

A Study of Two Nationalistic Puerto Rican Compositions:
Hector Campos Parsi's Sonatina No. 2 for Violin and Piano, and

Jack Delano's Sonata for Violin and Piano

by

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ABSTRACT

Puerto Rican composers Hector Campos Parsi (1922-1998) and Jack Delano (1914-1997) form an integral part of the nationalistic school of composition that revolutionized the island during the mid to late twentieth century. They both sought to combine Western Classical composition techniques with folkloric and traditional musical elements from Puerto Rico. In doing so, not only did they transform the way Western Classical music was made on the island, but they also brought validation and recognition to Puerto Rico's culture as well as folkloric and popular musical heritage. Furthermore, both of these composers wrote works for violin and piano that form an important part of Puerto Rico's musical legacy.

This research document presents biographical studies of both composers, as well as studies of Hector Campos Parsi's *Sonatina No. 2 for Violin and Piano*, and Jack Delano's *Sonata for Violin and Piano*. In addition, this document includes the first ever printed edition of Jack Delano's *Sonata for Violin and Piano*, as well as a copy of the out of print Peermusic edition of Campos Parsi's *Sonatina No. 2 for Violin and Piano*. This document also presents detailed charts of discrepancies and corrections to both scores.

With the gathering and presentation of this biographical and musical information, this research document seeks to bring international recognition to two important Puerto Rican nationalistic composers, Hector Campos Parsi and Jack Delano; spark an interest in their two little-known works for violin and piano (Campos Parsi's *Sonatina No.2 for Violin and Piano* and Jack Delano's *Sonata for Violin and Piano*); as well as make these two works more accessible to performers, educators, and the general public alike.

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CHAPTER 1

INTRODUCTION

Purpose

Puerto Rico, “the island of enchantment,” is an island in the Caribbean with a rich and unique cultural heritage. The island’s vibrant musical culture is an embodiment of its unique history, as well as the spirit of the people themselves.

This research document presents an in-depth study of two compositions for violin and piano that form part of Puerto Rico’s rich musical legacy. They come from a nationalistic school of classical music composition that began to revolutionize the island’s music and combine Puerto Rico’s different cultural expressions. These compositions are specifically, Jack Delano’s *Sonata para Violin y Piano* (Sonata for Violin and Piano), as well as Hector Campos Parsi’s *Sonatina Número 2 para Violín y Piano* (Sonatina Number 2 for Violin and Piano).

This document includes a brief outline of Puerto Rico’s nationalistic school of composition; biographical studies of the two nationalistic composers; historical information about both sonatas; a structural outline of each movement; a brief analysis of important rhythmic, melodic, and harmonic elements; as well as a performance guide to each sonata. As the Campos Parsi sonata is out of print, and the Delano sonata was never published, this research document contains a copy of the Peermusic edition of Campos Parsi’s *Sonatina No. 2 for Violin and Piano*, as well as the first critical, printed edition of Jack Delano’s *Sonata for Violin and Piano*.

This study aims to bring international recognition to Puerto Rican nationalistic composers, spark an interest in these two little-known works for violin and piano, as well

as make these sonatas more accessible to performers and the general public alike. While much is known of nationalistic composers such as Ginastera, Shostakovich, Dvorak, Bartok, Enesco, Piazzolla, and others, little emphasis has been placed on the nationalistic compositions from Puerto Rico and the Caribbean. The world of classical music will be enriched with the compilation of this research and the diversification and globalization of repertoire performed today.

A Brief History of Puerto Rico

In order to better understand the two sonatas by Héctor Campos Parsi and Jack Delano, one must first have a basic knowledge of the history of Puerto Rico itself. The island's unique cultural and racial identity is derived from a mixture of several very different civilizations. Puerto Ricans can trace their heritage to three main groups of people, the *Tainos*, a pre-Columbian, indigenous community that populated the island; Africans who were brought over as slaves by the Spanish; and the Spaniards themselves.¹

Puerto Rico first came in contact with Europeans in 1493, on Christopher Columbus' second voyage to the Americas. The island was colonized by Spain in 1508, and continued under Spanish sovereignty for nearly 400 years.² Along with most of Latin America, Puerto Rico became involved in a fight for independence from Spain in the late 1800's. However, unlike the rest of Latin America, Puerto Rico never gained its independence. As a result of the Spanish-American War, the island became a territory of

¹ R.A. Van Middeldyk. *The History of Puerto Rico*. Puerto Rican Experience. New York: Arno Press, 1975, 201-205.

