illustrated in the above analysis, both "La pajarera" and "Por tí, mi corazón" are based on the same phrase schema as *Si algún ser*.

A, A¹, B, B¹, C, C¹, B, B¹.

The Shared Harmonic Characteristics of the *Tres canciones populares mexicanas* (1924) and the Lyrical canción

The harmonic writing and vocabulary of the *Tres canciones populares mexicanas* reflects that of the lyrical canción. The lyrical canción generally follows a simple diatonic structure, reflecting the function of this song genre as light entertainment music. The tonal scheme of the lyrical canción, as defined by Mendoza, does not modulate and is built on a simple tonic-dominant-tonic scheme.

The tonality, modes and harmonic qualities are the following:
The first period begins and ends on the tonic, the second one begins on the dominant and ends on the tonic. This is when the modality is major. When the song is in minor mode, the second period starts in the relative major; but the second semiperiod, because it is ritornello, returns to the minor mode and concludes with the initial tonic.²⁴⁵

The harmonic writing of the *Tres canciones populares mexicanas* is based on the same tonic-dominant-tonic structure that Mendoza ascribes to the lyrical canción. "La Valentina", for example, does not modulate, staying firmly in the tonic key of E major. However, in the C period, the dominant key of B major is suggested, but not realised. The repeat of the A and B periods concludes at bar thirty-two on an unstable first inversion tonic triad. The C period begins immediately with a series of statements of the dominant seventh and dominant ninth

²⁴⁵ "Las condiciones tonales, modales y armónicas son las siguientes: El primer período se inicia en la tónica y concluye en la tónica, el segundo se inicia en la dominante y concluye en la tónica. Esto cuando la modalidad es mayor. Cuando la canción está en modo menor, el segundo período principia en el relativo mayor; pero el segundo semiperíodo, por ser ritornello, regresa al modo menor y concluye con la tónica inicial." Mendoza, *Paenorama de la música*, 97.

chords in root position and first inversion. These chords suggest the dominant key of B major, but shortly afterwards resolve to the tonic E major at bar forty-one. The melodic sequence A-sharp to B at bars thirty-two, thirty-six, and forty does not represent a modulation to B major, but is a brief embellishment of the dominant degree B. Moreover, the sustained and simultaneous statements of the tonic E in the lower and upper voices suggest that the tonic E major still prevails.

End of B period

Melodic embellishment of the dominant B

C period: Antecedent phrase

Consequent phrase

Melodic embellishment of the dominant B

C period: Antecedent phrase

Consequent phrase

Partial transposition of the preceding antecedent phrase

B period

I

Example 68: La Valentina.

There is also no modulation in either "La pajarera" or "Por tí, mi corazón". In both pieces, the arrival of the C period is reinforced by an allusion to the dominant key rather than an actual modulation to that key. In the following example, from "Por tí, mi corazón", a possible modulation to the dominant key of E major is suggested through the dominant seventh chord on the first beat of bar twenty-seven. However, the subsequent chromatic chordal writing quickly dissipates the pull toward E major.



Example 69: Por tí, mi corazón.

The Shared Melodic Characteristics of the *Tres canciones populares mexicanas* (1924) and the Lyrical Canción

The *Tres canciones populares mexicanas* also reflect the melodic characteristics of the lyrical canción. As illustrated in the above analysis, the *Tres canciones populares mexicanas* and the lyrical canción are organised around melodic periods of six to eight bars duration. These melodic periods share a clear antecedent and consequent phrase structure and are generally equal in length, ranging from two to four bars. The antecedent phrase usually ends on a note other than the tonic; generally the sub-dominant or the dominant. The consequent phrase ends on the tonic.

Many of the melodic characteristics of the lyrical canción are derived from Spanish folk song. Spanish musical influences were imported into Mexico during and following the period of colonization in the third decade of the sixteenth century and transmitted through musical

comedies, such as the *tonadilla escénica* and the *zarzuela*, which toured extensively throughout Mexico in the nineteenth century.²⁴⁶ The type of music performed in the *tonadillas escénicas* included stylised Spanish dances such as the *sarabanda*, *chacóna*, *fandango* and *pasacalle*, and songs that were based on the Spanish *copla* and *romanza*.²⁴⁷ According to Mendoza, the melodic characteristics that were incorporated into the lyrical *canción* included singing in parallel thirds and sixths.²⁴⁸ This vocal style is also mirrored in the *Tres canciones populares mexicanas*. In “La pajarera”, a series of parallel sixths concludes the A¹ period. This particular sequence of thirds and sixths articulates a V-ii-V-V-IV-I chord progression.

The image contains two staves of musical notation. The top staff is labeled "Conclusion of B period" and shows measures 5 through 8. The bottom staff is labeled "A Period" and shows measures 9 through 12. Below the notation, chord progressions are indicated: "V ii" under the B period and "V V IV I" under the A period.

Example 70: La pajarera.

Chromaticism is used sparingly in the three songs. The predominantly diatonic writing reflects the practices of salon composers, as is illustrated in Ponce's salon compositions such

²⁴⁶ Otto Mayer-Serra, *El estado presente de la música en México* (Washington: Pan American Union Division of Music and Visual Arts, 1946), 28; Geijerstam, *Popular Music in Mexico*, 13.

²⁴⁷ Mayer-Serra, *El estado presente*, 13.

²⁴⁸ Mendoza, *Panorama de la música*, 97.

as the *Gavota* (1901). A chromatic sequence of parallel thirds appears in “La Valentina” linking a dominant triad built on B to a dominant ninth chord built on the same note.



Example 71: La Valentina.

A similar chromatic sequence is used to prolong the supertonic chord (F-sharp, A, C-sharp) of the tonic key E major at bar twelve.



Example 72: La Valentina.

The practice of scoring the melodic line in parallel thirds was also a common arrangement practice during the early twentieth century and is evident in Ponce’s piano works such as the previously discussed *Scherzino mexicano* (1909) and *Tema variado mexicano* (1912). It is probable that the use of parallel thirds and sixths was not the result of adjusting the original piano works to the idiom of the guitar, but was most likely a feature of those works in the first place.

The *Sonata mexicana* (1923) and the *Tres canciones populares mexicanas* (1924) demonstrate that the first works Ponce wrote and gave to Segovia were consistent with the conservative values of the guitarist. The *Tres canciones populares mexicanas* are based on the lyrical canción. The

structure of the three songs reflects the same modified strophic form. The melodic writing is lyrical, reflects the underlying tonic-to-dominant harmonic structure, proceeds in parallel thirds and sixths, and has a clear antecedent and consequent structure. The harmonisation is based on a limited vocabulary and follows a clear functional purpose. Chromaticism occurs, but this is generally embellishing and facilitates the extension of cadence points and also the transition from one chord to another. The *Sonata mexicana* has a more advanced harmonic vocabulary. Though the writing is fundamentally diatonic, there are episodes of tonal ambiguity derived from sudden and frequent modulations. Nonetheless, there is a conservative quality to the harmonic writing due to the general emphasis on tertiary structures and consonance.

The *Sonata mexicana* is linked philosophically to the extended nationalist piano works like the *Tema variado mexicano* (1912) and *Balada mexicana* (1915). In these works, Ponce sought to integrate elements of his native canción tradition into art music forms, such as the theme and variations and sonata form. His intention to create a genuine conflation of these two music traditions meant that he avoided the superficial use of folk elements and instead applied them at a structural level. As shown earlier, the two canción themes "El durazno" and "Acuérdate de mí" used in the *Balada mexicana* are the basis of thematic unity and contrast within the work. All motivic development within the work is traceable back to these two themes. Similarly, in the *Sonata mexicana*, folk-like themes are the basis of unity and contrast and also motivic invention in the work. The role of sesquialtera as an intrinsic element of the structure of the fourth movement provides another example of how Ponce sought to bring about the rapprochement of his native music tradition and the European music tradition at a structural level. In "La pajarera", on the other hand, the alternation between binary and ternary rhythms is used to produce an ebb and flow type harmonic rhythm that helps delineate the

antecedent and consequent melodic phrases in the absence of a conventional harmonic cadence.

Significantly, the *Sonata mexicana* was the only overtly nationalist work that Ponce composed between 1920 and 1924. This unique historical position of the *Sonata mexicana* throws up two important questions. Why did Ponce revisit the canción form of nationalism when in 1919 he publicly defined himself as a modernist? Furthermore, why was the guitar the focus of this resurgent interest in the romantic interpretation of the Mexican canción and not the piano, which had been the locus of Ponce's earlier nationalist output? Though Ponce defined himself as a modernist, his aesthetic values were primarily romantic in the early 1920s. His return to the overtly nationalist form he espoused between 1913 and 1919 was possibly an attempt to gain the confidence of Segovia. Segovia's letters, recital programs and discography indicate that he liked music that had a dominant and lyrical melody, diatonic harmonic structure and a Spanish and Latin American flavour. The predominantly functional harmony of the *Sonata mexicana* is consistent with Segovia's conservative values. Chromaticism is used sparingly and is invariably resolved. Evidence of Segovia's letters shows that he immediately liked these works and there is no evidence of the protracted negotiation that accompanied Ponce's later works.

Chapter 7

7. THE GUITAR WORKS OF THE PARIS YEARS (1925-1932): NEGOTIATING CONSERVATISM AND MODERNISM.

The Paris Guitar Works and Evidence of Ponce's Changing Aesthetic Goals

Ponce's departure for Paris in 1925 and his compositional studies at the *École Normale de Musique* with Paul Dukas signaled a distinct modernisation of his compositional style. However, the modernisation of Ponce's compositional style is different in his guitar and non-guitar works. The guitar works composed during this period reflect a more conservative approach than is evident in the piano and chamber works. Ponce's Paris guitar compositions cover a broad range of musical styles: from emulative works such as the *Sonata clásica* (1928), *Sonata romántica* (1928), and *Suite in A* (1930-1931), nationalist works such as the *Sonatina meridional* (1932) and *Mazurca* (1932), and impressionist works such as the *Sonata III* (1927). Though the goals of these works vary considerably, they are linked by a shared harmonic conservatism. The harmonic writing in these works continues the romantic preference for chromaticism evidenced in Ponce's earlier works. Though practices associated with impressionism are also evident, the harmonic writing is fundamentally tonal and consonant. Hierarchical relationships between tonic, subdominant, dominant and submediant chords are maintained. Techniques of tonal instability associated with Ponce's earlier harmonic style, such as sudden shifts in key and the use of chromaticism, are retained, but are invariably resolved. Chord structures are tertiary, although as is consistent with the influence of impressionism, quartal and quintal chords are also found.

The guitar works of the Paris years appear quarantined from the progressive harmonic

language, and non-traditional methods of musical construction applied in his piano and chamber music during this time. As David Nystel has shown, the *Sonata III* (1927), Ponce's most harmonically progressive work for the guitar, comprises chord progressions based around the leading-note, augmented, and minor-major sevenths.²⁴⁹ This relatively conservative harmonic language suggests the influence of Segovia. Though the naturally eclectic orientation of Ponce's compositional style explains a significant amount of the stylistic diversity within and between various media, it does not singularly explain the extent of the disparity between the guitar, piano, and chamber works. This chapter will demonstrate that Segovia sought to moderate the influence of Ponce's modernist explorations. The guitar works of Ponce are a symbol of the conservatism that Segovia was able to project across the repertoire of the guitar during his career. The construction of the "Segovian repertoire" was a process of conservative filtering and this trait is illustrated in Ponce's guitar works from 1925 to 1932.

The Paris guitar compositions are broadly neoclassical, but define a diverse range of sub-groupings within that general classification. These works are connected by their common use of pre-nineteenth century forms such as sonata form, and variation form and fugue, but reflect widely different compositional approaches from the historical pastiche to the modernist techniques of Debussy and Stravinsky. Whereas the *Sonata mexicana* and the *Tres canciones populares mexicanas* reflect a compositional style that was consistent with Segovia's conservative musical aesthete and commercial pragmatism, some of the works from the Paris years contrast with those values.

The Paris guitar works fall into two broad categories: historical pastiches and non-pastiche compositions. The historical pastiches include the *Sonata clásica (Hommage a Fernando Sor,*

²⁴⁹ Nystel, "Harmonic Practice in the Guitar Music," 23-25.

