May 2017

Tres Danzas Cubanas by Alejandro García Caturla: A Transcription for Wind Orchestra with Accompanying Biographical Sketch and Transcription Method

Darrell Brown
University of Nevada, Las Vegas, mr.darrell.brown@gmail.com

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TRES DANZAS CUBANAS by Alejandro García Caturla:

A TRANSCRIPTION FOR WIND ORCHESTRA WITH

ACCOMPANYING BIOGRAPHICAL SKETCH

AND TRANSCRIPTION METHOD

By

Darrell Lindsay Brown

Bachelor of Music Education – K-12 Instrumental
Brigham Young University, Provo
2002

Master of Music – Conducting
Brigham Young University, Provo
2006

A doctoral project submitted in partial fulfillment
of the requirements for the

Doctor of Musical Arts

School of Music
College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
May 2017
This doctoral project prepared by

Darrell Lindsay Brown

entitled

*Tres Danzas Cubanas* by Alejandro García Caturla: A Transcription for Wind Orchestra with Accompanying Biographical Sketch and Transcription Method

is approved in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
School of Music

Thomas G. Leslie, M.M.Ed.
*Examination Committee Chair*

Kathryn Hausbeck Korgan, Ph.D.
*Graduate College Interim Dean*

Zane Douglass, D.M.A.
*Examination Committee Member*

Anthony LaBounty, M.S.
*Examination Committee Member*

Timothy Jones, D.M.A.
*Examination Committee Member*

Margot Mink Colbert, B.S.
*Graduate College Faculty Representative*
ABSTRACT

*Tres Danzas Cubanas* by *Alejandro García Caturla*: A Transcription for Wind Orchestra with Accompanying Biographical Sketch and Transcription Process

by

Darrell Lindsay Brown

Thomas G. Leslie, Examination Committee Chair
Professor of Music
University of Nevada, Las Vegas

Alejandro García Caturla was a Modernist Cuban composer of the early 20th Century. In his compositions and orchestrations, Caturla predominantly featured woodwind, brass, and percussion instruments (and incorporated Afro-Cuban percussion instruments). Caturla’s musical vernacular is a hybridization of styles, not just of the colloquial idioms of Cuba and the music of the European avant-garde, but of the unification of the island’s musical cultures. One of Caturla’s earliest, international successes was his orchestral work *Tres danzas cubanas* written in 1929.

This document includes the creation of a new transcription for wind orchestra of the three-movement work. A biographical sketch of Caturla’s life, the music of Caturla, the historical background of *Tres Danzas Cubanas*, and the transcription process are provided.
ACKNOWLEDGEMENTS

There are not enough words of thanks with which to express my gratitude to Professor Thomas G. Leslie. From you I have learned what I had hoped to learn, what I didn’t know I had to learn, and what I have still to learn. I have gained the courage requisite to making true art and how to trust my own musicianship. And I am grateful for your example of professionalism, artistry, and your drive and strive for perfection. Lastly, I thank you for your patience and with me and your confidence in me—I hope that one day I can live up to what you see in me.

Professor Anthony LaBounty, I have learned more from your exactness and earnestness than you will ever know. Thank you for your unfailing integrity and genuine guidance. Dr. Zane Douglass, thank you for being a stalwart pillar, an empathetic ear, and beyond all, a true friend. I am genuinely grateful for your sacrifices on my part, which I hope to someday repay with more than just my wife’s cookies.

Mom and Dad, I remember the day that composer Thom Ritter George told you that you had to “butt out” of my schooling and career path, if I was going to succeed. You told him you supported me in whatever path I followed, and here we are. Thank you for always doing so, as crazy as it has always been.

To my amazing Brownies, Ada, Ruth, Ramona, Elinor, and Magnolia, no child should have to support their father in his schooling, but you have been amazingly patient with your father. Maybe now I can begin again to act like a father.

Lastly, to my amazing companion and partner in all things, my wife Robyn Brown. Thank you for being twice the musician I am, editor extraordinaire, and the perfect beacon of patience. I love you. This is for you.
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CHAPTER ONE

INTRODUCTION

Wind bands have always performed transcriptions of orchestral music as the “mainstay of the band repertoire.”¹ The practice of writing and performing wind band transcriptions extends back to the *harmoniemusik* of the Classical Era,² but the first half of the 20th Century was truly a Golden Age for transcriptions, with band programs dominated by transcriptions³ prepared by luminaries such as John Philip Sousa, Mark Hindsley, Erik Leidzén, and Frank Erickson. Wind band transcription practices changed in the late 20th Century. The focus turned from the familiar orchestral repertory to working with lesser-known, uncanonized orchestral works.⁴ This practice has generated many works of high artistic merit for the wind band out of the forgotten works from the orchestral repertory.

Speaking to the College Band Directors National Association at their National Conference in Ann Arbor, Michigan on February 13, 1981, Gunther Schuller had the following to say to this body of wind band conductors:

It is...time to leave some room for the best music that is not indigenous to your field. Again, there are many reasons. The most important is that you and your players must not cut yourself off from the mainstream, from the main tradition of our particular musical heritage. I can put it another way: while there are many wonderful things you can learn from new music, alas, there are also many other things which you cannot learn from new music. There are too many precious values, profound depths of expression by the master geniuses of the past, which we dare not deprive ourselves and our students from experiencing.⁵

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² Ibid., 4.
³ Ibid., 13, 52.
⁴ Ibid., 117.
At the onset of the 20th Century, purveyors of Western culture perceived Europe and her histrionic capitals as the center of the refined musical world, even when metropolitan epicenters were established elsewhere. Thriving outside of Europe’s distended cultural self-perception were exciting new musical phenomena which went unnoticed. This neoteric environment was a breeding ground for creativity that fostered new “American” composers. Charles Ives in the United States, Heitor Villa-Lobos in Brazil, Silvestre Revueltas in Mexico, and Alejandro García Caturla in Cuba, all emerged composing in styles reflecting their respective origins. These composers were writing avant-garde music with characteristics akin to their Modernist counterparts in pre-World War II Europe, but with a distinctly unique character of Nationalism. Speaking about these composers in the Introduction to his book *Alejandro García Caturla: A Cuban Composer in the Twentieth Century*, author Charles White stated:

> What makes these composers unique and separates them from their contemporaries is the stark originality that eventually brought a new sound of national identity to their music. They invented a musical syntax that was syncretic, daring, exotic, humorous, totally liberated from past traditions, and in most cases too far ahead of their times to be understood by contemporary audiences. The spirit common to these composers is complex; it was inspired by their environment, national pride, self-esteem, and an exigency to transcend the barriers of Eurocentric influence.

The compositional output of these composers is often lesser known than their European contemporaries, and many of their works have been lost. One possible way to preserve their legacies is through rediscovering their wind band works—should any exist—and performing these works. But this is not always an option. Another solution is to transcribe their orchestral

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8 Root, 60. All four of these composers belonged to the Pan American Association of Composers.
works for the wind band, augmenting the repertory for the wind band with quality works, and potentially playing a role in the preservation of these composers’ legacies.  

Scope

The goal of this project is to create a transcription for the modern wind orchestra from an extant piece from the orchestral repertory. In selecting an appropriate work to transcribe, the piece should meet the following criteria:

1. The work should not have been previously transcribed so that the new transcription adds something new to the repertory.

2. The original work should have characteristics that lend themselves to a large body of woodwinds, brass, and percussion, minimizing the perceptible differences in performance of the work between the two mediums, what Erickson calls, “The predominance of winds…” The success of the conversion will largely depend upon the transcribable qualities of the work selected.

3. The work should be a less familiar work. The practice of transcribing works from the standard orchestral cannon is antiquated and is generally less successful because of the work’s familiarity. Speaking in this vein, Erickson says:

   Beethoven can be dangerous; his symphonies in particular are so well known and suited to the orchestra that they seem “out of place” in the band, even though countless transcriptions have been done. Because of their light, delicate character,

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9 This has already occurred to some extent with transcriptions of works by Charles Ives—especially those by Jonathan Elkus—which have found a home within the core repertory of the wind band. There are also several transcriptions of works by Silvestre Revueltas, such as Sensemayá transcribed by Frank Bencriscutto, and Ventanas and Janitzio transcribed by Zane Douglass.


11 Battisti, 118; Erickson, 143.
the works of Classic composers such as Mozart and Haydn do not lend themselves well to the large band...  

4. The act of transcribing the work should fit within the aesthetics of the composer being transcribed. Composer Percy Grainger commonly created multiple versions of his compositions, which often included a version for wind band. One can then surmise that transcribing one of Grainger’s orchestral works for wind band is seemingly in synce with the composer's original practices. This then deems Grainger’s orchestral works potentially suitable to transcribe, assuming the other three criteria are also met. 

While setting a standard for selecting pieces to transcribe, not every piece will meet all the criteria in every instance.

It is through this process that I selected *Tres Danzas Cubanas* (*Three Cuban Dances*) by Alejandro García Caturla. The piece predominantly features the woodwinds and brass (the strings play a lesser role in this work), Caturla himself made multiple versions for a variety of performing media during his lifetime, and having learned that throughout his life he had regular interactions with wind ensembles, I believe creating this transcription is congruent with his compositional aesthetic. While this piece is lesser-known, there is a transcription of the first and third movements by Douglas McLain published by Baton Music. Even though there is an extant transcription, I believe the project is meritorious considering the inner movement, *Motivos de Danza*, the longest in duration of the three, has not previously been transcribed.

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12 Erickson, 143.
14 Zane S. Douglass, “*Cinq Études-Tableaux* by Serge Rachmaninoff; Orchestrated by Ottorino Respighi: A Transcription for Wind Orchestra with Accompanying Historical Context and Transcription Techniques” (doctoral document, University of Nevada, Las Vegas, 2005), 3-4.
15 White, 233. There is evidence to suggest that Caturla wrote a version for wind band. See Appendix D.
As much as possible, the transcribed piece of music must maintain the sonic and aesthetic integrity of the orchestral score. I will accomplish this by deferring to as many versions of the original work as are available, specifically verifying how Caturla himself dealt with the absence of strings in his own transcription for chamber winds, piano, and percussion.16

16 Appendix C of this document lists the works for wind instruments by Alejandro García Caturla, but very few of them can be verified beyond two catalogs listing his works. These works are difficult—if not impossible—to obtain.
CHAPTER TWO

ALEJANDRO GARCÍA CATURLA: BIOGRAPHICAL SKETCH

Alejandro García Caturla was born in San Juan de los Remedios in the province of Las Villas, Cuba, on March 7, 1906 into a “highly distinguished family of judges, lawyers, doctors, and landowners.” He was born into two of the oldest, most traditional, and influential family lines in Remedios, one of the oldest colonial towns in Cuba. García Caturla’s lineage was such that his position as the oldest child of the four children (Alejandro, Laudelina, Bertha, and Othón) of Silvino García and Diana de Caturla made him almost royalty within the Remedios community.

Caturla was raised in a bourgeoisie Spanish home. At the age of eight, he began formal musical training in the neighboring town of Santa Clara at the Fernando Estrems school, learning solfeggio and piano, continuing the following year in Remedios studying piano, taking solfeggio and theory lessons, and studying the violin. It was also during this time that he began singing in the choir at Buen Viaje church under the direction of the local fray. When Caturla was just eleven years old, he was asked to accompany the La Sociale opera company in productions of Eva by Franz Lehar and Elixir de amor by Gaetano Donizetti during their visit from Italy. On July 9, 1921, at the age of fifteen, Caturla published his first piece, I Will Love You Forever, a waltz for the piano.

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17 San Juan de los Remedios is commonly known simply as Remedios and will be referred to as such for the remainder of this document.
18 White, xiv.
19 Ibid., 2-4. Caturla’s uncle Gaston was the founder of the Teatro Miguel Bru in Remedios. The family influence actually extended beyond Remedios, including a member of the Supreme Court in Havana and Frederico Laredo Bru, who became president of Cuba in 1936.
20 Remedios was settled in 1514 and officially established in 1692—the year that the San Juan Bautista church was built in the center of the town. It was at this church where all of the García Caturla children were baptized.
At the age of sixteen, Alejandro graduated with his bachelor degree in Sciences and Letters\(^{21}\) from the Secondary Teaching Institute of Santa Clara\(^{22}\) (the neighboring town) on September 9, 1922, and sometime after his graduation, Caturla entered into an intimate relationship with an Afro-Cuban woman employed by his uncle named Manuela Rodríguez, and soon thereafter she conceived a child. Following a confrontation between her mother and his father about the issue, Alejandro moved in with Manuela, her mother, and her sister Catalina. For a boy of Spanish descent to be in a relationship with an Afro-Cuban girl was a scandal, but especially in Alejandro’s situation, due to the position of the García Caturla family. Ties were never broken with his family, however, “needs related to his private personal family were fulfilled at Manuela’s house, while the life his parents wanted to provide for him—which included music—was fulfilled at the García Caturla residence.”\(^{23}\) This type of dual lifestyle is how Caturla would spend the rest of his life.