² Arturo Morales Carrión, Maria Teresa Babín, Aida R. Caro Costas, Arturo Santana, Luis González Vales. *Puerto Rico: A Political and Cultural History*. New York: W.W. Norton and Company, 1983, 6.

the United States in 1898. Some years later, in 1917, Puerto Ricans were granted U.S. citizenship under the Jones Act.³

Throughout the years, music has played an important role in Puerto Rican culture, and has formed an intricate part of its celebrations, lamentations, and religious practices. “Of all the arts, music had the most profound and pervasive effect of the island and culture.”⁴ Until the mid-twentieth century, music in Puerto Rico evolved into very separate genres. Most of Puerto Rico’s modern musical culture is derived from the Spain and Africa. Very little influence is felt from the native music of the Tainos, due to the rapid colonization of the island by Spain.⁵

Western Classical Music was brought over by the Spanish, and was originally implemented mainly by the catholic church and the military. Early records show cathedrals, as early as the 1600’s, had organists known as *maestros de capilla*. Secular music was performed mainly by military musicians appointed by Spain at public celebrations. By the early 1800’s, visiting foreign artists also began to frequent the island, bringing with them instrumental and operatic music.⁶

Simultaneously, music indigenous to Puerto Rico began to develop throughout the island. Musical forms with strong African influences developed along the coasts.

³ Rubén del Rosario, Esther Melón De Díaz, and Martínez Masdeu. *Breve Enciclopedia De La Cultura Puertorriqueña*. San Juan De Puerto Rico: Editorial Cordillera, 1976, 46.

⁴ José A Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” PhD diss., New York University, 1992: 16. Available from ProQuest Dissertations & Theses Global. <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304031544?accountid=4485>.

⁵ Donald Thompson. "Puerto Rico." *Grove Music Online*. (2001) Accessed October 2, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041092>.

⁶ Ibid.

“Among the most important of these forms are the *bomba*, the *plena* and the *baquiné*.”⁷

In contrast, musical forms in the mountainous regions of Puerto Rico, known as *música jíbara*, developed with strong Spanish influences. “The most important form practiced in the interior is the *seis*.”⁸

The Golden Age

By the 1950’s, Puerto Rico was entering into a “golden age”⁹ of music on the island. Many important musical organizations and institutions were organized during this time. They included, the Puerto Rico Conservatory of Music, the Puerto Rico Symphony Orchestra, the music department at the University of Puerto Rico, the Institute of Puerto Rican Culture, and the Casals Festival, among others.

Nationalistic Composers of the 1950’s

It was during this golden age of music that nationalistic composer began to emerge in Puerto Rico. They were the first to incorporate Puerto Rican musical expressions and elements into Western classical composition techniques. The three main nationalistic composers of this era were, Jack Delano, Héctor Campos Parsi, and Amaury Veray.

When the Delanos came to Puerto Rico, folk music, specially Afro-Caribbean, was thought of as unworthy and frowned upon by classically trained composers and musicians, all of whom came from the middle and upper classes. This prejudice, Jack believes, started to change in the fifties with the work of Campos, Veray and Jack himself. Jack felt that Puerto Rican folk and popular music, from both the countryside (Spanish-influenced) and the coast (African- influenced), was the only music in Puerto Rico that could truly be classified as "Puerto Rican";

⁷Ibid.

⁸ Ibid.

⁹ Gustavo Batista, “Entrevista con Hector Campos Parsi,” September 12, 1982, Accessed September 29, 2018, 40, <http://www.mymdpr.com/hector-campos-parsi/>.

as such, it was seen as extremely valuable and worthy of respect. Folk music, then, became the main material used by the three composers.¹⁰

When Campos Parsi wrote the seventh volume of the *Gran enciclopedia de Puerto Rico* (Great Encyclopedia of Puerto Rico), he summarized the intention of the prominent nationalistic composers Delano, Veray, and Campos Parsi himself. He wrote that they aimed to:

1. Produce music utilizing Puerto Rican folkloric material, using universal techniques
2. Develop their own language, within contemporary esthetics, with the purpose that the Puerto Rican presence be intelligible to the rest of the world
3. Research the folklore, the country's musical history and utilize the findings in new works
4. Promote institutions, contribute to education and support activities for the development of Puerto Rican music.¹¹

Campos Parsi went on to elaborate,

[Folk] material was not used as a quote or with picturesque intentions but as an integral part of the compositional design. Although the themes are normally developed within the classical patterns of the sonata and the suite (possibly the principal fault of these works), they are not inserted without justification.¹²

¹⁰ Nelson Rivera, "Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil." PhD diss., New York University, 1991, Available from ProQuest Dissertations & Theses Global, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/303953807?accountid=4485>.