1928), *Sonata romántica* (*Hommage a `a Franz Schubert*, 1928), *Sonata de Paganini* (1930), *Suite in A* (1930-1931) originally attributed to Silvius Leopold Weiss, and *Suite al estilo antiguo* (1931) originally attributed to Alessandro Scarlatti. These historicist works were specifically requested by Segovia and were intended to imitate the historical periods and composer's they represent. They are generally faithful to the characteristic practices of their ascribed historical periods, especially in their treatment of the baroque suite and the classical and romantic sonata form. In the case of the *Sonata clásica* and *Sonata romántica*, Ponce's compositional style also incorporates the characteristics of Fernando Sor and Franz Schubert respectively.

The non-pastiche compositions include the *Sonata III* (1927), *Thème, varié et finale* (1926), *Variations sur "Folia de España" et fugue* (1929), and the *Sonatina meridional* (1932). These works reflect a more equivocal approach to tonality, and more varied melodic and rhythmic style. They contain extended dissonant passages and tertiary and non-tertiary chordal structures. As is indicative of Ponce's compositional style, these emulative and non-emulative works are chronologically contiguous, yet are stylistically diverse. The relative position of romanticism, nationalism, and modernism in these works varies, but they nonetheless share a common conservative approach. The *Sonata III* employs some of the atonal techniques discussed in the analysis of the *Sonatine* (1932), but is essentially a consonant work. Pitch classes, recurring intervals, asymmetrical and fragmented melodic lines, and non-tertiary structures are employed, but they are couched in a predominantly tonal language. Elements of Mexican and Spanish folk music such as sesquialtera and the phrygian mode act as structural devices within the *Sonata breve* (1932). Folk elements are also to be found in the *Variations sur "Folia de España" et fugue* and *Sonatina meridional*, however, their structural significance is subordinate to the predominantly functional harmonic language.

The Neo-Classical Values Manifest in the Paris Guitar Compositions

The historicism manifest in Ponce's post-1925 guitar works is based on two distinct but complimentary aesthetic values: that tradition represents what is good in music, and that tonality is an intrinsic component of what is beautiful in music. Ponce saw the art of composition in terms analogous to an apprenticeship. The great importance that he ascribed to a working understanding of the "consigned laws" of harmony and counterpoint indicates that he saw composition not only as a creative art, but also as a craft that presupposed certain technical skills.²⁵⁰

Ponce's deference to historical forms and his emulation of earlier styles ran counter to what Dahlhaus referred to as the "dogma of originality" in the nineteenth century.²⁵¹ To Ponce, the practice of borrowing or recreating the melodic, rhythmic styles and formal structures from an earlier period did not represent the abrogation of individual creativity. Whereas the nineteenth-century composer sought to create novel and highly original works based entirely on their own inspiration, Ponce was challenged by the task of recreating and mastering earlier musical traditions. Tradition he saw as a great educator, offering an invaluable opportunity to learn from the masters such as Schubert, whose works were part of the art music canon. Ponce's historical pastiches are not facile reproductions of an earlier compositional style, but are homages. In these works, he re-interpreted the compositional style of an earlier period or composer, in the same way that Igor Stravinsky's *Pulcinella* (1919-1920) re-interpreted the music of Pergolesi. The term pastiche is used here in a literal and non-derogatory sense, and refers to a composition that imitates the style of an earlier historical period or composer. The

²⁵⁰ Manuel M. Ponce, "Sobre educación musical," in *Nuevos escritos musicales*, 66.

²⁵¹ Carl Dahlhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Late Nineteenth Century*, trans. Mary Whitall (Berkeley: University of California Press, 1980), 97-98. Quoted in Poulos, "Towards a Contemporary Style," 78.

practice of re-interpreting a particular musical period or composer's musical style was exploited to introduce elements that would subvert or weaken the identity of the work. This was not simple mimicry, but an extension of his aesthetic goal to integrate traditional practices into the music of the present. Tradition was the immutable starting-point of the creative process. Modern music must look backward as well as forward:

The young composers, who since the first steps of their career seek to possess the gift of absolute originality and believe that the most appropriate means to make a personal work is to break with all of the traditions, to despise all of the rules and to search as a goal of their art, the negation of what the evolution of music has determined, ought to think of Schönberg as well as his disciples, before they rush to the path of atonalism, they had already made the journey down the long road of traditional art and were consummate harmonists and contrapuntalists.²⁵²

Ponce's historical pastiches are essentially neoclassical in that they re-interpret and extended the musical language they sought to recreate. The extent to which they deviated from the archetypal characteristics of the period or composer they ostensibly represented was a source of considerable tension between him and Segovia.

²⁵² "Los jóvenes compositores, que desde los primeros pasos de su carrera pretenden poseer el don de originalidad absoluta y creen que el medio más adecuado para hacer obra personal es romper con todas las tradiciones, despreciar todas las reglas y buscar como fin de su arte la negación de lo que ha determinado la evolución de la música, deben pensar en que tanto Schoenberg como sus discípulos, antes de lanzarse por la vereda del atonalismo, ya habían recorrido el amplio camino del arte tradicional y eran consumados armonistas y contrapuntistas." Manuel M. Ponce, "Schoenberg" in *Nuevos escritos musicales*, 204.

The concept of neoclassicism, as the term is used in this study, implies the free and unadorned use of compositional techniques and material from previous historical periods. The following examination of the term neoclassicism excludes an examination of the nineteenth century nationalist and philosophical origins and subsequent political and literary associations of the term, and will focus instead on the characteristic attributes of those compositions labeled as neoclassical. These characteristics will be used to illustrate the neoclassical elements evident in Ponce's post-1925 guitar compositions.

Neoclassicism in French Music

A historicist movement in French music paralleled the trend of late nineteenth century French writers to pattern their works on earlier literary models. A contemporary anti-romantic aesthetic as well as a nationalist spirit drove this musical movement. An excessive display of emotion in German romantic music, and the predilection of composers such as Anton Bruckner (1824-1896), Gustav Mahler (1860-1911), and Johannes Brahms (1833-1897) for gargantuan orchestral forces and dense complex textures, inspired a counter movement that venerated the works of pre-romantic composers such as François Couperin and Jean-Philippe Rameau (1683-1764). French musicology was also a beneficiary of the nationalist inspired interest in pre-eighteenth century French music. Modern editions of works by rehabilitated composers, such as Couperin and Rameau, were published. The first publication of Rameau's *Pièces de Clavecin* since their original publication in the 1700s was in 1871, edited by Brahms and Friedrich Chrysander. The publication of Rameau's *Oeuvres complètes* was begun in 1895 and finished in 1911. This particular publication was the collaborative product of some of the most important French composers of the age, including Saint-Saëns, Dukas, Guilmant and Debussy.

The practice of French composers to entitle their works "in the ancient style" was the first evidence of sympathy with the past and was also closely aligned to French nationalism and the anti-German slant of French politics.²⁵³ The early historicist movement in French music, however, bore little affiliation to the French classical masters and was predominantly romantic in character.²⁵⁴ Debussy chided Paul Dukas' expansive *Variations, interlude et finale sur un thème de Rameau* (1899-1902) because it was,

festooned with so much gilt that at times Rameau himself would not have been able to find his theme.²⁵⁵

The predominantly romantic character of the early French neoclassicists nonetheless served as the models for the early neoclassical works of Debussy and Ravel. Their early keyboard works incorporated the use of eighteenth century forms and melodic and rhythmic gestures. Debussy's *Suite bergamasque* (1890-1905), *Pour le piano* (1894) and Ravel's *Menuet antique* (1895) and the *Pavane pour une infante déjunte* (1899) used the names of baroque dances, but were neoclassic in name only. For example, the parallel and non-functional seventh and ninth chords of the "Sarabande" from Debussy's *Pour le piano* have more in common with the *Trois sarabandes* (1887) of Erik Satie (1866-1925) than Rameau or Couperin.²⁵⁶ A preference for small ensembles and open textures evident in the late works of Debussy and Ravel represent a refinement of their early neoclassic styles. The "Prologue" from Debussy's *Sonata for Cello and Piano* (1915) has clear rhythmic and melodic similarities with the "Prologue" of Rameau's *Les fêtes de Polymnie* (1753).²⁵⁷ The scoring of two projected works, a sonata for oboe, horn and

²⁵³ Scott Messing, "Polemics as History: The Case of Neoclassicism," *The Journal of Musicology* 9, no. 4 (1991): 482.

²⁵⁴ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept Through the Schoenberg/Stravinsky Polemic in the 1920s* (New York: University of Rochester Press, 1988), 36.

²⁵⁵ *Ibid.*

²⁵⁶ *Ibid.*, 39.

²⁵⁷ *Ibid.*, 45.

harpsichord and a sonata for trumpet, clarinet, bassoon and piano, both implied the trio-sonata. Ravel's "Rigaudon" from *Le tombeau de Couperin* (1914-1917), and Rameau's "Premier tambourin" from the *Troisième concert*, share common rhythmic figures, a vigorous duple rhythm, melodic contour and the phrases of both end with a flurry of sixteenth notes.²⁵⁸

Neoclassicism and Stravinsky

After 1923, the aesthetic principles of neoclassicism changed. The catalyst for this fusion was the tendency by some artists after the First World War to disavow any association with the romantic ideals of unfettered emotionalism reflected in the use of gargantuan orchestral forces, over-extended forms, and extended melodic structures. The music of Stravinsky was significant in establishing this new meaning. The term neoclassicism, as it was used to describe Stravinsky's music, emphasised his unadorned simple melodies and his preference for counterpoint. Nadia Boulanger admired Stravinsky's *Octet* (1923) for its,

constructivism, his precise simple and classic lines furnish that satisfaction of the spirit and the eyes which recognise the passions for counterpoint, for those who love to reread the old masters of the Renaissance and J. S. Bach.²⁵⁹

The term neoclassicism became identified with Stravinsky's output for thirty years, from the *Octet* (1923) to the *Rake's Progress* (1951)²⁶⁰. In relation to this music, neoclassicism symbolised a perceived historicist trend rather than a specific set of universal musical characteristics.

²⁵⁸ Poulos, "Towards a Contemporary Style," 56.

²⁵⁹ Messing, "Polemic as History," 490.

²⁶⁰ Scholars are divided as to the beginning point of Stravinsky's neoclassical period. Austin claims that *Pulcinella* (1920) marks the beginning of Stravinsky's neoclassic period, whilst Messing claims that the *Octet* is the true starting point. William Austin, *Music in the Twentieth Century: From Debussy Through Stravinsky*, (New York: W.W.Norton, 1966), 31; Messing, *Neoclassicism in Music*, 88.

Neoclassicism broadly meant the reinterpretation of pre-nineteenth century forms, compositional techniques and musical material within a modern idiom. Essentially, Stravinsky's neoclassicism represented a continuation of tradition rather a return to it. Eighteenth century forms, such as sonata form or variation form, were a starting point and not an end unto themselves. In terms of formal structures, borrowed melodic material and orchestration, the post-1923 compositions of Stravinsky embraced a historically wide cross section of composers and historical periods, ranging from Guillaume de Machaut (c.1300-1377), Don Carlo Gesualdo (1560-1613), Adriaan Willaert (1490-1562), Thomas Tallis (c.1505-1585), Giovanni Battista Pergolesi (1710-1736), Claudio Monteverdi (1567-1643), Johann Sebastian Bach, Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), Giuseppe Verdi (1813-1901), Gioacchino Antonio Rossini (1792-1868) and Pyotr Tchaikovsky (1840-1893).²⁶¹ According to Stravinsky, the music of the pre-nineteenth century was as relevant to the modern composer because tradition is not finite, but continuous and informs the present. In his *Memories and Commentaries* (1960), Stravinsky wrote:

Tradition is generic; it is not simply 'handed down', fathers to sons, but undergoes a life process: it is born, grows, matures, declines, and is reborn, perhaps. These stages of growth and regrowth are always in contradiction to the stages of another concept or interpretation: true tradition lives in the contradiction.²⁶²

The broad historical sweep and avoidance of garrulousness reflected in Stravinsky's

²⁶¹ Austin, *Music in the Twentieth Century*, 272.

²⁶² Igor Stravinsky and Robert Craft, *Memories and Commentaries*, (London: Faber and Faber 1960), 126-127.

neoclassical compositions is also evident in Ponce's Paris guitar compositions. The neoclassical influences manifest in these works fall into four distinct categories: historical pastiches, works with harpsichord, recomposition, and works using pre-nineteenth century structures incorporating the austere melodic and formal writing of Stravinsky and the harmonic language of Debussy.