In October of 1922, Caturla moved to Havana\(^{24}\) and enrolled in the law school at the University of Havana.\(^{25}\) On the 20th of that month, the newly formed Havana Symphony Orchestra\(^{26}\) held its inaugural concert under maestro Gonzalo Roig, with Ernesto Lecuona\(^{27}\) as soloist.\(^{28}\) Shortly after his arrival in Havana, Caturla became a member of the orchestra in the second violin section. His membership in the orchestra produced one of the most significant

\(^{21}\) *Titulo de Bachiller en Ciencias y Letras*
\(^{22}\) *Instituto de Segunda Enseñanza de Santa Clara*
\(^{23}\) White, 7.
\(^{24}\) When Caturla moved to Havana, the entire García Caturla family moved to Havana. Later, he brought Manuela and baby Alejandro to Havana as well.
\(^{25}\) *Facultad de derecho*
\(^{26}\) *Orquesta Sinfónica de La Habana*
\(^{27}\) Ernesto Lecuona (1995-1963) was a famous Cuban composer of popular-styled Cuban music. His *Malagueña* of 1928, the sixth movement of his *Suite Andalucía* is his most famous work, due in large part to pianist/performer Liberace (1919-1987) championing the piece throughout his entire career—it became his signature piece.
turning points of his life. It was through the symphony that Caturla met Amadeo Roldán, the only musician in Cuba who would simultaneously be his greatest ally and stiffest competition throughout each of their careers. Shortly thereafter, his mother and three siblings joined him in Havana, coinciding with the first “University Revolution” at the University of Havana on January 12, 1923, the ramifications of which contributed to the chaotic political climate throughout Cuba. One consequence of this revolution was the Grupo Minorista: a radical group of young writers, poets, artists, and musicians who “aspired to awaken a new sense of nationalism in the arts—a type of nationalism that recognizes the multiethnic culture of the island. Their quest coincided with the emergence of ‘Afro-Cubanismo.’” Caturla and Roldán were both members of the Grupo Minorista, along with author and poet Alejo Carpentier. Their relationship with Carpentier was one of the most important to both Caturla and Roldán.

Another life-changing event for Caturla occurred on December 29, 1923: the birth of his first son in Remedios (the first of eight children that he would have with Manuela). They named him Alejandro after Caturla’s war-hero grandfather. Just five months after his son was born, on June 8, 1924, the newly arrived Spanish conductor/composer Pedro Sanjuán Nortes conducted the inaugural concert of the newly formed Philharmonic Orchestra of Havana. Caturla left the Symphony Orchestra for the Philharmonic under the promise of newer, more contemporary repertory. He offended Maestro Roig (who was a friend of his father and an important figure in the music community) when he left the symphony, but he eventually apologized and played in both orchestras for a time. This led to a premiere by the Symphony of Caturla’s Minuet from Pequeña suite de conciertos. Amid all of the excitement of the two orchestras, Caturla was also

\[29\text{ Orquesta Filarmónica de la Habana}\]
becoming known as a vocalist of popular styles. On June 15, 1924, he performed with the Symphony as a vocalist in a concert of typical Cuban music\(^{30}\) with popular singers of the day. He also freelanced by singing on the radio and playing music for silent films,\(^{31}\) playing music for puppet shows, and performing on the radio with his Jazz Band Caribe (a jazz band he put together with students from the university). After his first year at the university he began studying composition with Sanjuán. It was during this time his compositions became more serious, and in 1925 he self-published his Danza Lucumí for piano, the piece that would become the final movement of Tres Danzas Cubanas for orchestra.

Caturla graduated from the University of Havana (at the age of twenty) on January 22, 1927, with the title of Doctor of Civil Law, and returned to Remedios as a lawyer. On February 12, 1927, Manuela gave birth to their second son (whom they named Silvino, after his father). During the summer of 1927, the Machado regime shut down the University of Havana and arrested key members of the Grupo Minorista, including Alejo Carpentier. Upon Carpentier’s release from prison, he left Havana in March of 1928 for Paris. Caturla struggled to have his music performed by the Philharmonic in Havana, so on June 16, 1928, he joined Carpentier in Paris, with the “purpose of gaining recognition back home.”\(^{32}\)

After Caturla had experienced Paris and settled in, with Carpentier’s aid, he began to study composition with Nadia Boulanger. Caturla wrote to his father about the frustration he caused her, “Nadia says I make her pull her hair out.”\(^{33}\) Of her work with Caturla, Boulanger said, “Seldom have I had to deal with such a gifted student. Because of this, I do not want to

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\(^{30}\) Concierto Típico Cubano
\(^{31}\) Caturla wrote two original silent film scores.
\(^{32}\) White, 40.
\(^{33}\) Ibid., 48.
change him: I make him compose and analyze scores with my advice. That’s all. He is a natural force. “It was during this time that Caturla and Henry Cowell first exchanged letters, and Caturla “established a lifelong friendship with Cowell.” Finally, before leaving Paris Caturla negotiated a publishing deal with Maurice Senart’s music publishing firm for his newly completed orchestral work *Tres Danzas Cubanos*.

Caturla returned to Havana on October 25, 1928, and went about getting his music performed by the Philharmonic Orchestra. Sanjuán committed to perform two movements from his *Tres Danzas Cubanas* (*Danza del Tambor* and *Danza Lucumí*), substantiating to Caturla that his time abroad led to prominence in his own country. Following successful performances, Caturla resumed his work as a district judge in Remedios. In March of 1929, Spanish composer/conductor Joaquín Turina visited Cuba to conduct a concert of his music with the Philharmonic Orchestra in Havana. Caturla learned of an opportunity to have his music performed in Madrid and followed up his meeting with Turina by sending a copy of his *Tres Danzas Cubanas* to Spanish conductor Mario Mateo, earning himself the position of delegate to the *Festivales Sinfónicos Ibero-Americanos* as part of the 1929 Barcelona Exposition.

During this time, Caturla and Amadeo Roldán received an invitation from Henry Cowell—having recently replaced Edgard Varèse as the president of the Pan-American Association of Composers—to become executive members of the organization, a significant turn of events. The relationship that began during their time in Paris between Cowell and Caturla was the beginning of a long and fruitful relationship, eventually leading to a visit to Havana by Cowell in December 1930. The two composers staged performances of each other’s works: those

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34 White, 48.
35 Ibid., 52.
of Cowell in Cuba, and those of Caturla in the United States and Europe. Along with Turina’s influence in Spain and Carpentier’s influence in Paris, the Pan-American Association of Composers under Cowell’s leadership was the most important avenue for the exposure of Caturla’s music outside of Cuba.

In September of 1929, Caturla traveled to Spain as a delegate to the Festivales Sinfónicos Ibero-Americanos. Upon his arrival in Madrid, Caturla mingled with the musical elite of Spain. Among them was Ernesto Halffter, Manuel de Falla’s prodigious student who invited Caturla to travel to Seville to guest conduct de Falla’s Bética Chamber Orchestra, an invitation that Caturla eagerly accepted in hopes of launching his career as a conductor. Caturla traveled to Barcelona for the festival performance of his *Tres Danzas Cubanos* under Mario Mateo on Sunday, October 12, 1929, at 5:00 pm at the Palacio Nacional. Caturla’s other duties at the festival included attending concerts and writing reviews as a musical critic for Maria Muñoz de Quevedo’s new music journal *Musicalia*. During the festival, Alejo Carpentier sent an urgent message to Caturla, summoning him to Paris. Carpentier requested that Caturla compose new songs on Carpentier’s own texts for Cuban soprano Lydia de Rivera to perform at a concert of music by Latin American composers. Caturla accepted, which meant declining the invitation in Seville. Caturla left Barcelona for Paris on October 17, 1929. The Bética Chamber Orchestra continued to perform his music under the baton of Halffter on October 30, 1929. The concert in Paris was held one month after his departure from Barcelona on November 19, 1929, with Caturla accompanying Rivera on the piano. While in Paris, Caturla negotiated publications of his works with Senart. He traveled home to Cuba by Christmas.
Planning for his return to Cuba, Caturla was anxious to create more musical opportunities in Remedios. Prior to his arrival, he reached out to Augustín Crespo, the director of the Municipal Band of Remedios. He had hoped they could work together to promote music in their rural town. When he arrived in Havana on December 19, 1929, he was treated as a celebrity and local papers wanted to interview him. When he arrived in Remedios, there was a welcoming party that included the Municipal Band. On December 24, 1929, Caturla was awarded the official designation of “Eminent and Distinguished Son of the City of Remedios.” At this time, Caturla’s works were being published in Europe by Maurice Senart’s firm and appearing in journals in Cuba (including Danza del Tambor appearing in Social in Havana) and in the United States (including Cowell’s New Music Quarterly). Even though his successes received adulation, he could not make a living as a professional musician in Havana and was “doomed to the life of a rural judge in his own country.”

In the spring of 1929, the journal, Musicalia, complied with a request from the young musicians and intellectuals of Havana for performances of new music. The journal’s staff created the Society of Contemporary Music, and the organization resulted in the aforementioned visit of Turina. And on October 28, 1930, Caturla again accompanied Lydia de Rivera singing his Dos poemas afrocubanos, which they had premiered in France just a year prior. The organization hosted concerts with Henry Cowell on December 23 and 26, 1930. Three months later they hosted Nicolas Slonimsky, the conductor for the Pan-American Association of Composers that premiered a large portion of Caturla’s works, especially in the United States and Europe. His visit included the Cuban premiere of Caturla’s seminal work Bembé on March 21, 1931 at the

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36 Augustín was the son-in-law of Caturla’s piano and theory teachers in Remedios as a boy.
37 White, 95.
Salón del Hotel Ambassador. On June 11, 1931, Slonimsky conducted *Bembé* at the Salle Gaveau in Paris. Despite the success of his music within Cuba and abroad, Caturla could not advance his music career in Havana. He continued his law career to support his family (at this point, Manuela had given birth to their fourth son). During the summer of 1931, Pedro Sanjuán took leave from the Philharmonic Orchestra, leaving the ensemble to Amadeo Roldán, which opened a position for Caturla to play violin in the orchestra. However, upon Sanjuán’s return, Caturla departed the orchestra.

Back in Remedios, Caturla was again attempting to advance new musical opportunities in his own community. Once again he was working with Ausgustín Crespo and the Municipal Band of Remedios as part of a benefit concert that Caturla had organized at the Teatro Bru in Remedios. As part of the concert that took place on December 29, 1931, Caturla invited a local saxophone septet (Septimino Cuevas) led by one of his own students, Abelardo Cuevas, to perform. Caturla had arranged his own *Berceuse* for the septet. Caturla’s support and praise of the young saxophonists and his attempts to advance the aesthetic of the programming of the Municipal Band caused members of the Municipal Band to become disgruntled. One member of the band sitting in the audience, Herberto Romero, was particularly antagonistic towards Caturla, and instigated a protest of Caturla and the septet during the performance. According to White, “The scandalous and humiliating incident brought about a schism between Caturla and the Banda Municipal de Remedios, one that had been building for some time.”

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38 Slonimsky returned to Cuba for more conducting engagements in 1933, but he did not program any of Caturla’s works on that visit. He did, however, conduct the premiere of Caturla’s *Primeira suite cubana* at the New School for Social Research in New York on November 4, 1932. To Caturla’s disappointment, when the score Slonimsky used to conduct the work was returned to him, he learned that Slonimsky had made cuts in his music.

39 White, 13.

40 Ibid., 138.
Caturla experienced a further success in his career when Leopold Stokowski, music
director and conductor of the Philadelphia Orchestra, traveled to Havana for an engagement with
the Philharmonic Orchestra of Havana. Even though Stokowski chose not to program any of
Caturla’s music during his performances in Havana, he did program Caturla’s works with the
Philadelphia Orchestra in Philadelphia and New York in January of 1932, bringing his music to
an even broader international audience. Even with this success, Caturla continually struggled to
mount performances of his music in his home country. Moreover, because of his fissure with the
Municipal Band, there were no remaining ensembles in Remedios with whom to partner in his
creative endeavors.

By the end of 1932, Caturla began working with José María Montalván, the conductor of
the Banda Municipal de Caibarién to create a new ensemble. With members of the Municipal
Band of Caibarién, Caturla set forth in establishing what he referred to as a “symphony orchestra
without strings.” His orchestra was made up of twenty-five musicians: woodwinds, brass, piano,
and percussion, and Maestro Montalván played clarinet in the ensemble. The group was called
the Orquesta de Conciertos de Caibarién (the Concert Orchestra of Caibarién), and Caturla was
the music director and conductor. The orchestra debuted on December 12, 1932, in Caibarién at

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41 While there is no definitive information available about the exact instrumentation of Caturla’s “orchestra,” there
exists a letter that Caturla wrote to Cowell detailing his orchestration of the Cowell’s Exultation (White, 148n11).
There is a photo of the group in the White text showing the ensemble, but it is difficult to ascertain the
instrumentation. There are, however, within “The Works by the Cuban Composer Alejandro García Caturla”
published in the Composers of the Americas, No. 3, secondary versions of his works re-orchestrated for an ensemble
of woodwinds, brass, piano, and percussion. The orchestration of 11.3.1 – 5 Sax – 13.2.1 – T – Timbales cubanos –
Pre – Piano (22 definitive musicians) is listed for versions of Yamba-O (2nd version from 1928-1931) and La Rumba
(2nd version from 1933) and the orchestration of Pcc.2.0.3.CB.1 – 6 Sax – 0.2.2.1 – T – Timbal de charanga – piano
– Pre (23 definitive musicians) is listed for a version of Bembé (from 1932) (Carpentier, 90-91). While all three of
these pieces may have been intended for performance by Caturla’s ensemble, Bembé is the only piece that can be
confirmed as a part of each of the ensemble’s three concerts. being performed on all three of the concerts presented
by Caturla’s group. One can surmise from the orchestration of these alternate works two possible lists of
instrumentation for Caturla’s Orquesta de Conciertos de Caibarién (or the instrumentation from two separate
iterations of the ensemble or even the Bands Municipal de Remedios). Because of the inclusion of Bembé on those
concerts, that instrumentation is most likely to be accurate.
the Teatro “Cervantes” Caibarién, and the program included Caturla’s versions of works by Mozart, Cui, de Falla, Stravinsky, Caturla, and Gershwin. Their second concert was held on January 30, 1933, also in Caibarién, with slight variations in the program (adding works by Cowell and Ravel). The third and final concert of the orchestra on April 15, 1933, at the Teatro “Niza” in the town of Vueltas, exchanged the Stravinsky for a piece by Debussy, and premiered a work by Abelardo Cuevas (of the Septimino Cuevas). Caturla’s orchestra made a substantial impact, but because of the political, social, and economic difficulties that were brought about by the turmoil caused by the Machado regime, his ensemble ultimately ended. One final musical success of 1933 was the Philharmonic Orchestra’s premiere performance of Caturla’s *La Rumba* (which they reprised in performance on April 28, 1935).