The Historical Pastiche

Ponce's historical pastiches for guitar were composed between 1928 and 1931, and reference the baroque, classical and romantic periods. These works were specific requests of Segovia, who wanted works that reflected the style of Johann Sebastian Bach, Franz Schubert, and Fernando Sor. Segovia's letters demonstrate that, whereas the guitarist sought works that mimicked the style of a particular composer, Ponce sought to subvert that idea by stamping the works with a modern idiom. The following analysis of the historical pastiches will examine the ways in which Ponce attempted to re-interpret the work of Schubert and Sor, and how Segovia sought to moderate his modernist tendencies.

The Baroque Pastiche for Guitar

The pastiche compositions of Ponce fall into two categories: apocryphal and those attributed to Ponce himself. The origin of Ponce's apocryphal pastiches lies in a mischievous ruse that Segovia borrowed from the eminent Austrian concert-violinist Fritz Kreisler. Kreisler performed his own pastiches of baroque music under various pseudonyms, such as Arcangelo Corelli and Antonio Vivaldi (1678-1741), primarily to fool his critics. Segovia, likewise, solicited historical verisimilitudes from Ponce written under the names of Silvius Leopold Weiss and Alessandro Scarlatti. His purpose was ostensibly to fool his critics, but this ruse also helped Segovia avoid any criticism that his repertoire was deficient and largely reliant on

the works of a handful of composers.²⁶³ The mythology that Segovia propagated about the origins of some of Ponce's historical stylisations was, in some cases, quite elaborate and smacked of an opportunistic attempt to equate his own historical research to that of Pujol. The sleeve notes to *Segovia and the Guitar* (MCA MACS 1964) credit Segovia as the transcriber of two pieces originally by Ponce, but attributed to Alessandro Scarlatti: a "Preámbulo" and "Gavota".

These two piano pieces of Alessandro Scarlatti were found, together with two others, in the Conservatory of Naples, some twenty years ago; they form part of a suite ... The transcriptions are by Andrés Segovia.²⁶⁴

The association of Scarlatti with the piano in the above passage is anachronistic since the harpsichord would have been historically more appropriate.

Ponce is known to have composed under the pseudonyms of two baroque composers, the German lutenist and contemporary of Johann Sebastian Bach, Silvius Leopold Weiss (1686-1750) and the Italian operatic composer Alessandro Scarlatti (1660-1725). Those works attributed to Weiss include the *Balletto* (1931), the *Prelude in E Major* (1931), and the *Suite in A* (1930-1931).²⁶⁵ Only one work was attributed to Scarlatti, the *Suite al estilo antiguo* (1931).

²⁶³ Frary, "Ponce's Baroque Pastiches," 159.

²⁶⁴ Andrés Segovia, *Segovia and the Guitar*, MCA MACS 1964.

²⁶⁵ These works were written exclusively for Segovia and not released for publication. In some cases, published editions were made from transcriptions of Segovia's recordings. In light of Segovia's tendency to re-write Ponce's music, there is a need for a closer study of the published scores with Ponce's original manuscripts.

Another baroque pastiche composed between 1932 and 1937, a suite in homage to Johann Sebastian Bach, is lost. The earliest reference to this work is Segovia's letter written during October and November 1932.

I want you to take pains, besides finishing the Concerto, to write two important things for solo guitar. First a suite in the old style, signed by you, in homage to Bach, lutenist.²⁶⁶

However, the earliest reference to the completed work is a letter dated between 22nd April 1936 and February 1937. Segovia explains that Spain has been thrown into civil war; that communists have ransacked his house in Barcelona and the contents of his strongbox have been destroyed. As a result, some of Ponce's manuscripts have also been destroyed. One of these works was the "entire homage to Bach".

Among the things that cause me most pain, having been left back in Spain and destroyed, are your manuscripts. I beg you, dearly, that little by little you start recopying them, according to your sketches, and send them to me. Above all, those that were not yet published, like the first Sonata that you wrote in Mexico for me, the first movement of the Sonatina in homage to Tárrega, the Sarabande in E major that should have followed the masked prelude, another Sarabande in A major and the entire homage to Bach, which fugue I was lately transposing so I could play it.²⁶⁷

²⁶⁶ Segovia to Ponce, between 22nd October 1932 – 11th November 1932 in Segovia, *The Segovia-Ponce Letters*, 129.

²⁶⁷ Segovia to Ponce, between 22nd April 1936 – February 1937 in Segovia, *The Segovia-Ponce Letters*, 168.

In reference to this suite, Segovia's letters mention specifically the completion of only two movements by name: a "Prelude" and "Fugue". The *Suite BWV 997* (c.1740) is the only one of Bach's four lute suites to include a fugue and its movement sequence of "Praeludio", "Fuga", "Sarabande", "Gigue" and "Double" may have been used as a model by Ponce.

The attribution of Ponce's baroque stylisations to Weiss and Scarlatti does not imply that works such as the *Preludio*, *Suite in A*, and the *Suite al estilo antiguo* attempt to recreate the compositional techniques and styles of both composers. Segovia most likely chose Weiss and Scarlatti because of their relative obscurity during the early decades of twentieth century. Each one of the baroque pastiches should therefore be compared with the represented period in general and not the compositional styles and techniques of the ascribed composers.

The Suite al estilo antiguo (1931)

Ponce's extant baroque pastiches reproduce the techniques and forms of the baroque period without falling into mimicry. An absence of ornamentation and a preference for dissonant harmonies are some of the non-baroque elements that reflect the neoclassic values of these works. The *Suite al estilo antiguo*, for example, includes: a "Preámbulo", "Courante", "Sarabande", "Gavotte I and II" and "Gigue". An allemande, typically placed after the prelude in a baroque suite, is not included. The "Preámbulo" is styled after the French overture. It features a modified ternary form (A, B, A¹) that includes a slow opening in dotted rhythm, a fast fugal section and a truncated repeat of the opening A section. Striking dissonances produced by the prevailing contrary motion and frequent acciaccaturas reflect Ponce's tendency to re-interpret and modify rather than copy pre-nineteenth century models.²⁶⁸

²⁶⁸ Frary, "Ponce's Baroque Pastiches," 161.



Example 73: Suite al estilo antiguo, Preámbulo.

The dissonant style of the “Preámbulo” concerned Segovia greatly since he thought it would betray the modern origins of the work.

Also, tell me to whom are we attributing the Preámbulo. I am very worried about the contrary movements of the Maestoso. If you think they will work, leave them alone, if they are going to raise some angry suspicions, modify them.²⁶⁹

Recurring motifs between the individual movements of the *Suite al estilo antiguo* reflects the cyclic processes employed frequently by composers of the romantic period. For example, the opening phrase of the “Sarabande” is derived from the opening phrase of the “Preámbulo”. Furthermore, the principal motif of the “Gigue” is similar to the opening phrase of the fugal section in the “Preámbulo”.



Example 74: Suite al estilo antiguo, Preámbulo.

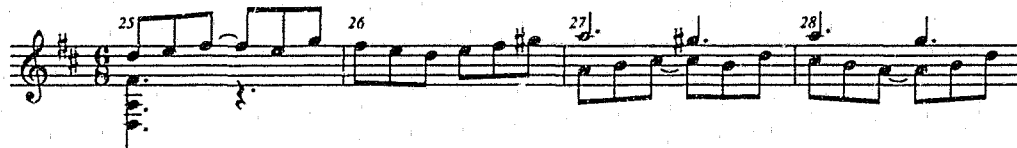
²⁶⁹ Segovia to Ponce, Saturday 1931 in Segovia, *The Segovia-Ponce Letters*, 90.



Example 75: Suite al estilo antiguo, Sarabande.



Example 76: Suite al estilo antiguo, Gigue.



Example 77: Suite al estilo antiguo, Preámbulo.

The Classical and Early Romantic Pastiches for Guitar.

The Sonata clásica (Hommage à Fernando Sor, 1928)

The remaining pastiche compositions, the *Sonata clásica* (1928) and *Sonata romántica* (1928), were both published under Ponce's name. The *Sonata clásica* is dedicated to the Spanish virtuoso guitarist and composer Fernando Sor and is set in four movements marked "Allegro", "Andante", "Menuet", "Allegro"; a typical configuration of the classical period. A letter of Segovia suggests that Ponce possibly used Fernando Sor's *Grand Sonata* op. 22 as a working model for the *Sonata clásica*.

Do not neglect to send me the Sonata if you have finished it before the 26th, because I can read it in one day and bring it later to Paris with the small changes that would have to be made. If the andante is ready send it. And if not try to complete the whole work for the 26th, so that if the sea is not too rough, I can work on it aboard the ship.

I forgot to tell you that perhaps a minuet before the final rondo would not be inappropriate. Notice that the Sonata you have there, has four movements. And another one that has been written in C major, that you do not know – perhaps you have heard it from me once or twice – four movements also. Your sonata on Sor should follow the same example.²⁷⁰

Of the two four-movement solo guitar sonatas written by Sor, only op. 22 contains a minuet and trio followed by a rondo.

The movement sequence of the *Sonata clásica* is also typical of the sonata from this period. The first movement is in sonata form, the second movement ternary form, the third movement minuet and trio and the fourth movement is an extended rondo with coda (A, B, A¹, C, B¹, A, B², Coda), similar to Haydn's treatment of the form.²⁷¹ This fourth movement has a quasi-sonata-allegro structure derived from the varied treatment of particular sections. The C section is based on a rhythmic motif of the A section and, B² is an extension of the

²⁷⁰ Segovia to Ponce, December 1937 in Segovia, *The Segovia-Ponce Letters*, 20.

²⁷¹ Poulos, "Towards a Contemporary Style," 82.

earlier B section. The middle section C, B¹ is treated like a development section of a sonata-allegro structure. The chromatically inflected coda is based on A material.

Segovia received the first draft of the *Sonata clásica* between December 1927 and January 1928. In a letter to Ponce, dated January 1928, Segovia relays the successes of his New York recitals and states that for a future recital (date not specified) he plans to include the "one on Sor in the first half".²⁷² Segovia's apparent pleasure with the *Sonata clásica*, however, did not preclude him from suggesting numerous changes to the work.

It is exquisite. It sounds very good. However, I would like you to somewhat modify the bridge to the second theme, the recapitulation, and perhaps, the coda. I would also like it if the development were a little longer. And finish the Rondo which I want to work on, so the Sonata will be complete.²⁷³

Later that same month, Segovia received the first three movements minus the "Rondo". The succinct nature of Ponce's writing in the exposition and recapitulation concerned him.

If you have a rough draft of the first movement of the Sonata, make a simple bridge to move to the second theme. Also write a graceful sketch on the *rentrée* to the principal theme, after the development, and make this one longer, *without touching anything of what you have already written*, which I like very much. Perhaps another coda. I do not want there to be any unevenness

²⁷² Segovia to Ponce, January 1928 in Segovia, *The Segovia-Ponce Letters*, 25.

²⁷³ Ibid

between the first movement of the Sonata and the last, I want both to be equally important.²⁷⁴

Segovia sensed that his numerous and iterative prescribed changes would possibly frustrate Ponce. The interpolation of the “without touching anything of what you have already written” statement is offered to reassure Ponce that what he has written is very good, but that further changes are required. These changes address the subject material such as “a graceful sketch on the *rentrée* to the principal theme”, as well as the structure of individual movements such as “another coda”. In this sense Segovia’s statement can be read as some sort of apology for imposing himself on Ponce, but the defined changes are, to his mind, essential to the success of the work.

The request that Ponce include a bridge to the second theme and extend the *rentrée* to the principal theme indicates that Segovia was resisting Ponce’s move toward formal concision and economy of musical expression. As will be seen in the *Sonata III*, *Sonata clásica*, and *Sonata romántica*, Ponce adopted a more concise musical expression in his Paris compositions, eschewing the extended transitional and bridge passages that characterised the first and fourth movements of the *Sonata mexicana*. Whereas Segovia favoured the continuance of the early romantic tradition of long graceful melodic lines and extended musical forms, Ponce was turning away from those aesthetic values and re-interpreting traditional musical forms and compositional styles.

The Sonata romántica (Hommage à Franz Schubert, 1928)

The *Sonata romántica* is dedicated to Schubert and carries the subtitle

²⁷⁴ Ibid., 27. Italics are Segovia’s.

Hommage á Franz Schubert qui aimait la guitare (In Homage
to Franz Schubert Who Loved the Guitar).

This reference to Schubert's affinity for the guitar alludes to the fact that he played the guitar and also wrote for the instrument, but never in a solo capacity. The *Sonata romántica* reflects many characteristics of Schubert's compositional style, such as sudden modulations, the juxtaposition of major and minor chords and key areas, root movement by a third, long cantabile melodies, use of counter melodies, extended pauses, and a preference for repetition rather than motivic development.²⁷⁵ Ponce's emulation of Schubert's compositional style indicates that stylistically, the *Sonata romántica* belongs to the first half of the nineteenth century. Many aspects of the *Sonata romántica* reflect the major developments to sonata form during this period. For example, the clear delineation of the exposition, development, and recapitulation became blurred and the clear tonic-to-dominant tonal structure found in the classical sonata form was weakened with increased modulation to distant key areas.²⁷⁶ The effect of these changes was to imbue the sonata form of the romantic period with a greater degree of tension than that found in the sonata form of the classical period. Segovia accepted the *Sonata romántica* virtually without any modification. The earliest reference to this work in Segovia's letters is a letter dated 22nd May, 1928. In this letter, Segovia includes a postscript at the end of the letter for Ponce to hurry and finish the "Sonata on Schubert".²⁷⁷ In a letter dated the 5th September of that year, Segovia writes to Clementina, Ponce's wife, that he has met with Ponce in Paris and that Ponce had played the *Sonata romántica*.

²⁷⁵ Poulos, "Towards a Contemporary Style," 83.

²⁷⁶ Leo Welch, "Sonata Form and Musical Interpretation II: Ponce's More Complex Forms," *Soundboard* 19, no. 2 (1992): 18.

²⁷⁷ Segovia to Ponce, 22nd May 1928 in Segovia, *The Segovia-Ponce Letters*, 31.

We have gone to the Avenue Mack Malcon and there he had me hear the Sonata on Schubert, which made me come unglued. Now I have a work for Geneva.²⁷⁸

The only change Segovia suggested to Ponce is stated in a letter dated the 27th February 1929.

I have studied the *Schubert Sonata*. I am enthusiastic about it. The last movement is splendid. The chords come out magnificently, but I think the arpeggios that follow the chords, cool off the finale a little. What do you think? I did not notice it before because the study of the full work was not yet constituted. The arpeggios I refer to are these



The ones that follow these, *decrescendo*, are fine, for example:



This is fine. Why don't you set up that first phrase with some other one that leads to the passage better? Do it and send it to

²⁷⁸ Segovia to Ponce, 5th September 1928 Segovia, *The Segovia-Ponce Letters*, 136.

me at once, I am playing it on the 23rd of March on my last New York recital.²⁷⁹

Apparently, Segovia's objection to the repeated tonic and dominant seventh arpeggios in the first arpeggio example was not acted upon, as the published score maintains the repeated arpeggio figure. Despite Ponce's failure to incorporate Segovia's suggestion, Segovia still referred to the *Sonata romántica* as one of Ponce's greatest works for the guitar.²⁸⁰

Segovia's almost immediate acceptance of the *Sonata romántica* is a reflection of how faithful the work is to Schubert's style. It incorporates the hallmarks of Schubert's compositional style, such as graceful melodic lines and strong diatonicism, chromatically inflected chords, and modulation to the mediant and sub-mediant degrees. The music of Schubert epitomised many of those attributes that Segovia associated with the beautiful in music and Schubert was one of Segovia's favourite composers. In a letter to Ponce dated 22nd September 1932, Segovia comments on a work by Ottorino Respighi (1879-1936), *Maria egiziana* (1929-1931), that in spite of its references to Schubert, the work was not "divine longueur".²⁸¹ In other letters, Segovia complements Ponce on his ability to capture the character of Schubert. In the following passage, Segovia is trying to persuade Ponce to write more Spanish music for guitar or for voice and piano:

Do not be stubborn, spend a few weeks studying Albéniz, Falla, impregnating yourself with the character of the old Andalusian and Castilian songs, like you have done with

²⁷⁹ Segovia to Ponce, 27th February 1929 in Segovia, *The Segovia-Ponce Letters*, 45.

²⁸⁰ Segovia to Ponce, December 1929 in Segovia, *The Segovia-Ponce Letters*, 58.

²⁸¹ Segovia to Ponce, 22nd September 1932 in Segovia, *The Segovia-Ponce Letters*, 121.

Schubert, and write a collection of songs for voice and piano and you will see how Nin and Pedrell turn pale and you will convert yourself into the equal of Falla, before the public.²⁸²

Recomposition of the "Andante Variato" from Paganini's Grand Sonata for Guitar and Violin (n.d.).

Ponce's *Andante variato* (1930) is based on the theme from the eponymous variation movement of Paganini's *Grand Sonata* (n.d.) for guitar and violin. Around July 1930, Segovia asked Ponce to revise the *Grand Sonata*. By August of that year, Ponce, misinterpreting Segovia's request, sent the guitarist a reduction of the work. The finished manuscript was essentially what Paganini had written and was consequently unplayable on the guitar. Realising his error, Segovia apologised and was willing, in deference to the composer, to abandon the project altogether. However, in September Segovia received Ponce's free arrangement of the complete *Grand Sonata*. This arrangement, which also includes the "Andante variato," was published as the *Sonata de Paganini* (1930) and was immediately to Segovia's liking, although between November 1931 and January 1932 his enthusiasm cooled. Only the "Romanza" and the "Andante variato" sustained his interest. According to Segovia, when paired together they made a "brilliant work". However, Segovia wanted Ponce to write two more variations for the *Andante variato*.

My dear Manuel: Looking for some new works for my concerts in Spain, I have come across the Paganini Sonata. I have irrevoably discarded the first movement even though it was modified by you. It is annoying to work on. But the Romanza

²⁸² Segovia to Ponce, between 26th February 1930-13th June 1930 in Segovia, *The Segovia-Ponce Letters*, 68.

and the final theme, changed by you can make up a very brilliant work and I am studying it. But I need two more variations which if you will grant me permission, I will urgently request from you. Bear in mind the pyrotechnic style of the genial Italian and make them in the mould, in such a way that the public will have no doubt too that I sold my soul to the devil.²⁸³

Soon after, Segovia's interest in the restored "Romanza" waned and he asked Ponce to write a cadenza for that movement. The subsequent publication of the *Andante variato*, minus the "Romanza", suggests that Ponce became tired of Segovia's capriciousness and consequently did not write a cadenza, or that he did write a cadenza but this was later omitted by Segovia. It may also have been the case that Ponce, in the manner of the neoclassical composers such as Stravinsky, who refashioned and transformed their original sources into a new autonomous works, adopted a similar approach in the "Romanza".

The spirit of subversion that permeates Stravinsky's *Pulcinella* (1919-1920) is intensified in Ponce's recomposition of the "Andante Variato" from Paganini's *Grand Sonata*. Stravinsky's *Pulcinella* subverts Pergolesi's original work, forcing us to hear it a new way. *Pulcinella* is based on a number of compositions of Pergolesi, including the trio sonatas, various instrumental works and three operas, *Lo Frate 'nnamorato* (1734), *Il Flaminio* (1735), *Adriano in Siria* (1734).²⁸⁴ Stravinsky's recomposition of this music includes the following techniques: reorchestration exploiting concertante groupings, elision, lengthening or repetition of

²⁸³ Segovia to Ponce, between 16th November 1931 – 11th January 1932 in Segovia, *The Segovia-Ponce Letters*, 104-5.

²⁸⁴ Eric Walter White, *Stravinsky: The Composer and his Works* (London: Faber and Faber, 1979), 283

phrases, motivic development, countermelody and re-harmonization. As a direct consequence of Stravinsky's extensive reworking of Pergolesi's music, *Pulcinella* mirrors in a very conspicuous manner various aspects of Stravinsky's own compositional style, including static diatonicism through prolonged harmonies and ostinato, layered textures and the juxtaposition of discreet block-like sections.²⁸⁵ Stravinsky's introduction of new material obfuscates the identity of the original to the extent that the recomposition reflects his musical aesthete more than Pergolesi's. In this context, recomposition is not a form of homage, but a musical re-birthing.

Ponce's *Andante variato* is a new work fashioned from Paganini's original work. The *Andante variato* retains only the melody of the theme from Paganini's original composition and is essentially a rival set of variations. His treatment of the theme and its subsequent variations preserves Paganini's original concept of a display piece, but shows a greater range of compositional techniques. The theme from Ponce's *Andante variato* retains the melody, phrase structure and key of Paganini's work, but features a new and more independent bass part that enriches the original harmonic scheme as well as providing a new melodic counterpoint. The greater freedom within this bass part is evidence of the increasing use of contrapuntal textures in Ponce's guitar music after 1925, and is a direct influence of Stravinsky's neoclassicism.

²⁸⁵ White, *Stravinsky: The Composer*, 284-5; Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Massachusetts: Harvard University Press, 1990), 59; Poulos, "Towards a Contemporary Style," 50.



Example 78: *Andante variato*, theme.

The simple tonic-to-dominant movement in Paganini's "Andante Variato" is replaced by a more colourful, and chromatically inflected harmonic language. Embellishing diminished and half-diminished chords indicate Ponce's preference to juxtapose an extended harmonic language on to melodies that exhibit simple dominant-to-tonic relations. This technique is also reflected in his reharmonization of the folias theme in the *Variations sur "Folia de España" et fugue* (1929).

Some of the variations in both Paganini's "Andante Variato" and Ponce's recomposition share common rhythmic figurations. The first variation of both works is based on a triplet rhythm. A tremolo figure is found in the fourth variation in Paganini's work and also in the sixth variation of Ponce's *Andante variato*. However, the fundamental difference between Paganini's and Ponce's variation writing lies in the treatment of the theme. Whereas Paganini's variations are based exclusively on the melody of the theme, Ponce's variations

reflect a broader interpretation of the theme and freely develop motives, not only from the melody itself but also from the bass accompaniment. The fourth variation, for example, is based on the bass melody of the theme.



Example 79: Andante Variato, variation 4.

The Sonata for Guitar and Harpsichord (1926).

The *Sonata for Guitar and Harpsichord*, completed by 1926, was the first work for guitar Ponce wrote after arriving in Paris. Segovia's letter dated 21st August 1926 is the earliest reference to this work. He states that he has been preparing the work for its likely premiere in Brussels in December 16.²⁸⁶ This sonata is one of the few chamber works of the early twentieth century to use the harpsichord and places Ponce firmly within the neoclassical movement at this time.²⁸⁷ The influence of Wanda Landowska (1879-1959), either directly through her writings and performances, or indirectly through her collaboration with Manuel de Falla, was the likely catalyst that inspired Ponce to write for the harpsichord. Landowska's promotion

²⁸⁶ Segovia to Ponce, 21st August 1926 in Segovia, *The Segovia-Ponce Letters*, 8.

²⁸⁷ The first work this century to use the harpsichord in a chamber ensemble is Falla's music drama *El retablo de maese Pedro* (1919-22).

of early music was known to Ponce by at least February 1920, when he published her essay "El progreso de la música" in the February edition of the *Revista musical de México* (1920). In the 1920s, Landowska commissioned a small number of works for harpsichord including two concertos; one by Manuel de Falla, the *Concerto for Harpsichord* (1923-1926), and Francis Poulenc (1899-1963), the *Concert Champetre for Harpsichord and Orchestra* (1927-1928). The first of these, Falla's *Concerto for Harpsichord*, was begun in October 1923, well before Ponce's *Sonata for Guitar and Harpsichord*. However, it was not premiered until 5th November 1926, two months after the completion Ponce's sonata. The shared religious themes in the middle movements of both works and a preference for contrapuntal textures suggests that Ponce's guitar and harpsichord sonata may have been influenced by Falla's harpsichord concerto. The middle movement of Falla's *Concerto for Harpsichord* evokes a religious procession around a Gothic cathedral using a visigothic mode, whilst the second movement of Ponce's *Sonata for Guitar and Harpsichord* evokes the free meter of Gregorian chant through his use of a 7/4-meter and the dorian mode.²⁸⁸ Through Segovia's intercession, both Ponce and Falla were intimately familiar with each other's work and also occasionally corresponded. Falla's attempt to secure a contract for Ponce with his own publisher attests to the strength of their friendship and mutual respect.