The next seven years of Caturla’s life were tempestuous. As a composer, the 1934 dissolution of the Pan-American Association of Composers was a setback to Caturla’s international career. What was once Caturla’s primary outlet for international performances was now finished. Nonetheless, several of Caturla’s works were still performed or premiered at several of Cowell’s New Music concerts in San Francisco, and Cowell continued to publish Caturla’s pieces in his *New Music Quarterly*. Caturla’s achievements near the end of his life include: an arrangement and performance of his work *Danza del Tambor* and *Danza Lucumí* in Havana on January 25, 1937, a premiere of *Primeira suite cubana*, winning a competition for orchestral music, and airing his music on American and German radio. He spent a large portion

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42 This concert was originally scheduled for January 28, 1933 in Remedios, but when Heriberto Romero was trying to include his new student sax quartet on the bill, the event was cancelled.

43 White, 146-7.

44 There is no indication as to whether Caturla or Roig created this arrangement.
of the last years of his life collaborating with Alejo Carpentier, their marionette opera *Manita en el Suelo*, which he failed to complete before his death.

In his personal life, Caturla and Manuela had eight children, but on January 30, 1938, she succumbed to typhoid fever. After Manuela passed, Caturla took Catalina Rodriguez—Manuela’s younger sister—as his new common law wife. Together they had three more children. On March 18, 1938, Amadeo Roldán passed away due to facial cancer. It was during this time that Curt Lange took an immense interest in Caturla’s music with the intention of publishing some of his works in the *Boletín Latino Americano de Música*.

Political unrest eventually led to Gerardo Machado stepping down as the president of Cuba and leaving the country. With all of the unrest and upheaval, Caturla’s employment as a judge was increasingly demanding, forcing him to move from location to location. Caturla was left to repair the remnants of a crumbling government and oversee other local political concerns, such as prosecuting the tobacco/cigarette company Trinidad & Brothers in Ranchuela and Miranda Sugar Mill in Palma Soriano, acts that led to attempts on his life.\(^{45}\) From February 1937 to August 8, 1938, Caturla was posted in Quemado de Güines until his final return to Remedios in 1938. The return to Remedios caused Caturla to associated again with the Municipal Band members who had humiliated and ridiculed him. Additionally, Caturla discovered an assassination plot aimed at him by the Cuban army and national police. On November 12, 1940, a criminal named José Argacha Betancourt, who was to be sentenced in Caturla’s courtroom, fatally shot Caturla. He died at the age of thirty-four.\(^{46}\)

\(^{45}\) Caturla was shot at on December 12, 1936 in Palma Soriano.

\(^{46}\) There are many strange details surrounding Caturla’s murder, not the least of which was the fact that Caturla’s title was such that he was not the judge doing the sentencing.
CHAPTER THREE

THE MUSIC OF ALEJANDRO GARCÍA CATURLA

Caturla’s Musical Vernacular

Caturla was born into a family of Spanish heritage, but his music did not necessarily reflect this influence. Rural Spaniards living in Cuba are known as guajiros, and are generally the descendents of the island’s European colonizers. Their folk music is known as the guajira, “wistful and melancholy ballads that evoke the Spanish homeland.” While Caturla used this style of music in a few of his works, guajira was not his primary influence. Caturla, instead, was thoroughly Cuban—perhaps the first Cuban-born modernist composer. “Caturla expressed the despair, hopes, and ideology of a new era of nationalism in Cuban music with more depth and magnitude than any other Cuban composer of his time. Caturla was not “in search of the Cuban soul,” he was the Cuban soul.”

Caturla grew up in a very musical home. “During his adolescence, Caturla absorbed, performed, improvised, and composed every type of music available to him.” His mother and all her siblings were amateur pianists, known for playing the Cuban danzón, and all the Garcia

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48 Ibid., 126.
49 Encyclopedia of Cuba: People, History, Culture, Vol. II (Westport, Connecticut: Greenwood Press, 2003), 410. It is worth noting that this style is not just an import from Spain, but that it is a unique, Cuban style. The Cuban tres (a three-stringed golpe—a Cuban folk guitar) is commonly used in the genre. In one of Caturla’s final works for solo piano, Bercuese campesina, Caturla merged the music of the Son with that of the guajiro. Carpenter stated that Caturla succeeded in capturing the sound of the tres in the piano, and refers to the work as “a melodic synthesis of the guajir[a] and the Negro…”, Carpenter, 292-293. The piece is by Caturla (the guajiro) and dedicated to Manuela (the Negro), and is subtitled, “Pastoral Lullaby.”
50 White, xvi-xvii.
51 Ibid., 18.
52 Encyclopedia of Cuba: People, History, Culture, Vol. II (Westport, Connecticut: Greenwood Press, 2003), 398-399; Brill, 127. The Cuban Dazón is a couples dances that is a hybrid of European dance styles such as the contradanza (a multi-couple dance that was led by a caller, such as in American square dancing) and Afro-Cuban percussion playing an “iso-rhythmic pattern,” most commonly a “cinquillo figure followed by four quarter notes.”
Caturla children played musical instruments (his brother Othón was a “gifted” pianist), and there was always music at family gatherings that they called “Teatro Caturla” (Caturla Theater). Caturla’s Afro-Cuban nanny Bábara Sánchez sang to him, and taught him melodies of Lacumí and Ñañaningo origins, and together Caturla and Sánchez sang in the church choir led by Father Pedro Galdeano. Young “Alejandrito” was also captivated by the local parrandas of Remedios (traditional festivities and parades). “Undoubtedly, Caturla absorbed the ethnic mixture of timbre, rhythm, and melody heard during the parrandas, which eventually became a trademark of his style.” His interaction with his cousin, “Mamilla,” a popular singer in the region, influenced Caturla as he accompanied her and they sang together in rehearsal and performance. Opera played a large role in Caturla’s musical education. His uncle Edgardo, along with his father, was an opera enthusiast, and Caturla attended numerous operas with his uncle and father.

Caturla’s musical vernacular is a hybridization of styles, not just of the colloquial idioms of Cuba and the music of the European avant-garde, but first of the unification of the island’s musical cultures. Caturla took the music he knew from his European background and—just as he did in his personal life—combined with the Afro-Cuban sounds he grew up hearing. The result is

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53 Yvonne Daniel, “Cuban Dance: An Orchard of Caribbean Creativity,” in Caribbean Dance from Abakuá to Zouk: How Movement Shapes Identity, ed. Susanna Sloat (Gainesville, Florida: University of Florida Press, 2002), 33-34. Daniel states that there are, “Four branches of huge and distinct African dance cultures… In Cuba, the four dance/music traditions or families are most often called (1) Kongo (or Kongo-Angolan, Bantú, or Palo), (2) Arará, (3) Carabalí (Abakuá or Ñañigo), and the best known, (4) Yoruba (or Lucumi, Oricha, or Santería).” “Cubans and others commonly refer to them as Afro-Cuban traditions…”

54 White, 5. The Remediano parrandas are a type of Cuban parade and street festival with the comparsas: groups of singers, musicians, dancers, and floats, and the sounds of the rhythm of the conga. This event always brings together musicians of all different kinds: conjuntos—small bands typically with pairs of trumpets, clarinets, trombones, a single bombardino (a baritone), and one timbal de agarre (timbales); folk ensembles, and the Banda Municipal de Remedios.

55 Ibid., 3-4.
a creation of a new style; a style that spoke for the people he loved, and a style that combined naturally with the Primitivism of Modernist composers, such as Stravinsky:

[Silvestre] Revueltas and Caturla were modern native-born patriotic zealots whose mission was to bring about a cultural liberation of their own people. They did so by assimilating the environments of the towns in which they lived and worked and transforming them into sources for a new musical language, one that was syncretic in nature and highly personal in style.  

Concerning Caturla’s style, Charles Asche states: “One sees in [Caturla’s] works the [Cuban] “Son” and the [European] Minuet; the [European] Sonata and the “Comparsa”, all encased in a language which unites traditional folk cadences, modalism, the peculiar structure of “criollo” melody in Cuba as well as the aggressive chromaticism of the European vanguardia of the day.”

In Caturla’s younger years, he synthesized the different sounds of Cuba as he personally performed in many different styles. Caturla was in demand as a singer of popular Cuban songs, as a jazz bandleader, as an accompanist for puppet shows and silent films, and as an orchestral violinist. It was not until after Caturla began interacting with the Minoristas, and particularly Alejo Carpentier in Havana in 1924, that his music began to reflect contemporary musical influences. Carpentier held Stravinsky and The Rite of Spring as the model of the Minoristas’ ideals and what should be the future of Cuban composition:

Those who already know the score of The Rite of Spring—the great revolutionary banner of the day—began to notice, justifiably, that in Regla, on the other side of the bay [from Havana] there were rhythms as complex and interesting as those created by Stravinsky to evoke the primitive rituals of pagan Russia.

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56 White, xi.
58 White, 15.
Caturla biographer Charles White sums up Caturla’s musical personality in his entry about Caturla in the New Grove as music full of “shrill dissonances, polytonality, twitching syncopations, hammering keyboard percussion and extraordinary polyrhythmic textures,” and he refers to his music as “daring and unorthodox.” Malena Kuss, an authority on Caturla and his puppet opera *Manita en el Suelo*, states that Caturla uses an “iconoclastic and powerfully modernist musical language.”

Caturla’s pitch and harmonic content are typical in terms of early 20th Century stylings. His very purposeful Modernist vocabulary can be startling in the context of the deceptively simple musical forms he employs. The musical elements he learned from outside of Cuba came from Stravinsky, Ravel, Debussy, Honneger, Milhaud, Satie, Schoenberg, and later and very importantly, Henry Cowell. These composers’ music influenced his aesthetic and changed his “concept of style dramatically...adapting Cuban forms (*danza* and bolero) to the avant-garde music of Paris.”

These avant-garde techniques of tone clusters and bitonality/polytonality (Examples 1 and 2),

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61 White, 32.
63 White, xxv-xxvi.
64 The harmonic analysis demonstrated in this figure is that the final chord can be seen as a tone cluster or analysed as a bitonal/polytonal e minor triad with an f# minor triad. Another alternative possibility is to analyze the harmony as an e minor triad with extended tertian harmony as e minor (#9, #11). Caturla’s choice to use the harmony as color and not as function is also noteworthy (it is the final chord of the movement, and the entire piece, with no harmonic resolution).

![Example 1](image)

Example 2. *Tres Danzas Cubanas, III. Danza Lucumí, m. 56 string harmonies revosed.*

a. 

![Example 2a](image)

Closed position

b. 

![Example 2b](image)

Open position

whole-tone (Example 3)

Example 3. *Tres Danzas Cubanas, II. Motivos de Danzas, mm. 9-11, Flutes 1-3.*

![Example 3](image)

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65 The pitch classes represented in Example 3 are c, d, e, g-flat, a-flat, and b-flat, representing the whole-tone scale.
and pentatonic scales (Example 4),\(^6^6\)

**Example 4.** *Tres Danzas Cubanas, I. Danza del Tambor, mm. 2-5, Horns in F 1 & 3 and Violin 1.*

freely invented (synthetic) scales (Example 5),\(^6^7\)

**Example 5.** *Tres Danzas Cubanas, II. Motivos de Danza.*

and parallel chord progressions (*planing*, Example 6),\(^6^8\)

**Example 6.** *Tres Danzas Cubanas, II. Motivos de Danza, mm. 35-42, Violins and Violas.*

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\(^6^6\) The pitch classes in the melodic material in Example 4 are (in sequence, recognizing a as do): sol, me, fa, do, sol, me, do, me, te, and do. In order they are: do, me, fa, sol, te—minor pentatonic.

\(^6^7\) Example 5 shows two synthetic scales that approximate a chromatic scale when reordered and dodecaphony in their original sequence, except for minor alterations (f and b\(^f\)) and a repeated pitch (e) (in violin 1 and viola) that interrupt the procedure. The reduced score also more apparently reveals the motion in parallel fifths.

\(^6^8\) Figure 5 demonstrates parallel chord progression/planing and quartal harmony.
and one of his particular favorites, quintal and quartal harmony (Example 5 and 6)\textsuperscript{69} are what Noriko Manabe refers to as Caturla’s “harmonic complexity.”\textsuperscript{70}

Caturla’s harmonic voicings often employ “wide chordal spacings and extremely dissonant intervallic structures such as the major seventh”\textsuperscript{71} (Examples 1, 7, and 21).\textsuperscript{72}

\begin{example}
\textbf{Example 7.} \textit{Tres Danzas Cubanas, II. Motivos de Danza, m. 119, All strings.}
\end{example}

\hspace{1cm}

The rhythms Caturla employed cannot be discussed separately from his formal structures, as the two are intrinsically linked. White comments that Caturla “followed the initiative of Roldán\textsuperscript{73} and embarked upon a symphonic style based on rhythms derived from such forms as

\begin{example}
\textbf{Example 7.} \textit{Tres Danzas Cubanas, II. Motivos de Danza, m. 119, All strings.}
\end{example}

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\textsuperscript{70} Manabe, 138.