Ponce's *Sonata for Guitar and Harpsichord* reflects the neoclassical preference for clear, open textures, contrapuntal writing and the exploitation of instrumental timbre. His choice of E minor as the tonic key of the first movement allows him to explore the full resonance of the guitar. E minor, and its relative major G, are two of the most resonant keys on a conventionally tuned guitar since they encompass the lower and upper limits of the guitar's

²⁸⁸ *The New Grove Dictionary of Music and Musicians*, s.v. "Falla (y Matheu), Manuel de" (by Carol A. Hess), <http://www.grovemusic.com/> (accessed October 27th, 2003).

pitch compass. In the opening bars of the sonata, an arpeggio based on the tonic E minor seventh chord is played on open strings, followed by two successive statements of the tonic seventh chord built on the open strings of the instrument; the A in this chord is considered an added fourth. The function of these opening bars is to establish boldly from the outset, the contrasting sonority and plucked string timbre of the guitar.

The image shows a musical score for the first movement of a Sonata for Guitar and Harpsichord. It consists of two systems of staves. The top system is for the Guitar, with a single staff in treble clef, key signature of one sharp (F#), and common time (C). The first measure is marked with a '1' and contains a whole note chord. The second measure is marked with a '2' and contains a whole note chord. The bottom system is for the Harpsichord, with two staves (treble and bass clefs) in the same key signature and time signature. The first measure is marked with a '1' and contains a complex arpeggiated figure. The second measure is marked with a '2' and contains a similar arpeggiated figure.

Example 80: Sonata for Guitar and Harpsichord, first movement.

Among the other neoclassical elements in this work is the toccata-like canon in the first movement. The canon is first stated in the harpsichord at the unison, underpinned by an ostinato pattern formed from the lowest open strings of the guitar E, A and D. This canon is then repeated in the guitar part a fifth below at bar sixty-four.

The image displays a musical score for guitar and harpsichord, first movement, covering measures 60 through 67. The score is written in E major and 3/4 time. It consists of three systems of staves. Each system includes a guitar staff (top) and a harpsichord staff (bottom). The harpsichord part is written in a grand staff (treble and bass clefs). The guitar part is written in a single staff. The harpsichord part features a complex, rhythmic accompaniment with many beamed notes and rests. The guitar part is more melodic, with some chords and single notes. The measures are numbered 60, 61, 62, 63, 64, 65, 66, and 67. The key signature has one sharp (F#) and the time signature is 3/4.

Example 81: Sonata for Guitar and Harpsichord, first movement.

A second guitar and harpsichord work, the *Prelude* (1936), began life as the *Prelude in E Major* (1931) for solo guitar and was later rearranged with harpsichord accompaniment for Segovia and his second wife, Paquita, as a wedding present. The harpsichord part was written for

Paquita, an enthusiastic and, according to Segovia, proficient harpsichordist.

Though Segovia was enthusiastic about receiving the *Sonata for Guitar and Harpsichord*, there is no record of him actually recording or publicly performing the work. His apparent reluctance to perform the work is alluded to in a letter dated between 17th March 1928 and 28th July 1928. Initially, Segovia apologises to Ponce for his continuous requests. Shortly afterwards, he explains to Ponce that he has found a harpsichordist to play the work.

I have delivered your Sonata for Harpsichord and Guitar to a harpsichordist recommended by Mooser, who lives in Geneva and who, according to what they say, plays very well. I have begged him to copy out the guitar part for me and send it to me in Buenos Aires, Hotel Plaza, to study it during the return trip. And we will play it without fail in October.²⁸⁹

Segovia's reluctance to perform some of Ponce's music was a possible cause of the crisis in their relationship. An inference that can be drawn from the above letter is that there was an agreement (either implicit or explicit) that Segovia perform the works Ponce wrote for him. Segovia's promise that he will play the *Sonata for Harpsichord and Guitar* "without fail" can be read as an act of atonement for not having played it earlier. Given that the work was completed in August 1926, almost two years had passed before Segovia had even found a harpsichordist. It appears from this delay that Segovia could not find a place for the work in his concert or recording repertoire. Though Segovia credited Ponce with writing some of the most beautiful works that had ever been written for the guitar, he was nonetheless selective in

²⁸⁹ Segovia to Ponce, between 17th March 1928 – 28th July 1928 in Segovia, *The Segovia Ponce Letters*, 34.

what works he chose to play and record. The neoclassical style of the *Sonata for Harpsichord and Guitar* and also the unusual pairing of instruments were possibly not to Segovia's liking. Not all of Ponce's works were well received by Segovia and his praise of the *Sonata for Harpsichord and Guitar* rings hollow in that regard.

Non-Emulative or Parodying Neoclassical Works.

The non-emulative or parodying guitar works dating from 1925 to 1932 all employ eighteenth century forms and include the *Sonata III* (1927), *Thème, varié et finale* (1926), *Variations sur "Folia de España" et fugue* (1929), *Sonatina meridional* (1932), and *Rhumba* (1932). Of these works, the *Sonata III* and the *Thème, varié et finale* most clearly illustrate the influence of neoclassicism and impressionism on Ponce's guitar works. In both works, Ponce subordinates his interest in Mexican folk music in deference to the neoclassical techniques of Stravinsky and the harmonic language of Debussy. These works were also subject to substantial review by Segovia because of the relative dominance of neoclassicism and impressionism over Ponce's earlier nationalist and romantic values.

The *Sonata III* (1927)

The first movement of the *Sonata III* illustrates two significant changes that occurred in Ponce's style after 1925. Firstly, there is a heightening and prolongation of musical tension promoted through increased dissonance, restless shifting between unrelated keys, and the use of colouristic non-tertiary structures. Secondly, there is an increasing objectivity of thematic material and compactness of form. In the *Sonata III*, tonality is reinterpreted as a kinetic rather than a centric force. The incessant conflict between tonally stable and unstable areas creates a mosaic-like structure of fluid and static musical blocks. The principle of a linear force still applies in this re-interpretation of tonality, but its direction does not gravitate to a

particular key or note; but to a harmonically stable key area of either D minor, A minor, F major or B minor.

After the initial statement of the first theme in measures one to eight, the transition section begins moving rapidly through a series of unrelated key areas of D minor, F minor and G-sharp minor. An ascending octatonic scale at bar fourteen suggests a return to the tonic D minor and the arrival of the second theme. However, the arrival of this theme is delayed by a false theme, stated initially in C major, which passes quickly through a series of diminished and modified eleventh, ninth and seventh chords, eschewing any sense of a specific tonal centre. The tension created through this harmonic feint climaxes in measures twenty-five to twenty-eight through a reiterated series of descending arpeggios based on A minor-augmented seventh and C augmented-minor seventh. The following resolution of this tonally unstable passage is only transient, but nonetheless effective. A temporary tonal stasis in the key of D minor counterbalances the preceding harmonic restlessness. This feeling of stillness is established through the use of a D pedal and a descending series of gliding quartal chords, whose lack of a strong linear force complements the static nature of the pedal. This contrast between harmonically stable and unstable areas is an important source of musical tension. Extended and unresolved dissonances are exploited to create tonal instability. On the other hand, harmonic techniques such as pedal and non-tertiary structures, are used to create tonal stability. Pedal is also used in Ponce's atonal works, such as the *Sonata breve* (1932), to create a temporary sense of a central tonal force.

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III6/4 III7/5 ii o6/4 VI 7/5 bii9 IV6/4/3
vii1 viib13 #IV7 vii7 viio
v6/4 (+7) v+7/5 vii+6/4 vii+7/5
v6/4 (+7) v+7/5 vii+6/4 vii+7/5 parallel quartal chords

Example 82: Sonata III, first movement.

The compactness and objectivity manifest in Ponce's music after 1925 is reflected in the melodic writing of the first movement of the *Sonata III*. The long cantabile melodies found in the second movement of the *Sonata mexicana* and the *Tres canciones populares mexicanas* are atomised into brief three and four-note episodes so as to exploit their motivic potential. The first theme, for example, is constructed in these short three- and four-note episodes punctuated by a D pedal. This style of melodic writing has similarities with the cellular melodic structure of the *Sonata breve* (1932) and the *Sonatine* (1932). Harmonically, the D pedal

affirms the tonal stability of the theme, counterbalancing the succession of inverted major, minor and diminished chords that follow. Melodically, the theme is based on two motives, both drawn from the opening two bars. The first is a convex figure based on a falling tritone which then ascends in a step-wise manner. The second motif is a three-note concave figure comprising a rising third and falling fourth. As reflected by their consistent convex and concave shapes, the subsequent restatements of the theme bear a direct relationship to the two motives.

Allegro moderato

Example 83: Sonata III, first movement.

The rationalisation of musical material and preference for shorter proportions in the *Sonata III* (1927) reflects the neoclassical works of Stravinsky. The succinct style of the *Violin Concerto* (1931), *Duo Concertante* (1932) for violin and piano and *Symphony in C* (1940) avoids extensive bridges and developments, and excessive repetition. Stravinsky's preference for contrapuntal textures is not widely evident in Ponce's *Sonata III* because of the contrapuntal limitations of the guitar. The "Fugue" from the *Variations sur "Folia de España" et fugue* (1929), Ponce's most expansive piece of contrapuntal writing for the guitar, never exceeds more than two

simultaneous voices. In the sonata-form structure of the first movement of the *Sonata III*, Ponce achieves a formal conciseness through the omission of closing themes, the avoidance of lengthy bridge passages and the superfluous repetition of the main themes.

The harmonic language of the *Sonata III* reflects the influence of Debussy. After 1925, Ponce's harmonic language became increasingly colouristic and non-functional. The strong diatonicism that characterised the *Sonata mexicana* and the *Tres canciones populares mexicanas* was replaced by a colouristic chordal writing based on quartal and quintal chords, and composite tertiary and quartal structures that leveraged the open tuning of the guitar. These structures reflect the increasingly complex harmonic functions and language in Ponce's music during this time. However, the harmonic writing of the Paris guitar works is less progressive than that found in the piano and chamber works of this period and suggests that Ponce had moderated his use of neoclassical and impressionist techniques in order to accommodate Segovia's conservative values.

The use of non-tertiary chords for their sonorous and evocative effect is a characteristic of Debussy's music and also Ponce's non-emulative Paris guitar works. Ponce's guitar music contains a more limited range of non-tertiary structures than those used by Debussy. This is probably due to the idiom of the piano and its capacity for larger chord structures and more varied interval combinations than is possible on the guitar. The wide spacing of the guitar's tuning is better suited to chord structures based on intervals of a fourth and fifth, rather than chords based on smaller intervals such as pentatonic or whole-tone chords. The types of non-tertiary structures used by Ponce are thus invariably quartal, quintal or combinations of these. Both Debussy and Ponce share a common aim to exploit instrumental sonority in their use of colouristic harmonies. For example, the succession of ascending quartal chords with octave doublings in Debussy's "Prelude No.10" from the *Préludes*, book 1 (1910) is designed

to create a lush and evocative sonority.

The image shows two systems of musical notation. The first system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains several chords, some of which are marked with '8va' above them, indicating an octave shift. The second system is also a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features long, sustained chords, with the word 'vivo' written above the treble staff and below the bass staff, indicating a tempo change.

Example 84: Preludes book 1, Prelude No.10.

Open spaced chords are similarly used by Ponce in the *Sonata III* to exploit the sonority of the guitar. In the following example, a series of chords based on the tuning of the instrument complement the colouristic role of the preceding pentatonic scale. The comparatively long duration of each chord effectively retards the musical momentum so as to focus attention on the sonority and colour of the individual chords, which is further enhanced by their strummed articulation.

The image shows a single staff of musical notation. The first part of the staff is a pentatonic scale, indicated by a bracket underneath and the label 'Pentatonic scale'. The second part of the staff consists of a series of chords, each with a sharp sign above it, indicating a specific tuning or fingering.

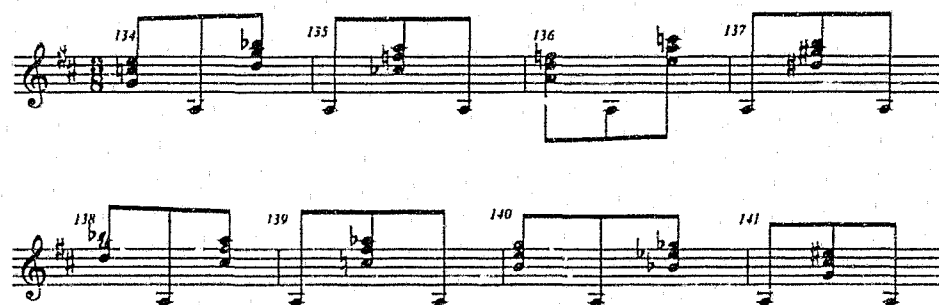
Example 85: Sonata III, first movement.

Debussy's practice of fattening his melodies by gliding a single chord structure up and down the keyboard is also found in the music of Ponce. In the following passage from Debussy's "La Soiree dans Grenade" (Evening in Grenada), from *Estampes* (1903), a single chord structure is projected onto successive tones. The absence of any linear or forward force in the resultant chord series raises the question as to whether we are listening to a succession of chords or a vertically expanded melody.



Example 86: Estampes, Soiree dans Grenade.

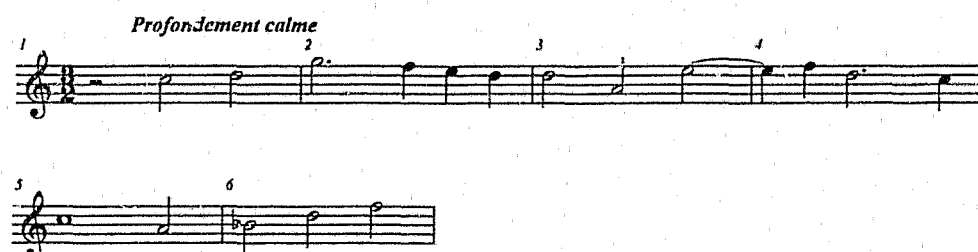
The same chordal gliding is found in the first movement of Ponce's *Sonatina meridional* (1932). In the following example, the parallel chordal movement is underpinned by an A pedal. The periodicity of this pedal effectively creates a hemiola effect, superimposing 2/8 on to 3/8.



Example 87: Sonatina meridional, first movement.

Ponce's focus on primary intervals, such as the fourth, fifth and octave, and his use of the whole-tone, pentatonic and early church modes, have their antecedents in Debussy's music. Debussy's *Preludes*, for example, utilise alternative pitch systems to the traditional diatonic

major and minor scales. In the following example, the basic scale (taking C as the tonic) is a mixolydian scale built on C (C, D, E, F, G, A, B-flat).



Example 88: Preludes Book 1, Prelude No.10.

The response of Segovia to the *Sonata III* was to rewrite those sections he did not like, and was thus similar to his treatment of the *Variations sur "Folia de España" et fugue* (1929). For example, Segovia transposed the recapitulation of the second theme from D minor to F-sharp minor.²⁹⁰ The following example represents the published version of the recapitulation of the second theme in D minor.



Example 89: Sonata III, first movement.

²⁹⁰ Segovia to Ponce, 20th July 1927 in Segovia, *The Segovia-Ponce Letters*, 12.

The second example is transcribed from Segovia's recording of the work.²⁹¹

piu tranquillo

141 142 143 144

145 146 147 148

Example 90: Sonata III, first movement.²⁹²

In a letter dated 20th July 1927, Segovia tells Ponce,

I am doing a complete revision of your works. Sonata III is ready. I have accepted the finale that the first movement has, since the other one does not come, and I am fond of it. I do not think it is necessary to change it, above all because, as I will never play this movement by itself, but only joined after a small pause, to the andante, it does not need a big finish, simply a final period.²⁹³

The above passage indicates that Segovia had previously raised the need to revise the end of the first movement to the *Sonata III*, but Ponce had not accepted his suggestion.

Segovia's transposition of the second theme to F-sharp minor has the effect of delaying the

²⁹¹ Andrés Segovia, *Andrés Segovia: Enregistrements/ Recordings/ Aufnahmen 1927-1939*, EMI CHS 7 61047 2

²⁹² Transcribed by Leo Welch in Welch, "Sonata Form and Musical Interpretation," 21.

²⁹³ Segovia to Ponce, 20th July 1927 in Segovia, *The Segovia-Ponce Letters*, 12..

resolution to D major until the arrival of the coda. Ponce's original version resolved the preceding tonal instability of the bridge passage by presenting the second subject in D minor. This juxtaposition of D minor and D major has the effect of subverting the sense of any one dominant tonal centre. This technique of tonal mutation from the tonic minor to major was used by Ponce in the fifth and sixth variations, and also the finale of the *Thème varié et finale* (1926). Ponce's re-statement of the second subject in D minor sets up a tension between the tonic major and the tonic minor. The D major coda gives way to the second movement "Chanson", which returns to D minor. The final movement, a fast dance-like rondo, is in the key of D major. Segovia's statement of the second subject in F-sharp minor weakens the tonal interplay between the tonic minor and major and subverts the underlying harmonic tension between D major and D minor within the work.

The *Thème varié et finale* (1926)

The *Thème varié et finale* (1926) was one of the first works Ponce composed in Paris and is cast in a typical theme and variation form with some modification. The theme is in a binary form of unequal sections. The A section is eight-bars long with repeat, the B section is four bars long without repeat. There are six variations based on motives taken freely from the theme and which reflect Stravinsky's preference for motivic rather than thematic development. The practice of developing a particular motif rather than paraphrasing the entire theme itself has antecedents in the variation compositions of Beethoven, Schumann and Brahms, and the free variation compositions of César Franck (1822-1890), Vincent d'Indy (1851-1931) and Edward Elgar (1857-1934).²⁹⁴ In these compositions, the theme is developed freely, not only as a melodic skeleton to be embellished, but also for its motivic potential. This technique appears in many of Stravinsky's variation compositions, such as the second, fifth, and seventh

²⁹⁴ Robert U. Nelson, "Stravinsky's Concept of Variations," *The Musical Quarterly* 48, no.3 (1962): 331.

variations of the *Octet* (1923), the third variation of the *Sonata for Two Pianos* (1943-44), throughout *Jeu de cartes* (1936), and in the first variation of the *Ebony Concerto* (1945).

Ponce's *Thème varié et finale* (1926) reflects certain characteristics of Stravinsky's treatment of variation form. Stravinsky's variation compositions invariably appear as movements of larger works as in *Pulcinella*, the *Octet*, the *Concerto for Two Pianos* (1935), *Jeu de cartes*, amongst others, and exhibit a wide range of techniques, such as free variation, sharp contrasts of mood, ostinato figurations, and repetitive constructions that are typical of the composer.

Except for the second and the sixth variations, the individual variations of the *Thème varié et finale* are related by a common harmonic scheme and two melodic motifs, both drawn from the first bar of the theme. They are: firstly, an undulating alternating neighbour-tone motif, and secondly, the descending minor third from the same neighbour tone motif.

Andante un poco mosso

The musical score is presented in four staves, numbered 1 through 15. The first staff contains measures 1-3, the second staff contains measures 4-6, the third staff contains measures 7-9, and the fourth staff contains measures 10-15. The tempo marking 'Andante un poco mosso' is placed above the first staff. Dynamic markings include 'p' (piano) at the beginning of measures 1, 4, 7, 10, and 15, and 'mf' (mezzo-forte) at the beginning of measure 9. A 'rall' (rallentando) marking is placed above measure 15.

Example 91: *Thème varié et finale*, theme.

The prominence of the minor third interval in the theme alludes to its significance as a unifying link between the theme and the individual variations. The *Thème varié et final* was not the only work from this period to use a particular interval as a means of structural unification. This technique is also evident in non-guitar works, such as the previously discussed *Sonata breve* (1932), which is not unified by any one theme or motive, but by the vertical and horizontal projection of a minor second¹. This interval permeates the harmonic and melodic writing of the work, and its strategic importance is established in the first bars of the work.

The oscillating neighbour-tone motif is used frequently throughout the *Thème varié et fi.* as a means of creating thematic coherency. The many transformations of this motif are recognisable by its characteristic concave melodic contour. For example, the first variation, although primarily rhythmic, expands the major second interval of the original motif to a minor and major third, and perfect fourth and fifth. The motif is also augmented temporally as each alternation is spread across the measure.

Allegro appassionato

Example 92: *Thème varié et finale*, variation 1.

The fugal second variation in C major is based on the alternating major second motif. The time values of the original motif are augmented from thirty-second notes to eighth notes and thus reflect the rhythmic augmentation of the original motif. The third variation,

incorporating a common salon arrangement practice of doubling the melody in thirds, is based on alternating minor seconds. The rhythmic writing characterised by the lower neighbour tie over the first and third beat emphasises the dissonant relations inherent to the alternating figure.



Example 93: Thème varie et finale, variation 3.

The oscillating motif also pervades the finale. The first theme, in the key of E minor, combines the major second alternating neighbour tone and minor third motifs in a series of three oscillating figures based on an alternating major second, minor third and major second respectively. The last four bars of the first theme features an arching scale-like passage that is based on the phrygian mode beginning on B.²⁹⁵

²⁹⁵ Nystel, "Harmonic Practice in the Guitar Music," 45.

Vivo Scherzando

Example 94: Thème varie et finale, finale.

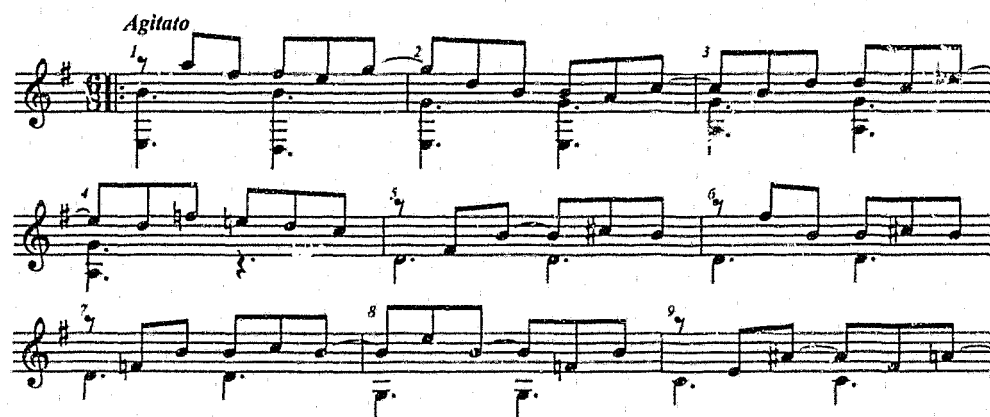
The second theme of the finale is based on the phrygian mode beginning on A-sharp and incorporates the alternating motif.²⁹⁶

Example 95: Thème varie et finale, finale.

The interval of a minor third which dominates the melodic movement of the theme is used strategically to link the seemingly heterogeneous collection of variations and also the finale. In variation four, the interval of a minor third characterises much of the melodic movement.

²⁹⁶ Ibid., 47.

Within a restricted pitch range, the upper voice proceeds in a series of convex and concave arcs that resemble the contour of the original oscillating motif. This particular variation also subtly reflects the influence of sesquialtera. The undulating melody proceeds over an ostinato bass that articulates the dotted crotchet beat division of 6/8. The upper voice, on the other hand, proceeds in groups of two quavers and suggests 3/4.



Example 96: *Thème varie et finale*, variation 4.

The transition section bridging the first and second themes of the finale is interrupted by a series of parallel quartal chords from bars nineteen to twenty-two. The descending minor third movement in the upper and lower voices is a clear reference to the original falling minor third motif of the theme. The quick restatement of these chords transposed up a major second reinforces the structural importance of the minor third interval.

Parallel descending minor thirds in upper and lower voices

The image shows three staves of musical notation in G major, 3/4 time. The first staff contains measures 18, 19, 20, and 21, featuring parallel descending minor thirds in the upper and lower voices. The second staff contains measures 22, 23, and 24. The third staff contains measures 25, 26, 27, and 28. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of chords and moving lines in both the upper and lower voices, illustrating the technique of parallel descending minor thirds.