\textsuperscript{71} Observe that in Example 7, celli and basses are playing an $a$, but the second violins are playing an $a$-$flat$. The next beat, the 2nd violins are playing an $g$-$flat$ and the celli are playing a $g$-$natural$.

\textsuperscript{72} Manabe, 132; Asche, 58. Asche also states that “it is evident that even in his earliest works, there are examples of an extremely angular and dissonant vocabulary.”

\textsuperscript{73} White, 123. Caturla avoided the integration of the typical Cuban percussion instruments in his Afro-Cuban works because Roldán introduced them in the orchestra in his Obertura sobre temas cubanos on November 29, 1925, and Caturla stayed away from this practice early on, likely in an attempt to avoid the inevitable comparisons with his peer. It is widely documented that when Fernández de Castro featured a review of the Philharmonic Orchestra’s performance of Caturla’s Yamba-O from the December 2, 1930 concert in the journal Orbe, he cited Caturla as being the first Cuban composer to incorporate “typical instruments” which caused Caturla embarrassment and required him to communicate apologetically with Roldán.
the son, rumba, danzón, comparsa and conga.”\textsuperscript{74} Each of these are popular song forms which are directly attached to the respective rhythms required for performance practice, thus the form of the song is attached to the rhythms employed. White also stated that Caturla’s works are “experimental pieces that are essentially nondevelopmental in structure.”\textsuperscript{75} Like most dance music, Cuban dance music is beat-driven and constructed by layering varying rhythmic patterns in an open, informal construct. This facilitates dancing for long periods of time, but results in styles less formal than strophic songs. Nonetheless, the traditional designs of these musical idioms define Caturla’s formal constructs, and he surely did not adopt formal structures from European traditions. As in the aforementioned list of composers that were influential to Caturla, the majority of them were not overt disciples of form at that time.\textsuperscript{76} White further explained Caturla’s music as “Free in form, yet held together by drumlike rhythmic motives (in this case dissonant repetitious chords for the piano that function as a drum).”\textsuperscript{77} His formal designs, therefore, are derivations and adaptations of Cuban musical “rhythmic constructs” such as the danza and bolero, the son, rumba, comparsa, and the conga. This is another trademark of Caturla’s compositional style.\textsuperscript{78}

Another defining characteristic of Caturla’s works is his orchestration. He used very specific textures to emulate the Cuban conjunto (small ensemble of brass, woodwinds, and timbales) and the sounds of the tres (a small, three stringed instrument from Cuba).\textsuperscript{79}

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\textsuperscript{75} White, 32, italics added.
\textsuperscript{76} In 1917, Caturla wrote his Preludio Corto No. 1 which was written as an homage to Erik Satie. Musical form was not Satie’s priority, and it stands to bear that this type of influence resonated with and affected Caturla.
\textsuperscript{77} White, 71.
\textsuperscript{78} Manabe, 132; White, 19.
\textsuperscript{79} White, 20.
use of percussion emulated and imitated Cuban percussion early on (see footnote 14), and eventually he incorporated the “typical [Cuban] instruments” or the native percussion used in the dance forms Caturla embraced.\textsuperscript{80} Quite possibly the most noteworthy sonorities that Caturla employed in his works were those of the wind instruments:

From an early age, Caturla became familiar with the sonorities and instrumentation of the Banda Municipal at their traditional Sunday afternoon concerts in Remedios. His mastery of integrating band instruments in later compositions (such as \textit{Primera suite cubana}, 1931) can no doubt be traced back to these experiences.\textsuperscript{81}

The instrumentation of Caturla’s work \textit{Primera suite cubana} is similar to the orchestration of his piece \textit{Bembé}, which was one of his favorite pieces he ever wrote,\textsuperscript{82} and demonstrated Caturla’s shift into a truly Afro-Cuban composer.\textsuperscript{83} Even with the many works Caturla wrote strictly for winds (see Appendix B), the wind writing in his orchestral scores is also very wind heavy, with passages that negate the string section (not unlike some Stravinsky scores).

Caturla engaged and collaborated with poets as an important facet of his works, including his work with Alejo Carpentier. But during his life Caturla either became acquainted with personally, or through correspondence, a handful of poets whose works resonated with him, especially Nicolás Guillén.\textsuperscript{84} Carpentier presented Cuban lore as exotic and mystical, and as a \textit{Minorista} poet he wrote about Afro-Cuban issues as a spectator and not from first-hand experience. Guillén, on the other hand, was himself biracial and his Afro-Cuban poetry, “sprang

\begin{footnotes}
\item[81] White, 5.
\item[83] White, 62.
\item[84] For context, it is worth noting that Guillén was eventually named Cuba’s “national poet.” Guillén was also the poet that Mexican composer Silvestre Revueltas regularly set to music, and his most famous work—\textit{Sensemayá}—is designed using the rhythmic aspects of the poem’s accents and stresses
\end{footnotes}
directly from the black sector of Cuban society, real-life experiences, and family history.” The poetry that Guillén wrote spoke to Caturla. Specifically, his experience as a judge fighting for the justice of the underprivileged, and more importantly as an artist creating works focused on social change. According to White, “No other poet evoked such forceful, passionate music from Caturla as Guillén.” Another poet Caturla had an affinity for was the African-American poet Langston Hughes. Guillén hosted Hughes in Havana in March of 1930, with the intention that Hughes and Caturla would meet, but it never came to fruition. Instead, the two of them engaged in the exchange of letters, discussing a collaborative project that never materialized. Caturla’s melodic writing always served the text while maintaining his Afro-Cuban aesthetic. Caturla maintained the authentic Afro-Cuban rhythms, textures, and styles, but always composed original melodic material patterned after the familiar music of Cuba.

Primitivism is perhaps one of the best categorizations of Caturla’s music style and Modernist categorizations. His music has been called “frenzied ritualistic music,” and described as “A mixture of impressionism, vagueness of tonality, and exploitation of parallel fifths (melodic and harmonic)—unified by a recurring triplet.” Asche points out Caturla’s “Polytonality and polyrhythm were fruits planted in his mind by the multiple ways of making music of the Cuban people.” Interestingly, these Modernist techniques seem uniformly and essentially Cuban: “[Caturla’s] highly original and dissonant musical style was undeniably

85 White, 111.
86 White, 110-111.
87 Ibid., 115.
88 Ibid., xxvi. White states that his music is “indulged in music primitivism.”
90 White, 32.
91 Asche, 10.
Afro-Cuban in essence.” The amalgam of the European contemporary compositional techniques, combined with the Experimentalism of the North American Modernists, juxtaposed with the rich Afro-Cuban musical sources ultimately define Caturla’s music and changed the direction of Cuban classical music from that point forward.93

List of Works94

In the short thirty-four years of Caturla’s life, he managed to create an impressively large body of works. According to White, Caturla’s catalog consists of 152 total works:

- Sixteen works for full orchestra
- Four works for chamber orchestra, Bembé and Desolación-impromptu, 1929; Primera suite cubana, 1931; Nombres negros en el son, 1932.
- Thirty-one chamber works, consisting of solo works with piano, string quartets, and mixed ensembles
- One ballet, Olilé (El Velorio), 1929-30.
- One opera, Manita en el suelo, 1934-7.
- One operetta, El Lucero, 1924.
- Two film scores, Recuerdos del Sheik and Kaleidoscopio, 1923.
- Four pieces for band, Berceuse, 1925; Poema de verano, 1927; Tres danzas cubanas and Suite para banda, 1929.

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92 White, 71.
93 White, xxii.
94 This list of works is based on the “Catalog of Compositions by Alejandro García Caturla” found on pages 229-236 of White. This list is as authoritative as White could make it, but there exists a “Classified Chronological Catalog of the Works by the Cuban Composer Alejandro García Caturla” that appeared in the Composer of the Americas, pages 90-95, which contains works that White has not listed and of which it would be valuable to find. Appendix C lists Caturla’s works for wind instruments and is based off of both of these catalogs.
• One organ solo, *Preludio en mi menor*, 1924.

• Fifty-four works for solo piano

• Thirty art songs with varying accompaniment

• Four vocal works with orchestral accompaniment, *Liturgia* (on text by Carpentier), 1928; *Dos poemas afrocubanos* (on text by Carpentier), 1930; *La Rumba* (on original text), 1933; *Sabás* (on text by Guillén), 1937.

• Three works for acapella chorus, *Tú que robas mi cariño*, 1929; *El caballo blanco* (*Son*), 1931; *Canto de cafetales* (*Son*), 1937.
CHAPTER FOUR

TRES DANZAS CUBANAS

In 1925, Caturla was living in Havana studying law at the University of Havana. While in Havana, Caturla was freelancing as a musician, studying composition with Pedro Sanjuán, and had become a part of the Minoristas, which included befriending Alejo Carpentier and—through Carpentier—was introduced to a whole new world of musical ideas and ideals. Sanjuán grew dismayed by Caturla as a student because he felt Caturla was too undisciplined. Caturla was persistent in developing his own musical language, particularly regarding harmony. It was during this time that “Caturla’s transition from dilettante musician to an innovative composer of Afro-Cuban music began.” This transition came about with the first part of the composition of what would ultimately become Tres Danzas Cubanas. This was the publication of his solo piano work Danza Lucumi.

Danza Lucumí was one of the first pieces in which Caturla truly embraced Afro-Cubanismo in his music. Caturla’s danzas of 1924 were “more like intermezzi or caprices in a Latin vein with no Afro-Cuban musical elements.” These earlier danzas were works influenced by composer Ernesto Lecuona. While Lecuona’s aesthetic would continue throughout Caturla’s future works, all other aspects of his Afro-Cuban works are disparate. This new

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95 White, 16.
96 Ibid.
97 Ibid., xxii.
98 The title of the dance is essentially “The Dance of Santaría,” or for further understanding, it is the dance of people participating in pagan rituals at the moment they become possessed.
99 They were: No quiero juego con tu marido, La viciosa, [Danza] La no. 4, El olvida de la canción, and Danza cubana No. 3.
100 White, 36.
101 Specifically titles, such as danza or son. For Caturla, using the names of the Cuban dances is akin to common practice period European composers entitling their pieces sonata or minuet or mazurka, etc.
idiom gave Caturla “a new genre to modernize with musical elements of the avant-garde.” For an example, Caturla’s Danza Lucumí dropped traditional binary form and used instead a short theme with variations. These new techniques illustrate what offended Sanjuán. In the dance, Caturla replaces the expected consonant harmonies with dissonance, and the style of the thematic material is more abstract and fragmented. Caturla borrowed money from his father to self-publish a collection of danzas containing Danzas Lucumí, but Caturla failed to complete that project. In 1925, the Havana-published journal Social published Danza Lucumí. This publication solidified Caturla’s image in Havana as a promising composer. Carpentier wrote a review of Danza Lucumí in the same issue of Social, describing the piece as follows:

Understanding the marvelous richness of Cuban national folklore, [Caturla] has taken care to use its most typical rhythmic and melodic ekenetis of our national production enriching it with a new harmonic vestment brimming with color, somewhat rough at times, but perfectly well adapted to the character of the composition.

Danza Lucumí is music representing the santaría drumming ritual of the Yorubà people. This ritual is accompanied by batá drums whose “spiritual force” (aña) is used to communicate with the spirits. It begins simply, and builds to a dancing frenzy when the dancers are possessed by the orishas to communicate to the world, after which, the bembé is finished. Each aspect of the ritual is associated with a different deity. In Caturla’s ritual, he too starts simply,
with a solo bassoon (acting as the *santera* for the ritual) playing a broken rhythm that slowly grows into an eight-bar theme used throughout the movement (in Example 8).\(^ {110} \)

\[\text{Example 8. } \text{Tres Danzas Cubanas, III. Danza Lucumi, mm. 1-6, Bassoon solo.}\]

There are seven full independent statements of the theme, each repetition is in *e pentatonic minor*, and each statement that follows adds some form of variation, representing people joining the dance. At rehearsal letter “A,” the horns join in playing the theme, but now presented in parallel fifths (in Example 9),

\[\text{Example 9. } \text{Tres Danzas Cubanas, III. Danza Lucumi, mm. 9-12, Bassoons and horns.}\]

and the flutes begin providing frenetic energy with wavering sixteenth notes in their lowest tessitura. Beginning with the fourth statement, a new accompanimental version of the theme joins in the flutes, and it continues until the end in different voices (in Example 10).

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\(^ {110} \) In measure 5, just following the “invocation” of the antecedent phrase, the celesta, harp, and tam-tam add a little mysticism to the ritual, as if the *orichas* are hearing the call.
The *Danza Lucumi* movement begins at quarter note equals 116, and marked *Allegro salvaje* (Fast wild). The sixth statement jumps up to metronome marking 126, marked *Allegro quasi vivo*, and the seventh and final statement is marked strictly at *Presto*, to push the frenzied ritual to a conclusion.

Caturla followed *Danza Lucumi* with another Afro-Cuban *danza* for piano: *Danza del Tambor*. In this work, Caturla uses the bass line to constantly develop the rhythm of the conga drum. This original piano version of *Danza del Tambor* was also published in *Social*, but not until the January 1930 issue. With the aid of Manuel Ponce, this version of *Danza del Tambor* was also published in the journal *Gaceta Musicale* (for Mexico). This particular *danza*, however, garnered the most attention for Caturla, and when Nicolás Guillén expressed his admiration for Caturla’s music in the 1930s, it was *Danza del Tambor* that the poet cites. In 1927, *Danza del Tambor* was reorchestrated as a duet for cello and piano, and in 1928 as a duet for violin and piano. In 1927, a version for saxophone septet was created. It appears there are

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111 The title of this dance translates to, “Dance of the Drum,” specifically with reference to the conga. Another Afro-Cuban *danza* was written during this same period—*Danza Negra*—but was never used as a part of the *Tres Danzas Cubanas*.
112 White, 36.
113 Ibid., 45.
114 Ibid., 54n11.
115 Ibid., 112.
116 This version was presumably written for the ‘Septimo Cuevas’ in Remedios, led by Abelardo Cuevas, as he did create the septet version of his *Berceuse* specifically for them. This does seem plausible with White’s timeline, where he implies that the septet formed in late 1930/early 1931, around the same time as Caturla’s falling out with
no other versions of the *Danza Lucumi*. After Caturla returned to Paris during his 1929 trip to Spain, these two dances were published by Éditions Maurice Senart as *Deux danses cubaines*, with *Danza del Tambor* first in the set, and *Danza Lucumi* second.