Example 97: *Thème varie et finale, finale.*

Repetitive construction is a salient feature of Stravinsky's variation writing. This technique is not only seen in the recurrence of particular variations in a rondo-like manner, as in the *Ebony Concerto* (1945) and the *Septet* (1953), but also in the construction of themes and reiterative melodic, rhythmic and harmonic figurations. Reiterative figurations appear in many forms in Stravinsky's variation forms, such as the repeated chords of the first variation from *Jeu de cartes* (1953) that simulate ostinati or true ostinati as found in the first variation of the *Sonata for Two Pianos* (1943-44).

The image shows a single staff of musical notation in bass clef, 3/4 time, with a key signature of one flat (Bb). The notation is labeled 'Hns' on the left. It features a series of repeated chords, illustrating the technique of repetitive construction. The chords are played in a staccato manner, as indicated by the 'staccato' instruction below.

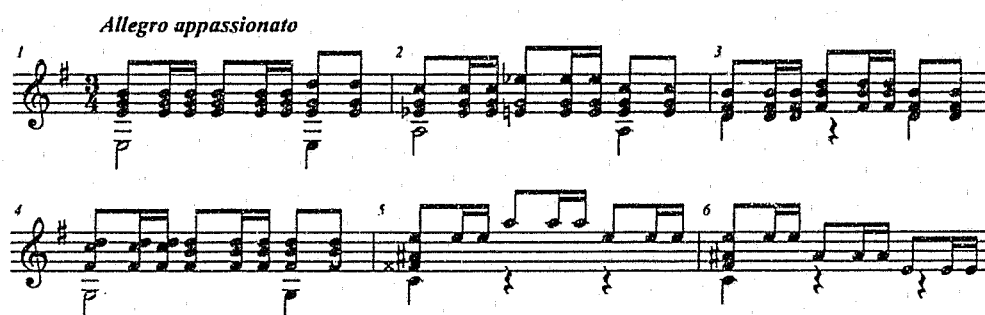
Legermente e staccato

Example 98: *Jeu du cartes, variation 1.*



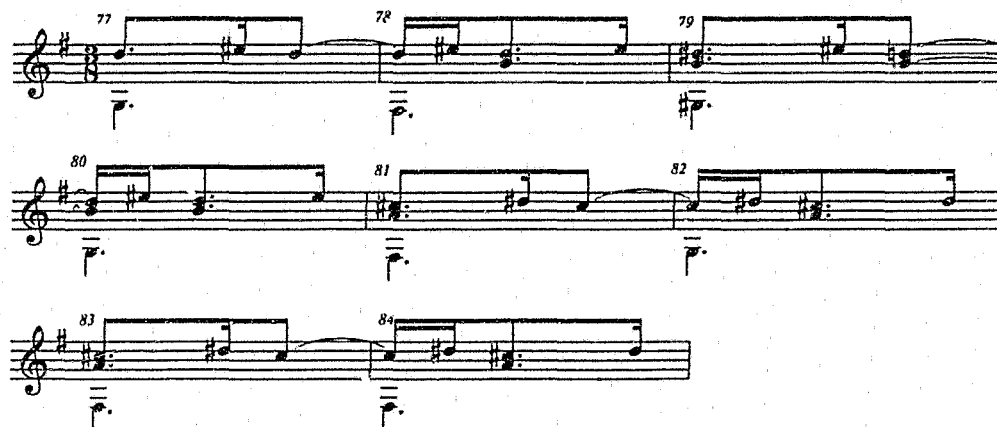
Example 99: Two-Piano Sonata, variation 1.

Repetitive constructions also figure prominently in the *Thème varié et final*. The first variation is a series of reiterated chords over a quaver and semiquaver ostinato. Here the technique of repetition is manifest harmonically in the chord sequence and also rhythmically in the recurring quaver and semiquaver configuration.



Example 100: Thème varié et finale, variation 1.

In the development section of the finale, the waltz-like theme is developed into a syncopated oscillating figure that reiterates the intervals of a major and minor second. The first statement of this theme at bar sixty-one is underpinned by an E pedal with the middle voice ascending in a chromatic manner. The varied repeat of this theme at bar sixty-nine, initially underpinned by an A pedal, is transformed into a dotted ostinato figure at bar seventy-seven.



Example 101: Thème varié et finale, finale.

Ponce's motivic conception of melody demonstrated in the *Thème varié et finale* not only reflects Stravinsky's free transformation approach to variation writing, but also the fragmentary and evanescent melodies of Debussy. Debussy's approach to melody was bound up with his notion of the arabesque: a purely descriptive term referring to melodic shape. Debussy, like Stravinsky understood melody in terms of motivic units that could be developed freely. This fragmentary approach to melodic writing is epitomised in the *Deux arabesques* (1888), which draw their thematic unity from the extended repetition and development of a single triplet motif. The apotheosis of melodic writing, according to Debussy, is found in the freely developed and graceful motives of Johann Sebastian Bach. In the article, "Good Friday", for *La Revue Blanche* (May 1, 1901), Debussy traced the evolution of melodic writing up to the time of Bach in terms of the progression from long static melodic lines to freely interacting motives or "arabesques". Referring to a recent performance of an unspecified concerto by Bach, he writes,

However, this is a marvellous concerto – like so many others

inscribed in the notebooks of the grand old Bach. Once again one finds that almost the entire piece is pure "musical arabesque" ...

The primitives – Palestrina, Vittoria, Orlando di Lasso, etc. – had this divine sense of the arabesque. They found the basis of it in Gregorian chant, whose delicate tracery they supported with intertwining counterpoints. In reworking the arabesque, Bach made it more flexible, more fluid, and despite the fact that the Great master always imposed a rigorous discipline on beauty, he imbued it with a wealth of free fantasy so limitless that it still astonishes us today.²⁹⁷

The arabesque quality that Debussy so admired in the music of Bach was in turn, a characteristic that Ponce admired in Debussy.

The most brilliant of all, Claude Debussy, not only abandoned the usual composition forms, not only eschewed in his works the melodic line as tradition imposed on us, but essentially destroyed the tonal base accepted universally, creating a restless and disconcerting music. It was the "Impressionism" in music, analogous to pictorial impressionism. In this new music, the melodies disappear between the arabesques and the secondary

²⁹⁷ Claude Debussy, "Good Friday in *Revue Blanche*". Quoted in Claude Debussy, *The Critical Writings of the Great French Composer Claude Debussy*, trans. and ed. Richard Langham Smith from materials compiled and introduced by François Lesure (London: Secker and Warburg, 1977), 27.

outlines of the harmony, like the figures that dissolve amongst the vaporous gases in some modern paintings.²⁹⁸

The principles of motivic development and transformation adopted by Stravinsky and Debussy were a powerful influence on Ponce. The long cantabile phrases that characterised Ponce's melodic style before 1925 in works like the *Balada mexicana* (1915) and the *Sonata mexicana* (1923) became increasingly fragmented in the non-parodying guitar compositions after that date. Furthermore, compositions like the *Thème varié et finale* (1926), *Sonata III* (1927), *Sonata breve* (1932), and the *Sonatine* (1932) demonstrate that, as Ponce's concept of tonality shifted from a centric to a kinetic force, motivic development and transformation became the principal means of structural delineation and unification in his music.

Evidence of Segovia's response to the *Thème varié et finale* is limited. The earliest reference to the work in his letters is an undated letter from approximately 1926. Segovia urges Ponce to send him the "Variations".²⁹⁹ The work was finished sometime before the 20th March 1927. In a subsequent letter dated 20th March 1927, Segovia informs Ponce that he has played the *Thème varié et finale* to another composer, Nicolas Medtner (1879/ 1880-1951), who liked the work very much³⁰⁰. References to the *Thème varié et finale* in Segovia's letters are scarce and do not indicate whether or not Segovia requested any changes to the work. It is interesting to note however that in those letters where Segovia enumerates the works of Ponce that he most

²⁹⁸ "El más genial de todos, Claudio Debussy, no sólo abandonó las formas usuales de la composición, no solo borró en sus obras la línea melódica tal como la tradición nos la impusiera, sino que destruyó esencialmente la base tonal aceptada universalmente, creando una música inquietante y desconcertadora. Era el "impresionismo" en música, análogo al impresionismo pictórico. En esta música nueva, las melodías se esfuman entre los arabescos y los diseños secundarios de la armonía, como las figuras que se deslían entre gases vaporosas en algunas pinturas modernas." Ponce, "La música después de la guerra," *Revista musical de México* 1, no. 1 (15 May 1919): 6.

²⁹⁹ Segovia to Ponce, 1926 in Segovia, *The Segovia-Ponce Letters*, 4.

³⁰⁰ Segovia to Ponce, 20th April 1927 in Segovia, *The Segovia-Ponce Letters*, 10.

likes, the *Thème varie et finale* either does not rate a mention or is placed quite low in the list. It is possible, given that this work was one of the first original guitar works Ponce wrote for Segovia, that Segovia did not want to impose himself too forcefully upon Ponce for fear of not receiving any more works. Segovia may not have felt sufficiently confident in his relationship with Ponce to begin suggesting changes to Ponce's music. Segovia's letters prior to March 1927 are largely flattering to Ponce and can be read as an attempt by Segovia to endear himself to the composer.

The parodying and non-parodying guitar compositions reflect a complex and diverse array of aesthetic values and goals, but they share a common conservatism when viewed against the non-guitar works from the same period. This conservatism is evident in the emulation of earlier historical practices and composers. In the *Sonata clásica* (1928) and also the *Sonata romántica* (1928), the treatment of the sonata form structure is consistent with the classical and early romantic practices. The lyrical melodic style and harmonic writing of the *Sonata romántica* is consistent with the style of Franz Schubert, to whom the work is dedicated. Segovia specifically requested these works, and he stressed to Ponce the importance of fidelity to the original model. The conservatism of the non-parodying works is seen in Ponce's discreet application of neoclassical techniques. Whereas the *Sonata breve* (1932) and the *Sonatine* (1932) are progressive in their application of the harmonic and formal techniques of neoclassicism, the *Thème varie et finale* (1926), and *Sonata III* (1927) project a conservative approach. These works demonstrate the influence of the formal and variation techniques of Stravinsky, and the harmonic and melodic language of Debussy, but overall they apply a traditional concept of tonality as a central structural force. Though Ponce believed in the primacy of tonality, pandiatonic works like the *Sonata breve* demonstrate that he was flexible

in his interpretation of this concept. Whereas the *Sonata breve* employs intervals of a minor second as a structural unifying device, the central unifying device of the *Sonata III* is the interplay of D minor and D major.

Chapter 8

8. CONCLUSION

Introduction

The relationship between Segovia and Ponce was highly productive and complex. Both men sought through the assistance of the other to achieve personal goals within their respective compositional and performance areas. Segovia sought new original works from Ponce to bolster what he saw as a limited extant body of original concert standard work. His ambition to build a repertoire of new works that would elevate the guitar to the stature of the violin and piano was a strong motivating force, not only in his collaboration with Ponce, but with numerous other composers as well. However, as his treatment of Milhaud's *Ségoviana* op. 366 (1957) demonstrates, Segovia had a very strong preconception of the type of work he wanted. His numerous requests for new works varied in their level of prescription. However, they shared a conservative musical taste in their preference for a strong central tonality, limited and functional harmonic language, dominant and lyrical melodic line, and contrapuntal texture. Segovia was also commercially pragmatic. Not only was he personally averse to modern music, but also did not record it or include it in his recital programs because he thought it would alienate his audience. Evidence from his discography, recital programs, compositions, and transcriptions, demonstrate that Segovia's musical tastes remained conservative throughout his career.

Evidence From Ponce's Writings and Non Guitar Works

Ponce's early compositional style was distinctly romantic. His early piano compositions

written before 1912, such as the *Mazurcas de salón* (c. 1900), *Gavota* (1901), *Preludio y fuga sobre un tema de Haendel* (1907), *Scherzino mexicano* (1909), and the *Scherzino (Homenaje a Debussy)*, 1912), encompass various styles including the salon genre, historicist and technical display works in the style of Liszt and Busoni, nationalism, and impressionism. Though these works reflect different goals, they share a common romantic aesthete as evidenced in their conservative harmonic vocabulary, functional harmonic language, and preference for chromaticism, lyrical melodic writing, and devices that exploit the sonority of the piano.