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The *tambor* in *La Regla de Ocha* (a more specific name for *Lucumi*, as referred to by Junker), is a drum ritual. In Caturla’s presentation of the *tambor*, he initiates the ritual with the *congo*, as he wrote to Carpentier as the piece was in progress: “As you can see, the title is perfectly justified, as the bass is constantly developing the rhythm of the conga drum.” To be more specific, the rhythm Caturla uses as his “developing conga pattern” is a development of the *tresillo*—the *habanera*. The *habanera* is created through a composite of the *tresillo* and the steady, sounding pulse (*tresillo*–over–two) (in Example 11).

![Example 11. Habanera, tresillo-over-two](image)

This *habanera* is also known as the *congo*. A derivation of this *congo*, the *tresillo*–over–two, is the “cross-beat generation” of four-over-three that is also created by composite rhythms (in Example 12).

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the Banda Municipal de Remedios and the concert disaster led by Herberto Romero on December 29, 1931. Another possible answer is that White got the date of the septet version of *Danza del Tambor* incorrect.

117 White, 91. On this page of the text, White mentions that there is a cello and piano version of *Danza Lucumi*, but it is not listed in his “Catalog of Compositions.”

118 Ibid., 82.


121 Ibid., xxx.
Example 12. *Congo, with a cross-beat/four-over-three*

![Congo notation](image)

Caturla took the composite *conga* with the cross-beat in 2/4 meter, and made it work through his composite syncopated rhythm that creates the *congo* beat in a different meter (in Example 13).

Example 13. *Tres Danzas Cubanas, I. Danza del Tambor, mm. 1, Violas and celli.*

![Tres Danzas Cubanas notation](image)

The eight-bar, minor pentatonic melody is played over the *congo* (in Example 3).

The form of the *Danza del Tambor* is as follows: 2-bar into, 8-bar “A1,” 8-bar “A2,” Episode 1: 8-bars (“B”), Episode 2: 8-bars (“C”), “A3,” “A4,” Episode 3: 8-bars (“BC”), “A5,” Codetta. During the “A3” section, the upper-strings are *planing* in a very high tessitura above the rest of the ensemble in an off-beat rhythm, akin to what Kevin Moore calls a 3-2 guajeo (after Peñalosa) ‘offbeat / onbeat motif’ (in Example 3).

When Caturla joined Carpentier in Paris in 1928, Carpentier made arrangements for Caturla to study with the renowned composition teacher, Nadia Boulanger.\(^{122}\) It was during this time that Caturla orchestrated the *Danza Lucumi* and *Danza del Tambor* for full orchestra.\(^{123}\) At

\(^{122}\) White, 47.

\(^{123}\) Ibid., 48.
some point during his time in Paris, Caturla wrote *Motivos de Danza*;\(^\text{124}\) a piece created using danza-derived rhythmic motives in its formal design.\(^\text{125}\) This is a type of “rondo-variation form” that exploits “impressionistic orchestral tone colors.”\(^\text{126}\) The *Danza del Tambor* and *Danza Lucumí* are each the duration of a minute-and-a-half, but *Motivos de Danzas* is a more robust composition of about six minutes. The composition is a collection of fragments that kaleidoscopically come in and out of focus, some moments robust, others delicate, until the arrival at the danzón (in Example 14) in measure 172,

\begin{example}

\textit{Tres Danzas Cubanas, II. Motivos de Danzas, mm. 173-178.}

\end{example}

\begin{center}
\includegraphics{example14.png}
\end{center}

\footnotesize

\(^{124}\) Alejo Carpentier, “Alejandro García Caturla,” *Composers of the Americas: Biographical data and catalogs of their works* Vol. 3 (1957): 90. This movement was named *Canto del Tamalero* in some manuscript copies. This new inner movement was longer than the first and third combined.

\(^{125}\) White, 88.

\(^{126}\) Ibid., 90.
utilizing the *cinquillo* rhythm (in Example 15),

**Example 15. Cinquillo rhythm (Danzón)**

solidifying the rhythmic qualities that would have been familiar to Caturla’s audiences. Together with the fully orchestrated *Danza del Tambor* and *Danza Lucumí*, Caturla completed the orchestral dance suite he titled *Tres Danzas Cubanas*. The pieces in this version were also published by Éditions Maurice Senart as *Trois danses cubaines* in 1928, Caturla negotiating with the publisher just before he returned to Cuba.  

Upon Caturla’s return to Cuba, even before his return to Remedios, he met with Pedro Sanjuán to arrange a performance of his *Tres Danzas Cubanas* with the Philharmonic Orchestra. Sanjuán committed to perform the first and third movements, the *Danza del Tambor* and *Danza Lucumí*. Caturla returned to Havana shortly after his arrival to Remedios to help Sanjuán prepare for the concert featuring two of the three dances. The concert took place December 9, 1928, at the Teatro Nacional. Reviews of the performance were mixed, but one review pointed out that the audience applauded for the *Danza Lucumí* to be repeated.  

When Joaquín Turina visited Cuba in 1929, Caturla hosted him in Caibarién. During that time, he showed his *Tres Danzas Cubanas* to Turina, seeking his aid. Turina guided Caturla to

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127 White, 52; The published music was not available until the summer of 1929.  
128 Ibid., 55-6.  
129 Ibid., 58.  
130 Ibid.
send it to Spanish conductor Mario Mateo. Upon the score’s arrival, *Tres Danzas Cubanas* was selected to be performed in Barcelona at the *Festivales Sinfónicos Ibero-Americanos* as part of the 1929 Barcelona Exposition.\(^{131}\) Caturla was disappointed with the rehearsals and the performance, which took place on Sunday, October 13, 1929 at 5:00 p.m. at the Palacio Nacional.\(^{132}\) After Caturla’s success in Europe, he was received in higher regard in the musical world of Havana.\(^{133}\) On February 23, 1930, the Philharmonic Orchestra finally performed all three movements of the *Tres Danzas Cubanas*.\(^{134}\)

When Caturla traveled to Spain for the *Festivales Sinfónicos Ibero-Americanos* he first visited Madrid where Manuel Ponce—Caturla’s Mexican friend who had previously arranged for a publishing of *Danza del Tambor*—introduced Caturla to the Spanish musical elite. One of the individuals Caturla met in Madrid was Ernesto Halffter, conductor of the Bética Chamber Orchestra in Seville. Halffter invited Caturla to guest conduct his *Tres Danzas Cubanas* with his group in Seville.\(^{135}\) The Bética Chamber Orchestra was created by Manuel de Falla, and because of the unique instrumentation of the group, it required Caturla to create “a special arrangement for chamber orchestra,” that was a “reduction from full symphony orchestra to piano and chamber orchestra.”\(^{136}\) Even though Caturla had to cancel the engagement in Seville, this version was still performed by Halffter on October 30, 1929.\(^{137}\)

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\(^{131}\) White, 59.
\(^{132}\) Ibid., 66.
\(^{133}\) Ibid., 81.
\(^{134}\) Ibid., 87.
\(^{135}\) Ibid., 65.
\(^{136}\) There exists a version of *Tres Danzas Cubanas* from 1930 “arranged for 12 instruments” (1.1.1.BC.1 – 2.1.1.1 – Perc. – Piano) which is possibly this version.
\(^{137}\) White, 70.
In January of 1932, Leopold Stokowski traveled to Havana to guest conduct the Philharmonic Orchestra. The League of Composers in New York had led to a performance of *Tres Danzas Cubanas* with the Philadelphia Orchestra in concerts in Philadelphia and New York City. Unfortunately, Stokowski only performed the *Danza del Tambor* and *Danza Lucumi* from *Tres Danzas Cubanas*, and not the *Motivos de Danzas*. There was no explanation as to why Stokowski decided to make the cut.\(^{138}\) Even more disappointing is that when Stokowski visited Havana for his guest conducting engagement, he chose not to program Caturla’s works during his performance.\(^{139}\)

The last record of a performance of *Tres Danzas Cubanas* during Caturla’s lifetime took place January 25, 1937 in Havana. Caturla was not in attendance\(^{140}\) when Maestro Gonzalo Roig conducted a band in a performance of the *Danza del Tambor* and *Danza Lucumi* (once again, *Motivos de Danza* was omitted).\(^{141}\) Caturla biographer Charles W. White lists a version for “band” in his Catalog of Compositions by Caturla, but doesn’t specify if this version performed by Roig was created by Caturla or Roig, nor is there any information about the orchestration.\(^{142}\)

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\(^{138}\) White, 126.

\(^{139}\) Ibid.

\(^{140}\) Caturla was still in Palma Soriano on a judge’s assignment.

\(^{141}\) There is no indication as to whether or not Caturla wrote this transcription.

\(^{142}\) Whether for his *Orquesta de Conciertos de Caibarién* or for Augustín Crespo and the *Banda Municipal de Remedios*, Caturla often re-orchestrated his works for what was essentially orchestral winds and brass, percussion, piano, and a section of five or six saxophones. Both versions listed by White, his “band” version and his “special arrangement for chamber orchestra,” could be referring to the same version.
CHAPTER FIVE

TRANSCRIPTION METHOD

Wind band orchestration has long been a point of criticism and an area for concern amongst bandmasters, arrangers, and composers.\textsuperscript{143} The quality of a wind band performance largely revolves around the ensemble’s ability to resonate, which is often inhibited by orchestration choices and voicings.\textsuperscript{144} One antiquated, yet wide-spread approach to wind band orchestration methodology is a division-by-tessitura style that divides the instrumentation by the instruments’ range capabilities (soprano-alto-tenor-bass),\textsuperscript{145} overlooking individual instrumental timbre and aiming instead for a “uniformity of timbres and tonal strengths.”\textsuperscript{146} According to Joseph Wagner in his text \textit{Band Scoring}, “These equivalent groupings can be both helpful and practical as basic generalizations, but instrumental compromises must be made constantly if transcriptions are to be successful.”\textsuperscript{147} This utilitarian approach disregards the variety of instrumental colors, creating too many competing overtones, and the ensemble’s sound will be dull and lacking in vibrancy and resonance. Arthur A. Clappé explains this in \textit{The Principles of Wind-Band Transcription} accordingly:

\begin{quote}
...there exist certain acoustic principles the consideration of which...will show why this, or that combination of instruments is good, bad or indifferent, and how, by application of acoustic knowledge of association and \textit{justesse} of balance among them...may avoid errors in instrumental tone coloring.\textsuperscript{148}
\end{quote}

\begin{flushright}
\textsuperscript{144} Wagner, 19-24.
\textsuperscript{145} Ibid., 398-9, Table 7.
\textsuperscript{146} Ibid., 400.
\textsuperscript{147} Ibid., 401.
\end{flushright}
A fundamental difference between the symphony orchestra and the modern wind band is the absence of a single, homogeneous family of instruments with the ability to cover the ensemble’s full range of pitches. This is an issue to confront when re-creating a compelling substitute for string density. The practice of attempting to recreate the orchestral string section with the clarinet family or the brass choir as a substitute is not ideal because of each section’s inability to successfully imitate the full range, depth, and unique techniques of the string section.

This sonic transparency of the symphony orchestra remains an alluring aspect of that ensemble’s performance practices. This transparency derives from the critical mass of the string section in contrast to one-on-a-part wind scoring. The differences in timbre between the individual wind instruments and the tutti strings allows the wind instruments to be heard over the string section without excessive effort. The string section’s ability to play *molto espressivo* and a true *pianissimo* while also playing *tutti* gives it an emotional capability that tutti winds generally lack. Joseph Wagner states:

> ...many basic textures of much orchestral music can readily be modified for the band’s wind instruments. The greatest difficulties arise in rearranging idiomatic string parts as equally playable parts for wind instruments.¹⁵⁰

Transcribing for the “Wind Orchestra” offers extended and flexible instrumentation that extends beyond that of the “concert band” of the past. Beyond the full complement of woodwind and brass consorts, the Wind Orchestra provides a full percussion section, the piano, harp, and double bass, and the addition of the cello (or small cello section). This broad range of additional colors allows for the retention of many of the composer’s original orchestrational choices, but also allows for more options when selecting a suitable substitute for string passages. Frank

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¹⁴⁹ Clappé, 400-1.
¹⁵⁰ Wagner, 400.
Erickson, in *Arranging for the Concert Band*, says that, “Sometimes the arranger can duplicate orchestra voicings closely…”151 This is more achievable with the Wind Orchestra. The challenge of transcribing from orchestra and capturing string density without sacrificing tone quality or volume is more easily accomplished with the options of extended percussion, piano, harp, and low strings.152

The choice to transcribe Caturla’s *Tres Danzas Cubanas* was based on the ease and suitability of transferring Caturla’s original symphonic orchestration to wind orchestra (Appendix A, Table 1). Caturla orchestrated *Tres Danzas Cubanas* for a variety of ensembles,153 offering many possibilities for transcription. Comparing alternative orchestrations helped inform my orchestrational choices, especially when it came to understanding how Caturla compensated for the absence of strings.

Some instrumental parts allow for a strict transfer. The cello and bass parts can be retained from the original (with few alterations), leaving the violin and viola parts to transcribe.154 The *Tres Danzas Cubanas* functions particularly well in this capacity due to Caturla’s stratified string writing (as discussed in Chapter 3), making the cello part quite separate from the upper three string parts. The inclusion of an additional fourth flute, fourth B-flat clarinet, contrabass clarinet, a complement of saxophones, a fourth trumpet, and a euphonium

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151 Erickson, 134.
152 Wagner, 241-246.
153 Caturla wrote *Danza Lucumi* (1925) and *Danza del Tambor* (1927) first for piano. There are versions of *Danza del Tambor* for violin and piano (1928) as well as cello and piano (1927), and he made a version for saxophone septet (1927). According to Charles White’s “Catalog of Compositions” by Caturla, he lists *Tres Cuban Danzas* (all three movements) as a work for band in 1929. Also in 1929, he made a special arrangement for chamber orchestra," that was a "reduction from full symphony orchestra to piano and chamber orchestra." There is a score and parts available for a version that says on the cover, “arrangement for twelve instruments.” This score is in Caturla’s hand. It might be the version he wrote for the Bética Chamber Orchestra in 1929, but this score with his signature was finished in Havana in 1930, so the timeline does not quite work.
154 The transcribed cello part is principally original, with viola passages interwoven when convenient.
create options to cover the missing string parts. It is possible for the upper woodwinds to strictly substitute for the remaining upper string parts, but I have chosen to vary the substituting instruments because of the constantly shifting timbres of Caturla’s scoring. Caturla scored his original work with parts for the harp, piano, and celesta. These instruments have the capacity to execute the string parts, but I have chosen not to use them that way to maintain the integrity of the original parts.

My process for this transcription was to enter each of the three versions of the dances I was able to access (the version for piano, the arrangement for twelve instruments, and the full orchestral version) into an oversized score on Finale Music Notation Software. (The piano version of the dances does not include Motivos de Danza and was not used in that movement.) I then compared measure by measure the music Caturla wrote in each circumstance in an attempt to discover the intent for each of the dances, which gave me an understanding of what musical content he deemed necessary in each iteration.

Details of Movement One

The first movement begins with the congo ostinato in the violas, cellos, piano, and tenor drum (Example 13). I chose to maintain the original piano part on the ostinato and added marimba. In Caturla’s original orchestral score, the bassoons enter at measure 11, but I chose to include them from the beginning to help the opening passage in the absence of the violas and celli. In the third measure of the movement, two horns and the first violins begin the melodic theme (Example 4). To fill in for the missing density that a full violin section provides, I used the full horn section on the melodic line, and included the euphonium, 1st and 2nd Clarinets
(allowing the 3rd and 4th Clarinets to cover the original clarinet parts). I also chose to score the cello with the melodic line, attempting to recreate the timbre that was lost through the absence of the violin section. At measure 11, all instruments play the original orchestral parts.

The violins have a high, three-measure gesture in measures 23 through 25 that presents a challenge to reorchestrate (Example 16).


![Example 16 Image]

I referred to the piano original and Caturla’s “arrangement for twelve instruments” for the solution. In the original piano score, the violin gesture is absent. In the “arrangement for twelve instruments” Caturla placed it in the piano part, which I chose to retain in the Wind Orchestra transcription (Example 17).

**Example 17.  *Tres Danzas Cubanas, I. Danza del Tambor, mm. 23-25, Piano from the “arrangement for 12 instruments”*

![Example 17 Image]

In measures 25-42, there are trills in the flutes and clarinets in the orchestral score (Example 18).
Example 18.  
*Tres Danzas Cubanas, I. Danza del Tambor, m.25. Flutes and clarinets.*

In Caturla’s “arrangement for twelve instruments,” he chose to replace the trills with four alternating thirty-second notes (Example 19).

Example 19.  
*Tres Danzas Cubanas, I. Danza del Tambor, m.25. Flute, oboe, and clarinet from the “arrangement for 12 instruments”*

The metered approach to the ornamentation facilitates exact execution by multiple players performing them simultaneously.
In this moment, it was necessary to change the original woodwind writing to accommodate the absence of the strings. Caturla wrote the high string planing found in measures 35-42 (Example 6), into the piano part in his “arrangement for 12 instruments” (Example 20).

Example 20.  *Tres Danzas Cubanas, II. Motivos de Danza, mm. 35-42. Piano from “arrangement for 12 instruments”*

I chose to maintain Caturla’s piano adaptation while giving three of the four flute parts to the planing figure. I was able to keep one of the players on the metered “trill” mentioned above—also retained from the “arrangement for 12 instruments.”

Measures 44-46 contain writing in in the upper strings that was not represented anywhere else in the ensemble (Example 21).

In this situation, I elected to place the melodic material from measures 44-46 into the 2nd, 3rd, and 4th Clarinets and the Trumpets (the original clarinet material here is unison, so it is also retained in the 1st Clarinet). Finally, the septuplet in measure 46 has been retained in the harp.

The final statement of the melody (measures 51-57) is in the upper strings. In the transcription, the melody is found in the 4th flute, the clarinets, the alto saxophones, and the 1st trumpet.

Details of Movement Two

When Caturla transcribed the second movement of *Tres Danzas Cubanas* for twelve instruments, the string parts are predominantly replaced by the piano. The piano in the “arrangement for 12 instruments” is able to represent an entire string section. Because of the smaller size of the ensemble, the piano is able to balance the full forces. In transcribing for Wind Orchestra, the larger numbers of the ensemble make it unlikely that a piano alone could contend with the brass and woodwinds. I created a hybrid of Caturla’s piano part from the “arrangement for 12 instruments” and the original orchestral version in the transcription for Wind Orchestra, while also departing from Caturla’s method and substituting the strings with other instruments (on top of the piano part) when necessary.
Measures 1 through 9 of the orchestral score are presented in their original state. In measures 10 through 14, there is a violin solo that is labeled in the score as the “concertino violin” (Example 22).


![Example 22 Music Notation]

It is difficult to match the expressiveness of a solo violin with a wind instrument. One particular challenge in transcribing from strings to winds is the issue of tessitura. In the “arrangement for 12 instruments,” Caturla again utilizes the piano to substitute for the strings, maintaining as many of the wind parts as possible and matching the violin tessitura with the piano (Example 23).


![Example 23 Music Notation]

The solo violin is exposed by the scoring, and it is the first time the violin timbre is heard in this movement. I retained the piano part from the “arrangement for 12 instruments,” but I attempted
to achieve the expression of the violin and to match the scoring of an unutilized voice by selecting the soprano saxophone to play the solo at an octave lower.

In measures 39 through 42, the string parts are scored in the flute and clarinet sections. In measure 44 of the orchestral score, the celesta and flutes have a glissando that harp shares in the transcription. In measures 48–49, the strings answer the flute section in counterpoint. I chose the clarinet and saxophone family to replace the strings in order to achieve the timbral shift of the original violins. In measures 51 through 56, the strings play quarter notes in open fifths punctuated by percussion, and in the Wind Orchestra transcription, the percussion is augmented by the marimba and the timpani playing double-stops with the butts of the mallets, as well as harp and the original double-stop cello part. The sixteenth note pattern in the strings in measure 57 (Example 5) is replaced by the piano, cello, marimba, and the saxophone section. The upper strings play a syncopated figure in measures 61 to 64 that saxophones and clarinets replace in the transcription for their homogenous quality and the saxophone’s ability to accentuate the rhythms.

The strings are the dominant voice in measures 77 through 84. Caturla placed the melody from the first violins, violas, and cellos (Example 24) in the woodwinds, and the countermelody of the second violins into the piano part when he transcribed his “arrangement for 12 instruments.”

Example 24. *Tres Danzas Cubanas, II. Motivos de Danzas, mm. 77-80. First violins, violas, and celli.*
In the Wind Orchestra transcription, I placed the melody in the trumpet section for tessitura, strength, and homogeneity of color. The second violin/piano countermelody (Example 25) is augmented in the version for Wind Orchestra by the marimba and alto saxophones to provide contrasting timbre.

**Example 25.** *Tres Danzas Cubanas, II. Motivos de Danzas, mm. 77-80. Second violins.*

These instruments continue to cover the string parts through measures 81 through 84, with the addition of the tenor and baritone saxophones and the euphonium.

The violin solo in measures 89 through 93 is substituted by the soprano saxophone, as is the viola solo in measures 97 through 101. The *tutti* viola passage in measures 109 through 113 is replaced with a euphonium solo. Measures 119 through 126 has *planing* in the strings (Example 7), which Caturla put in the piano in his “arrangement for 12 instruments.” In the Wind Orchestra it is retained in the piano, with added clarinets to sustain the notes, and vibraphone for coloration. The viola *tutti* in measures 132 through 137 is doubled by the English horn in the orchestral score. The English horn plays it as a solo in the chamber version, and in the Wind Orchestra version it is doubled with the euphonium to imitate the doubling of the viola and English horn in the orchestral version. In the *danzón* in measures 172 through 179, the original passage in the orchestral score has the woodwind and brass instruments sustain while the strings
take the melody (Example 14). In the chamber version, Caturla puts the melodic content in the oboe, clarinet, both horns, and the piano. In this new version for Wind Orchestra, the first violin and viola parts are scored in the clarinet section. The second violin and celli parts are represented in the alto saxophones and retained in the cello.

In measures 194 and 195, the string section contains two measures of ornamented, non-functional harmony (Example 26).


![Example 26](image)

Caturla used the piano in his “arrangement for 12 instruments” to create a similar, coloristic gesture (Example 27).

Example 27.  *Tres Danzas Cubanas, II. Motivos de Danzas, mm. 194-5. Piano from chamber arrangement.*

![Example 27](image)
In measure 194, there is a compound melodic line inside of the harmony that begins in the violas and resolves into the first violins in measure 195 (Example 28).


![Example 28](image)

The importance of this melodic gesture is understood through looking at the same measure in the chamber music arrangement, where it is found in the muted trumpet (Example 29).

Example 29. *Tres Danzas Cubanas, II. Motivos de Danzas, mm. 194-5. Trumpet from chamber arrangement.*

![Example 29](image)

The viola soli from measures 196-7 is replaced by a solo horn in the chamber version. In the Wind Orchestra version, it is a euphonium solo. In measures 198, 200 and 201, the strings play harmonics. In the chamber version, Caturla uses the piano, but in a higher tessitura and at a *pianissimo* dynamic level. In the transcription, this piano part is retained and doubled with the vibraphone and harp in the final two measures, substituting for the string harmonics.
Details of Movement Three

The winds in the third movement of Caturla’s original orchestral score largely double the strings throughout the piece. These wind parts are left unaltered in the transcription. In measure 25, the upper strings drone in octaves and fifths and are not doubled in any of the wind sections. In the transcription, these drones were rescored for the saxophone family. The rest of the Wind Orchestra transcription uses the standard practice of doubling within sections to include the full complement of woodwinds, brass, and percussion.
CHAPTER SIX

CONCLUSION

Tres Danzas Cubanas by Alejandro García Caturla fits the *objective* criteria laid out in this document, deeming it a suitable orchestral work for a wind band transcription. However, this criteria does not address whether this or any other work should be transcribed based on their artistic merits or aesthetic qualities—*subjective* criteria. Is this piece worthy of performance? If so, why did performances cease? Is this work unknown because it is unworthy of performance?

In the case of Alejandro García Caturla, we know ensembles performed his music in Cuba\footnote{White, 91, 104, 121, 164, 209 (Havana), 138 (Remedios), 141 (Caibarién), 144-5 (Vueltas).} and abroad,\footnote{White, 59 (Madrid), 61 and 211 (Berlin), 66 (Barcelona), 70 (Seville), 75 and 171 (Paris), 169n10 (Los Angeles); “Concert Program, 21 April 1930,” *The Pan-American Association of Composers*, accessed April 1, 2017, https://panamerican.omeka.net/items/show/4 (New York City); Stephanie N. Stallings, “Collective Difference: The Pan-American Association of Composers and Pan-American Ideology in Music, 1925-1945” (PhD diss., Florida State University, 2009), 123 (Austria), 124 (Prague).} that it was played on the radio,\footnote{White, 211.} and that audiences enjoyed his music sufficiently to call for encores.\footnote{White, 211.} We know that it was selected for performances abroad at music festivals\footnote{“Concert Program, 12 March 1929,” *The Pan-American Association of Composers*, accessed April 1, 2017, https://panamerican.omeka.net/items/show/6.} and the Philadelphia Orchestra under Leopold Stokowski performed his music in Philadelphia and again in Carnegie Hall.\footnote{White, 59, 65-70.} We know that Mademoiselle Nadia Boulanger found quality in Caturla’s work.\footnote{Ibid., 124-6.} I believe this is sufficient evidence of the “artistic merits” of Caturla’s music. So if his works have merit, why are they not performed? Charles White concluded correctly in the following statement:

Following the collapse of Cowell’s PAAC, *New Quarterly*, and New Music concerts, Caturla’s name, along with countless other members of PAAC, rapidly disappeared from international publications, concert programs, and radio broadcasts. Caturla’s death and

\footnote{Ibid., 47-48.}
the following political lockdown of World War II placed his name in near oblivion for almost two decades.\textsuperscript{162}

There is no simple, singular answer that summarizes the obscurity of Caturla’s music. White’s commentary about Caturla parallels what Peter Garland spoke about Silvestre Revueltas. “The brevity of his life (1899-1940) and time of creative activity...have helped to keep Revueltas’s reputation in eclipse...” He continues, stating that “other factors have contributed to this situation, principally among them the changes that contemporary music went through after World War II.”\textsuperscript{163}

The 1934 collapse of the Pan-American Association of Composers under the weight of the Great Depression\textsuperscript{164} was a devastating blow to Caturla and curtailed opportunities for his music to be performed outside of Cuba. Henry Cowell was the champion of Caturla’s works in the Western world, and the demise of this organization—a symbol of a world in chaos\textsuperscript{165}—left Caturla without an ally outside of Cuba. Cuba’s political climate was no better than that of the rest of the world. The fall of Cuban dictator Gerardo Machado in 1933 was the beginning of a long period of political unrest in the country and a revolving door of leadership in Cuba:

...the consequences of political upheaval and economic depression brought about extreme hardships for everyone; district judges such as Caturla, caught up in the reorganization of the judicial court system, were faced with enormous workloads.\textsuperscript{166}

This “political upheaval” never came to an end before Caturla’s death in 1940. And when it finally culminated in the Cuban Revolution and Fidel Castro’s 26th of July Movement in 1959 (which officially became the Communist Party in 1965), Caturla had already become obscure.