Notwithstanding the underlying romanticism of Ponce's harmonic language, his compositions reflect a natural eclecticism that combines romantic, nationalist and modernist elements. The stylistic variation that occurs in his catalogue of works is the result of the changing relative position of these aesthetic forces. Importantly they act as filters through which other influences, practices, and traditions are re-interpreted. They do not preclude other types of aesthetic choices; rather they re-present them within a shifting aesthetic equilibrium. For example, the nationalist piano works that date from 1909 to 1919, such as the *Arrulladora mexicana 1* (1909), *Scherzino mexicano* (1909), *Tema variado mexicano* (1912), *Balada mexicana* (1915), and the *Scherzino maya* (1919), are uniformly based on the Mexican canción tradition, but re-interpret that tradition differently through the salon tradition (*Scherzino mexicano*), the harmonic language and virtuosic pianism of the romantic period (*Tema variado mexicano* and *Balada mexicana*), and a simple and naive diatonicism that excludes any modulation (*Scherzino maya*). Other representative nationalist piano works of the period, such as the *Suite cubana* (1916), re-interpret Ponce's interest in folk and popular music and also place in the evocative and programmatic manner of impressionism.

After 1913, the musical values of Ponce are consolidated around nationalism. His compositional style remains eclectic, but his nationalist values acquire greater cultural and

political meaning. Nonetheless, a romantic harmonic language is still a point of coherence within his music. The philosophical basis of Ponce's nationalism is found in the left wing humanism of the *Ateneo de la Juventud* and is expressed through an increasingly polemical discourse on the nature of the social and economic divisions within Mexico. In "La música y la canción mexicana" (1913), *Escritos y composiciones musicales* (1917), and also his contributions to the *Revista musical de México* (1919-1920), Ponce's nationalism progressed from a moral duty to a political and cultural imperative. Mexico must have its own voice, and this voice should unite rather than divide Mexicans. The vehicle for this reconciliation was the canción. His promotion of the canción as the legitimate source of a national Mexican music was ultimately designed to project a common sense of identity across a socially and politically divided Mexico. The implicit tension between the peripheral and hegemonic music traditions is an important aesthetic force in Ponce's nationalism and explains the underlying paradox of a national music dependent on foreign models. This tension is implicit in compositions such as the *Balada mexicana* (1915), but it is ultimately subordinate to a common national identity, and in turn, Mexican sovereignty. Whilst Ponce is not part of the Revolutionary struggle, he is a leading voice in the cultural and intellectual struggle.

Ponce's nationalism after 1913 conflates the canción and European art music traditions. Whereas earlier nationalist works such as the *Scherzino mexicano* (1909) situated Ponce's nationalism in the salon, the larger extended compositions situate Ponce's nationalism in the concert-hall. His preference for European models such as Grieg and Albéniz to define Mexican musical identity was rejected by later nationalists such as Chávez and Campos who pursued indigenous pre-conquest models. Adopting the language and forms of European art music bestows legitimacy on peripheral art music traditions. Mexican art music, like English, German, French, Italian, and Hungarian art music, will become part of the evolutionary sweep of the dominant universal art music tradition. A belief that Mexican art music is

behind its European counterparts is the crux of the peripheral and hegemonic tension, and also describes how Ponce defined himself as a composer. His decision to study with Paul Dukas was precipitated by his growing frustration with his place in Mexican musical life, but it was also motivated by a desire to update his compositional technique. The proverbial modesty that Gustavo E. Campa recognised in "La música y la canción mexicana" was derived from Ponce's sense of his own backwardness in relation to his European counterparts. Ponce's nationalism has multiple layers of cultural, social, political and musical meaning, but it fundamentally projects an inferiority that Ponce felt at a personal level.

At the beginning of their collaboration in 1923, the musical values of Ponce and Segovia are similar. Though he had earlier defined himself as a modernist, works such as *Chapultepec* (original version 1921) characterise Ponce's modernist style as discreet. His melodic writing and style of orchestration are distinctly impressionist, but his harmonic language is romantic in its preference for chromaticism and its free treatment of traditional structures like sonata form. These romantic characteristics are also evident in Ponce's first original work for the guitar, the *Sonata mexicana* (1923). The antecedents of this work in the extended nationalist concert works such as the *Balada mexicana* (1915) seems anachronistic in light of Ponce's intention to "cultivate his luck" within a modernist aesthetic. Though Ponce's return to an earlier nationalist style can be explained by his eclectic approach and his tendency to continue earlier characteristics, it also suggests the influence of Segovia. Though the available letters of Segovia to Ponce begin after the completion of this work, it is probable that Segovia immediately liked the work since there is no indication in any of the subsequent letters that he suggested any changes. The conservative and functional harmonic language, contrapuntal texture, and lyrical melodies of the *Sonata mexicana* are consistent with Segovia's aesthetic values and commercial pragmatism. The *Tres canciones populares mexicanas* are arrangements of earlier original songs and folk songs that were written for the salons of the middle and upper

classes, and are likewise consistent with Segovia's conservative values. Hence, Segovia was able to simply transcribe these works without making any significant changes.

The Influence of Paris and the Changing Musical Goals of Ponce

When Ponce moved to Paris and began studying composition at the École Normale de Musique with the composer Paul Dukas, he found himself exposed to an exciting and challenging musical world. As he admitted, his style changed dramatically when it came into contact with this "new universe of notes". Ponce's assimilation of this new musical world was facilitated through the friendships that he made whilst in Paris. Though as Miranda notes, Ponce avoided social life due to his limited income, he nonetheless made many significant friendships with modernist composers whilst there. His circle of friends included Villa-Lobos, whom he met through Segovia, and also vanguard composers such as Edgard Varèse (1883-1965). In an interview published in *El Universal* in 1933, Ponce recalled that on Tuesday evenings he and his friends would meet at the house of Varèse.

Varèse the vanguard composer gets together with his friends
on Tuesday evenings at his house....

... Around a table, Albert Roussel, Florent Schmitt, Heitor Villa-Lobos and the owner of the house examine a large score – the poem *Amériques* by Varèse – fifty-three staves on each page. Crossings out and numerous corrections. Roussel observes placidly. Florent Schmitt smiles with his usual ironic gesture. Villa-Lobos, thin, nervous, with his hair like a crow's wing is interested in sound combinations imprisoned in the lattice of pentagrams. How would that sound? You can

almost guess the question on the face of the composers.³⁰¹

Ponce's response to the new musical universe was to participate in it. His belief in the primacy of tonality directed him away from radical techniques such as serialism, and drew him instead toward the neoclassical and impressionist techniques of Stravinsky and Debussy. In his piano and chamber works, he explored various techniques of non-serial atonality such as pandiatonicism, polytonality, formal concision, atomised melodic lines, and non-tertiary harmonic structures. Though he disliked serialism because of its rejection of the tonal tradition, there are parallels between the *Sonata breve* (1932), and *Sonatine* (1932) and the works of serialist composers such as Anton Webern (1883-1945). In these two works, the avoidance of conventional devices of structural unity such as tonality and thematic development means that non-traditional and more subtle elements such as a particular interval or melodic shape assume a critical structural role. Consequently, musical interest is much more concentrated. This new language did not mean the abandonment of earlier nationalist or romantic characteristics, but rather their re-interpretation within a new and progressive harmonic language. Canción themes and the rhythmic technique of sesquialtera are still to be found in these modern works, but they are subsumed within a new harmonic language.

The Collaboration Between Segovia and Ponce

As Ponce's compositional style became more progressive, Segovia's requests for new works and his suggested changes to some of those works became more prescriptive. Though

³⁰¹ "Varèse, el compositor vanguardista, reúne a sus amigos los martes por la tarde en su casa....

... En torno a una mesa, Albert Roussel, Florent Schmitt, Heitor Villa-Lobos y el dueño de la casa examinan una gran partitura —el poema *Amériques* de Varèse—, cincuenta y tres renglones en cada página. Tachaduras y correcciones numerosas. Roussel observa plácidamente. Florent Schmitt sonríe con su acostumbrado gesto irónico. Villa-Lobos, delgado, nervioso, con su melena ala de cuervo se interesa por las combinaciones sonoras prisioneras en el enrejado de los pentagramas. ¿Cómo sonará eso? Casi se advina la pregunta en el rostro de los compositores." [Jus]Tina Vasconcelos, "Hablando con el Maestro Manuel M. Ponce," n.d. *El Universal*, 1933. Quoted in Miranda, *Manuel M. Ponce*, 61.

Mellers' model of the composer and performer relationship is not a definitive representation, it provides a clear benchmark of the independent and mutually complementary nature of both roles. Initially, the collaboration between Segovia and Ponce reflected Mellers' model of the mutually independent composer and performer. However, as Ponce's style became more progressive, the nature of their relationship changed profoundly. Segovia inverted Mellers' model since he sought to restrict the aesthetic choices of Ponce. His commercial pragmatism clashed philosophically with Ponce's idealised view of the true composer as someone who follows his musical interests and does not seek material wealth. Though he was able to fully explore modernist techniques in his piano and chamber works, Ponce was unable to do so in his guitar compositions. Segovia's requests for historically emulative works, such as the *Balletto* (1931), *Prelude in E Major* (1931), *Suite in A* (1930-1931), *Suite al estilo antiguo* (1931), and others were possibly a source of frustration for Ponce since they represent a sustained period of aesthetic homogeneity which is previously uncharacteristic of his output.

Ponce's Paris guitar works seem removed from the developments occurring in other media. The *Sonata III* (1927) represents the most progressive of his guitar works, but in comparison to the *Sonata breve* (1932) and *Sonatine* (1932), it represents a moderated form of neoclassicism. These three works share the same formal concision, but there is an overarching consonance in the *Sonata III* that is absent from the others. Though the *Sonata III* incorporates non-tertiary harmonic structures, these are used primarily for colouristic effect since they exploit the open tuning of the instrument. In the *Sonata breve*, the interval of a second is not only a device of linear structure, it is also projected vertically and is thus integral to the harmonic language of the work. It seems that in his non-guitar works, Ponce was free to explore new compositional techniques, but was constrained in the music he wrote for Segovia.

The sustained conservatism in Ponce's guitar music is anomalous within his catalogue. The stylistic variation that is to be found in his piano, chamber and orchestral compositions prior to his collaboration with Segovia, illustrates that Ponce's eclecticism was an innate part of his compositional identity. From his earliest works, he followed where his impulse took him. His piano works, such as the *Preludio y fuga sobre tema de Haendel* (1907), *Balada mexicana* (1915), and the *Sonatine* (1932) reflect a rich variety of compositional influences including the salon repertoire, romanticism, nationalism, neoclassicism, and pre-conquest music. Though many of these works predate Ponce's collaboration with Segovia, they illustrate that within a particular media, Ponce was able to explore a diverse set of influences and that these influences themselves evolved over time. The overriding conservatism in Ponce's non-emulative and emulative guitar works suggests that his ability to evolve as a composer was curtailed.

The Possible Cause of the Crisis in the Relationship between Segovia and Ponce

The crisis that occurred in the relationship between Segovia and Ponce was most likely the result of a combination of factors. Segovia's continual requests for new works and his suggested changes encroached on Ponce's creative output in other media. The overwhelming majority of the music Ponce composed between 1925 and 1934 was for Segovia. Ponce wrote twenty-five guitar compositions for Segovia, yet he only wrote six piano works, two sets of songs, four chamber works, and two orchestral works during this time. The tendency of Segovia to re-write Ponce's music and to selectively record his works out of their correct sequence might have frustrated Ponce since it showed that Segovia sometimes had little regard for the finished work. The commercial pragmatism of Segovia would not in itself have been a major stressor, but it does illustrate the fundamentally different attitudes that both men had toward composition. Ponce admired composers like Albéniz who pursued their artistic impulse, whereas Segovia judged the work on the basis of its reception. In the late

1920s, the musical goals of Ponce and Segovia diverged greatly. Throughout his career, Segovia's musical values remained conservative and unadventurous. In redefining his place in Mexican musical life, Ponce embraced new methods of composition that stood in sharp contrast to Segovia's conservative tastes. He freely explored neoclassical and impressionist techniques in his piano and chamber works, but was constrained in what he could write for the guitar. Though the relationship between Segovia and Ponce was restored after the crisis, Ponce's output for the guitar after 1936 was greatly reduced. Apart from the *Concierto del sur* (1941), he wrote very little else for Segovia.

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