\textsuperscript{162} White, 223.
\textsuperscript{164} White, xxvi
\textsuperscript{165} Primarily the Great Depression that began in 1929 in North America with the stock market crash of October 29, 1929 (Black Tuesday), followed by World War II from 1939-1945.
\textsuperscript{166} White, 146.
War and political unrest generally make the preservation of musical documents a challenge.\textsuperscript{167} Cuba’s communism came ramifications such as embargos that made the sharing of information difficult. And since many of Caturla’s works were never published, obtaining his works residing in Cuba is a challenge.

Some of Caturla’s works were published in his lifetime by Éditions Maurice Senart in Paris. This led to greater exposure of his works during his life, as this was the same publisher of known composers such as the members of Les Six Darius Milhaud and Arthur Honegger. Unfortunately, access to his own published scores was a challenge for Caturla during his life and he lamented the difficulty of acquiring his own scores from Senart.\textsuperscript{168} This publisher no longer exists and the catalog has changed ownership. The works of a lesser, or unknown, composer such as Caturla often become dormant in a European publisher’s archives, as they are often the unknown, archival part of a larger catalog acquisition. Obtaining and performing these works requires a lot more diligence than the average sheet music purchase or rental.\textsuperscript{169}

Potentially the greatest detriment to Caturla’s musical longevity is the tragedy of his death at such a young age. Caturla died at the age of 34, and yet in his short life was able to produce at least 152 works.\textsuperscript{170} With Caturla’s passing, there was no one to carry on his legacy and to champion his works, until Fidel Castro’s regime attempted to preserve the Cuban Legacy. Since that time, the 1971 establishment of the Museo Nacional de la Música in Havana and the

\textsuperscript{167} White, 181. The work Pogrebal’naya Pesnya, Op. 5 by Igor Stravinsky was long regarded as a lost work. Stravinsky himself stated that, “The score of this work unfortunately disappeared in Russia during the Revolution…” (italics added).
\textsuperscript{168} Ibid., 212.
\textsuperscript{169} http://www.durand-salabert-eschig.com/en-GB/About-Us/. Éditions Maurice Senart was sold to Éditions Salabert in 1941. Éditions Max Eschig was bought by Durand and Amphion in 1987 and then merged with Éditions Salabert to form the modern publishing house Durand Salabert Eschig in Paris, and since 2007 is part of the Universal Music Publishing Group. Alejandro García Caturla is not listed among the publisher’s composers, but a search through the publisher’s catalog on a separate website reveals that they still publish four pieces by Caturla.
\textsuperscript{170} See Chapter 3, page X of this document.
1975 establishment of the Museo de Música Alejandro García Caturla, Caturla is now known and generally remembered in Cuba. As aforementioned, even though the Communist Party of Cuba has endeavored to preserve Caturla’s legacy, they have failed to promote Caturla’s music beyond their island. Composer and musicologist Peter Garland outlines the music of the first half of the 20th Century in four creative periods. He argues that one of the reasons we do not generally know the music of composers such as Caturla and Revueltas is because the composers of this “age of academicism” largely ignored their pre-World War II predecessors. “People already dead like Roldán, Caturla and Revueltas were pushed into the background, if mentioned at all.” With the creation of this new version of Tres Danzas Cubanas for wind orchestra, it is the hope of this author that a new generation of 21st Century musicians will be exposed to, and begin championing, the music of Alejandro García Caturla. Frederick Fennell said, “The history of lasting music mediums is written indelibly in the literature that has been composed for them.” In this instance, the implication is that the history is written by the literature that they perform, and in Tres Danzas Cubanas by composer Alejandro García Caturla, the wind band has the addition to their repertory of a transcription of a work of high artistic merit by a significant, albeit unknown composer.

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171 Garland, 145-6. The first creative period is from 1900–1920, “the decades of late romanticism and early modernism” and he refers to Stravinsky and Schoenberg as the “seminal figures” that directly influenced the next two generations. The second creative period is from 1920–1940, “the grand era of modernism” and “social realism” and the “creative dynamic of nationalism” and “intense abstract modernism”—this is the era of Caturla, Revueltas, Cowell, Varèse, Bartók, etc. The third creative period is from the end of World War II, 1945, through 1964, the “era of academicism” and “abstract structuralism,” dominated by “academically ‘respectable’ composers” such as Carter and Babbit, with Serialism “taken as a vehicle by composers like Sessions.” (He gives a special mention to the “underground” American experimentalists that continued during this time, such as Cage, Parch, and Feldman.) The fourth generation of 20th Century composers are those active since the 1960s, and they have been the generation to shed light on the second generation. An example of that would be composer and musicologist Michael Hicks who is an authority on Henry Cowell and his third generation “underground” protégé John Cage.

172 Ibid.

Table 1. Instrumentation comparison chart for *Tres Danzas Cubanas*: versions for full symphony orchestra and wind orchestra

<table>
<thead>
<tr>
<th>Full Symphony Orchestra Instrumentation</th>
<th>Wind Orchestra Instrumentation by Darrell Brown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo/Flute</td>
<td>Piccolo/Flute</td>
</tr>
<tr>
<td>2 Flutes</td>
<td>3 Flutes</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>English Horn</td>
<td>English Horn</td>
</tr>
<tr>
<td>2 B-flat Clarinets</td>
<td>4 B-flat Clarinets</td>
</tr>
<tr>
<td>B-flat Bass Clarinet</td>
<td>B-flat Bass Clarinet</td>
</tr>
<tr>
<td></td>
<td>B-flat Contrabass Clarinet</td>
</tr>
<tr>
<td></td>
<td>4 Saxophones (Soprano/Alto/Tenor/Baritone)</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td>2 Bassoons</td>
</tr>
<tr>
<td></td>
<td>Contrabassoon</td>
</tr>
<tr>
<td>4 Horns in F</td>
<td>4 Horns in F</td>
</tr>
<tr>
<td>3 Trumpets</td>
<td>4 Trumpets</td>
</tr>
<tr>
<td>3 Trombones</td>
<td>3 Trombones</td>
</tr>
<tr>
<td></td>
<td>Euphonium</td>
</tr>
<tr>
<td>Tuba</td>
<td>Tuba</td>
</tr>
<tr>
<td>Timpani + 5 Percussionists (6)</td>
<td>Timpani + 5 Percussionists (6)</td>
</tr>
<tr>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td>Harp</td>
<td>Harp</td>
</tr>
<tr>
<td>Celesta</td>
<td>Celesta</td>
</tr>
<tr>
<td>Violins 1 &amp; 2</td>
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</tr>
<tr>
<td>Viola</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>Cello</td>
</tr>
<tr>
<td>Bass</td>
<td>Bass</td>
</tr>
</tbody>
</table>
APPENDIX B: WIND ORCHESTRA TRANSCRIPTION OF *TRES DANZAS CUBANAS*

*TRES DANZAS CUBANAS* BY ALEJANDRO GARCÍA CATURLA

A WIND ORCHESTRA TRANSCRIPTION
TRES DANZAS CUBANAS
TRES DANZAS CUBANAS
II. MOTIVOS DE DANZAS
ALEJANDRO GARCIA CATURLA
orchestrated by Darrell Brown
TRES DANZAS CUBANAS
TRES DANZAS CUBANAS
APPENDIX C: TRANSCRIPTION EQUIVALENCE CHART

Table 2. Transcription equivalence chart, providing reassignments from the original orchestral score to the wind orchestra transcription

<table>
<thead>
<tr>
<th>Movement No. 1</th>
<th>Position in Score</th>
<th>Full Orchestra Score</th>
<th>Wind Orchestra Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 1-10</td>
<td>Violin I</td>
<td>Clarinet, Euphonium, Cello Marimba Bassoon, Marimba Bass, Harp</td>
<td></td>
</tr>
<tr>
<td>Mm. 1-10</td>
<td>Viola</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 1-10</td>
<td>Cello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 1-10</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 11-18</td>
<td>Viola</td>
<td>Harp</td>
<td></td>
</tr>
<tr>
<td>Mm. 11-18</td>
<td>Cello</td>
<td>Cello, Marimba</td>
<td></td>
</tr>
<tr>
<td>Mm. 23-25</td>
<td>Violin I</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>Mm. 23-25</td>
<td>Violin II</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>Mm. 23-25</td>
<td>Viola</td>
<td>Alto Sax</td>
<td></td>
</tr>
<tr>
<td>Mm. 23-25</td>
<td>Cello</td>
<td>Cello, Harp</td>
<td>Bass</td>
</tr>
<tr>
<td>Mm. 23-25</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 26-27</td>
<td>Violin I</td>
<td>Clarinet, Alto Sax, B. Clarinet Alto Sax, B. Clarinet Cello, B. Trombone Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 26-27</td>
<td>Violin II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 26-27</td>
<td>Viola</td>
<td></td>
<td></td>
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<tr>
<td>Mm. 26-27</td>
<td>Cello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 26-27</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 29-34</td>
<td>Cello</td>
<td>Cello</td>
<td>Bass</td>
</tr>
<tr>
<td>Mm. 29-34</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 35-42</td>
<td>Violin I</td>
<td>Flute, Harp</td>
<td></td>
</tr>
<tr>
<td>Mm. 35-42</td>
<td>Violin II</td>
<td>Flute, Harp</td>
<td></td>
</tr>
<tr>
<td>Mm. 35-42</td>
<td>Viola</td>
<td>Flute, Harp</td>
<td></td>
</tr>
<tr>
<td>Mm. 35-42</td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 43-50</td>
<td>Violin I</td>
<td>Piano, Harp, Trumpet</td>
<td>Piano, Harp, Trumpet Piano, Harp, Trumpet Cello, Piano, B. Clar. Bass, Piano</td>
</tr>
<tr>
<td>Mm. 43-50</td>
<td>Violin II</td>
<td>Piano, Harp, Trumpet</td>
<td>Piano, Harp, Trumpet Piano, Harp, Trumpet Cello, Piano, B. Clar. Bass, Piano</td>
</tr>
<tr>
<td>Mm. 43-50</td>
<td>Viola</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 43-50</td>
<td>Cello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 43-50</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mm. 51-62</td>
<td>Violin I</td>
<td>Flute, Piano</td>
<td></td>
</tr>
<tr>
<td>Mm. 51-62</td>
<td>Violin II</td>
<td>Clarinet, Piano</td>
<td></td>
</tr>
<tr>
<td>Mm. 51-62</td>
<td>Viola</td>
<td>Cello, Piano</td>
<td></td>
</tr>
<tr>
<td>Mm. 51-62</td>
<td>Cello</td>
<td>Euph, Tenor Sax, Bari Sax</td>
<td>Bass</td>
</tr>
<tr>
<td>Mm. 51-62</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Position in Score</td>
<td>Full Orchestra Score</td>
<td>Wind Orchestra Transcription</td>
<td></td>
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<tr>
<td>-------------------</td>
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<td>-----------------------------</td>
<td></td>
</tr>
<tr>
<td>Mm. 1-8</td>
<td>Viola</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello, Euph, Tuba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 9</td>
<td>Violin I</td>
<td>Harp, Piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Celesta, Vibraphone</td>
<td></td>
</tr>
<tr>
<td>Mm. 10-15</td>
<td>Concertino</td>
<td>Piano, Alto Sax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin I</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Bass Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 16-22</td>
<td>Violin II</td>
<td>Harp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 23</td>
<td>Concertino</td>
<td>Harp, Sax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin I</td>
<td>Harp, Sax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Harp, Sax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Harp, Sax, Bass Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 24-26</td>
<td>Concertino</td>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin I</td>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Saxophone, Bass Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 27-34</td>
<td>Concertino</td>
<td>Soprano Sax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>Mm. 35-38</td>
<td>Violin I</td>
<td>Piano, Harp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Piano, Harp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Piano, Harp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Piano, Harp, Cello, Piano, Harp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Mm. 45-47</td>
<td>Cello</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
<td></td>
</tr>
</tbody>
</table>
| Mm. 48-50 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Clarinet, Alto Sax  
| Clarinet, Alto Sax  
| Clarinet, Tenor Sax  
| Cello  
| Bass |
| Mm. 51-56 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Piano, Harp, Marimba  
| Piano, Harp, Marimba  
| Piano, Harp, Marimba  
| Cello, Mrb.  
| Bass |
| Mm. 57-60 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Sax, Piano, Marimba  
| Sax, Piano, Marimba  
| Tenor Sax, Piano, Marimba  
| Cello, Bari Sax  
| Bass |
| Mm. 61-76 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Clarinet, Sax, Piano  
| Clarinet, Sax, Piano  
| Clarinet, Sax, Piano  
| Cello  
| Bass |
| Mm. 77-84 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Trumpet  
| Alto Sax, Piano, Marimba  
| Trumpet, Marimba  
| Cello, Trumpet  
| Bass |
| Mm. 85-88 | Cello  
| Bass | Cello, Marimba  
| Bass, Marimba |
| Mm. 89-96 | Concertino  
| Violin I and II  
| Viola  
| Cello  
| Bass | Soprano Sax, Flute  
| Clarinet  
| Clarinet  
| Cello  
| Bass |
| Mm. 97-113 | Viola  
| Cello  
| Bass | Alto Sax, Euphonium  
| Cello, Marimba  
| Bass, Marimba |
| Mm. 114-131 | Violin I  
| Violin II  
| Viola  
| Cello  
| Bass | Harp, Marimba  
| Harp, Marimba  
| Harp, Marimba  
| Cello, Harp, Marimba  
| Bass, Harp, Marimba |
| Mm. 132-144 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Clarinet  
|            | Clarinet  
|            | Euphonium  
|            | Cello  
|            | Bass, Bass Clarinet  
| Mm. 145-150 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Piano, Alto Sax  
|            | Piano, Alto Sax  
|            | Piano, Tenor Sax  
|            | Cello, Bari Sax  
|            | Bass  
| Mm. 151-156 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Piano, Harp, Mrp.  
|            | Piano, Harp, Mrp.  
|            | Piano, Harp, Mrp.  
|            | Cello, Piano, Harp, Marimba  
|            | Bass  
| Mm. 157-169 | Viola  
|            | Cello  
|            | Bass  
|            | Clarinet  
|            | Cello  
|            | Bass  
| Mm. 170-171 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Marimba  
|            | Marimba  
|            | Marimba  
|            | Cello  
|            | Bass  
| Mm. 172-187 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Clarinet  
|            | Alto Saxophone  
|            | Clarinet  
|            | Cello  
|            | Bass  
| Mm. 188-192 | Viola  
|            | Cello  
|            | Bass  
|            | C. B. Clarinet, Clarinet  
|            | Cello  
|            | Bass  
| Mm. 193    | Viola  
|            | Clarinet  
| Mm. 194-207 | Violin I  
|            | Violin II  
|            | Viola  
|            | Cello  
|            | Bass  
|            | Piano, Trumpet, Celesta  
|            | Piano, Celesta  
|            | Piano, Trumpet, Euphonium, Celesta  
|            | Cello, Piano, Bassoon  
|            | Bass, Piano  

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### Movement No. 3

<table>
<thead>
<tr>
<th>Position in Score</th>
<th>Full Orchestra Score</th>
<th>Wind Orchestra Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 1-23</td>
<td>Viola</td>
<td>Euphonium</td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass, Bass Clarinet</td>
</tr>
<tr>
<td>Mm. 24-32</td>
<td>Cello</td>
<td>Cello</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass</td>
</tr>
<tr>
<td>Mm. 33-48</td>
<td>Violin I</td>
<td>Clarinet, Alto Sax</td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Clarinet, Alto Sax</td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Clarinet, Tenor Sax</td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello, Bari Sax</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass, Contrabass Clarinet,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contrabassoon</td>
</tr>
<tr>
<td>Mm. 49-56</td>
<td>Violin I</td>
<td>Alto Sax</td>
</tr>
<tr>
<td></td>
<td>Violin II</td>
<td>Alto Sax</td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Tenor Sax</td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>Cello, Bari Sax, Bassoon</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Bass, Bari Sax</td>
</tr>
</tbody>
</table>
### Table 3. Compositions for wind instruments by Alejandro García Caturla

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
</table>
| 1923 | *Sonata appassionata, Op. 1, no. 2*  
1. *Fuga a cuatro voces*  
2. *Tema de amor*  
3. *Bacanal y chorus* | Band |
| 1925 | *Berceuse* | Band |
| 1927 | *Poema de verano* | Band |
| 1928-1931 | *Yamba-Ó (2nd version)*\(^{174}\) | 1.1.3.1 – 5 Sax – 1.3.2.1 – Timpani – *Timbales cubanos* – Perc. – Piano |
| 1929 | *Bembé*  
Pub. Editions Senart, available on rental through Boosey & Hawkes | 1.1.2.1 – 2.1.1.0 – Perc. – Piano |
| 1929 | *Desolacion-impromptu* | 1.0.CI.1.BC.1 – 0.0.0.0 – va, vc |
| 1929 | *Tres danzas cubanas*\(^{175}\)  
1. *Danza del tambor*  
2. *Motivos de danza*  
3. *Danza lucumi* | Band |
| 1929 | *Suite para banda*  
1. *Preludio*  
2. *Vals*  
3. *Danza* | Band |
| 1929 | *Pieza en forma de vals* | 1.0.CI.1.BC.1 – 0.0.0.0 – va, vc |

\(^{174}\) Biographer Charles W. White spends an entire chapter of his book *Alejandro Garcia Caturla: A Cuban Composer in the Twentieth Century* discussing this work, but nowhere in the book does he mention this version. The “2nd version” is listed in his list of works in Pan American Union's journal *Composers of the Americas, Vol. 3*, 1957.

\(^{175}\) White lists this version for “band” in his Catalog of Compositions, but there exists a published version from 1930 “arranged for 12 instruments” (1.1.1.BC.1 – 2.1.1.1 – Perc. – Piano) I believe that it could possibly be the same version. Additionally, White comments about Caturla’s invitation to go to Seville from Barcelona to guest conduct Manuel de Falla’s Bética Chamber Orchestra in, “his *Tres Danzas Cubanas*...for which he had made a special arrangement for chamber orchestra,” and later he states that Ernesto Halffter conducted his arrangement as “a reduction from full symphony orchestra to piano and chamber orchestra.” I believe this matches the published version. There is also a modern adaptation for band of the first and third movements known as “Two Cuban Dances,” prepared by Douglas McLain and published by Baton Music.
1931  *Primera Suite Cubana, para piano y 8 instrumentos de viento*

1. Sonera
2. Comparsa
3. Danza

Pub. Cayambis Music Press

1932  *Bembé* (alternate version)

176 Picc.2.0.3.BC.1 – 6 Sax – 0.2.2.1 – Timpani – *Timbal de charanga* – Perc. – Piano

1932  *Nombres negros en el son* (incomplete; on text by Ballagas)

Voice – 0.1.0.BC.2 – 2.1.0.0 – dbs – Timpani – Perc.

1933  *Fanfarria para despertar espíritus apolillados*

Pic.0.0.2.1 – 2.2.1.0 – Timpani – Perc. – Piano

1933  *La Rumba* (2nd version)

1.1.3.BC.1 – 5 Sax – 1.3.2.1 – Timpani – *Timbales cubanos* – Perc. – Piano (possible ad lib. voice)

1934  *Elegía del Enkiko* from *Manita en el Suelo* (on libretto by Alejo Carpentier)

Voice – 2.1.2.2 – 0.2.0.0

1937  *Sabás* (on text by Guillén)

Voice – 1.1.1.0 – 0.0.0.0 – va, vc

Table 4. Works of other composers orchestrated by Alejandro García Caturla for performance by his *Orquesta de Conciertos de Caibarién*

<table>
<thead>
<tr>
<th>YEAR</th>
<th>TITLE</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td><em>La fille cheveux de lin</em></td>
<td>Claude Debussy</td>
</tr>
<tr>
<td>1932</td>
<td><em>Exultation</em></td>
<td>Henry Cowell</td>
</tr>
<tr>
<td>1933</td>
<td><em>Me mere l’oye</em></td>
<td>Maurice Ravel</td>
</tr>
<tr>
<td>1933</td>
<td><em>Rhapsody in Blue</em></td>
<td>George Gershwin</td>
</tr>
<tr>
<td>1933</td>
<td><em>Danza núm 1</em> from <em>La vida breve</em></td>
<td>Manuel de Falla</td>
</tr>
<tr>
<td>1933</td>
<td><em>Overture to The Magic Flute</em></td>
<td>Wolfgang Amadeus Mozart</td>
</tr>
</tbody>
</table>

176 White also spends a great deal of time dealing with this piece since it marks the true beginning of his Afro-Cuban style of composition. This version is also listed in the Pan American Union’s journal *Composers of the Americas* Vol. 3, 1957.
BIBLIOGRAPHY


Lezcano, José Manuel. “Cuban Folklore Traditions and Twentieth Century Idioms in The Piano Music of Amadeo Roldan and Alejandro Garcia Caturla.” D.M.A diss, University of Texas at Austin, 1983.


CURRICULUM VITAE

Darrell L. Brown

6953 Caspian Tern Street, North Las Vegas, Nevada 89084
mr.darrell.brown@gmail.com
725.777.9075

Education

2017  Doctor of Musical Arts in Instrumental Conducting
University of Nevada, Las Vegas
Las Vegas, Nevada
Currently status: ABD; Anticipated Graduation: Spring 2017

2006  Master of Music in Instrumental Conducting
Brigham Young University
Provo, Utah

2002  Bachelor of Music in Music Education, K-12 Instrumental
Brigham Young University
Provo, Utah

1999  Associate of Science and Art in Music Performance/Education
Ricks College (now Brigham Young University-Idaho)
Rexburg, Idaho

Previous Employment

2015-Present  Shadow Ridge High School, Las Vegas, Nevada
Director of Bands

2012-2015  Brigham Young University-Idaho, Rexburg, Idaho
Assistant Director of Bands

2012-2015  Idaho Falls Youth Symphony, Idaho Falls, Idaho
Musical Director and Conductor

2013-2014  Rexburg Tabernacle Orchestra, Rexburg, Idaho
Musical Director and Conductor

2007-2012  Del Mar College, Corpus Christi, Texas
Director of Bands

2007-2012  Corpus Christi Municipal Band, Corpus Christi, Texas
Musical Director and Conductor
2002-2007  **Provo High School**, Provo, Utah  
Director of Bands

2007  **Brigham Young University**, Provo, Utah  
Adjunct Band Director

2004-2006  **Brigham Young University**, Provo, Utah  
Teaching Assistant

2004-2007  **Utah Valley Youth Symphony Orchestra**, Orem, Utah  
Assistant Conductor

2001  **Camelot Schools/Toad Hall Nursery School**, Kwekwe, Zimbabwe  
Music Teacher

**Scholarly Activities and Professional Accomplishments**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Conference</th>
<th>Location</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td><strong>XXVIII Festival Internacional de Música do Pará</strong> - Belém, Brazil</td>
<td>Guest conductor</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td><strong>NAfME Northwest Division Conference</strong> - Spokane, Washington</td>
<td>Assistant Conductor</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td><strong>Region High School Honor Band</strong> - Rexburg, Idaho</td>
<td>Guest conductor/clinician</td>
<td></td>
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<tr>
<td>2014</td>
<td><strong>XXVII Festival Internacional de Música do Pará</strong> - Belém, Brazil</td>
<td>Guest conductor</td>
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</tr>
<tr>
<td>2014</td>
<td><strong>CBDNA Western/Northwestern Regional Conference</strong> - Reno, Nevada</td>
<td>Assistant Conductor</td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td><strong>CBDNA Western/Northwestern Regional Conference</strong> - Reno, Nevada</td>
<td>Clinician</td>
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<tr>
<td>2014</td>
<td><strong>Gem State Clinic Band</strong> - Blackfoot, Idaho</td>
<td>Guest conductor/clinician</td>
<td></td>
</tr>
<tr>
<td>2013-2015</td>
<td><strong>Region Middle School Honor Band</strong> - Rexburg, Idaho</td>
<td>Guest conductor/clinician</td>
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<tr>
<td>2012</td>
<td><strong>Corpus Christi Chamber Orchestra</strong> - Corpus Christi, Texas</td>
<td>Guest conductor</td>
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<tr>
<td>2012</td>
<td><strong>Texas Music Educators Association Conference</strong> - San Antonio, Texas</td>
<td>Guest clinician</td>
<td></td>
</tr>
<tr>
<td>2011-2012</td>
<td><strong>Texas Music Educators Association Conference</strong> - San Antonio, Texas</td>
<td>TMEA conference stage manager</td>
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</tbody>
</table>
2011 & 2008  **Texas Music Educators Association Honor Band** - Portland, Texas  
*Guest conductor/clinician*

2010  **All Texas Small School Bands Honor Band** - Corpus Christi, Texas  
*Guest conductor/clinician*

2009  **Corpus Christi Wind Symphony** - Corpus Christi, Texas  
*Guest conductor*

2008  **Texas Music Educators Association Jazz Honor Band** - Laredo, Texas  
*Guest conductor/clinician*

2007 & 2006  **High Plains Honor Band and Choir Festival** - Chadron, Nebraska  
*Guest conductor/clinician*

---

**Professional References**

**Thomas G. Leslie**
75th President (2012-13), American Bandmasters Association  
Professor of Conducting, Director, Division of Wind Band Studies  
UNLV School of Music, 4505 Maryland Parkway, Las Vegas, NV 89154-5025  
Phone: 702.895.3734 / Email: thomas.leslie@unlv.edu

**Diane Soelberg**
Department of Music Chairperson  
Brigham Young University-Idaho, 525 South Center Street, Rexburg, Idaho 83460-1210  
Phone: 208.496.4973 / Email: soelbergd@byui.edu

**Donald Peterson**
Past President, Utah Music Educators Association  
Director of Bands  
Brigham Young University, E-485A HFAC, Provo, Utah 84602  
Phone: 801.422.7275 / Email: donald_peterson@byu.edu

---

**Doctoral Document Examination Committee:**

Chairperson, Profession Thomas Leslie, M.S.  
Committee Member, Zane Douglas, D.M.A.  
Committee Member, Timothy Jones, D.M.A.  
Committee Member, Anthony LaBounty, M.S.  
Graduate Faculty Representative, Margot Mink-Colbert, B.S.