¹¹ *La Gran Enciclopedia de Puerto Rico* 7, 7. 1976. Madrid: Corredora, 312 (my translation).

1. Producir música utilizando material folklórico puertorriqueño, usando técnicas universales
2. Desarrollar un lenguaje propio, dentro de la estética contemporánea, con el fin de que la presencia puertorriqueña sea inteligible al resto del mundo
3. Investigar el folklore, la historia musical del país y utilizar los hallazgos en nuevas obras
4. Fomentar instituciones, contribuir a la enseñanza y promover actividades para el desarrollo de la música puertorriqueña.

¹² *Ibid*, 312-313.

There is no doubt that the work of Delano, Campos Parsi, and Veray revolutionized not only the production of Western classical music on the island, but the way that popular music and Puerto Rican culture was viewed and respected as well.

The work of these three composers was to influence the development of musical art in Puerto Rico with their belief in popular culture as the proper foundation for a truly Puerto Rican art. Although their adherence to classical structures would eventually be challenged by following generations of composers, their insistence on an art based on distinctly Puerto Rican sources has remained a constant in the island's contemporary musical practice.¹³

Campos Parsi and Delano

The following chapters of this research document will discuss the life and works of Héctor Campos Parsi and Jack Delano in depth. Although Campos Parsi and Delano had drastically different beginnings to life (Campos Parsi being born in Puerto Rico, and Delano being born in Russia, raised in the United States, and later immigrating to Puerto Rico), the two shared a surprising amount of similarities. Both composers were born into musical families and began their musical training early in life.^{14, 15} Despite their early training, both composers began seriously writing music later in life, after exploring other career paths.^{16, 17} Similarly, both composers' creative endeavors were not limited to music throughout their lives.^{18, 19} Additionally, both composers wrote scores for Puerto

¹³ Nelson Rivera. *Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil*, 75-76.

¹⁴ Jack Delano, *Photographic Memories*. Washington: Smithsonian Institution Press, 1997, 2.

¹⁵ Batista, "Entrevista con Hector Campos Parsi," 5.

¹⁶ Delano, *Photographic Memories*, 117.

¹⁷ Batista, "Entrevista con Hector Campos Parsi," 14.

¹⁸ Delano, *Photographic Memories*.

Rican films,^{20, 21} and both briefly explored electronic music.^{22,23} Campos Parsi and Delano both won first prizes in the radio composition competitions sponsored by the Puerto Rican government.^{24, 25} They also were both at some point in their lives TV hosts in Puerto Rico.^{26, 27} Both also enjoyed writing. Campos Parsi wrote for journals, newspapers, and even wrote entire encyclopedia volumes.²⁸ Delano enjoyed writing and designing children's story books, and even wrote his autobiography.²⁹

¹⁹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 51-52.

²⁰ Delano, *Photographic Memories*, 121.

²¹ Batista, "Entrevista con Hector Campos Parsi," 30-31.

²² Delano, *Photographic Memories*, 124.

²³ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 145.

²⁴ Delano, *Photographic Memories*, 127.

²⁵ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 49.

²⁶ Delano, *Photographic Memories*, 142.

²⁷ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 106.

²⁸ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 53.

²⁹ Delano, *Photographic Memories*, 174,182.

CHAPTER 2

HECTOR CAMPOS PARSI

Early Years

Héctor Miguel Ramón Campos Parsi (1922-1998) was born in the southern Puerto Rican city of Ponce on October 1st of 1922.³⁰ His father, José Miguel Campos Fajardo worked as a clerk in a bank in Ponce. His mother, Elisa Parsi Bernard, devoted herself to be a housewife and a mother. Héctor was the couple's first child. Two years after his birth, on May 16th of 1924, they welcomed a second child into the family, Mercedes Campos Parsi. Héctor and Mercedes would be the couple's only children.³¹

When Campos Parsi was two years old, the family moved from Ponce to a small mountain village of Utuado in central Puerto Rico, where his father was named manager of a local bank. Here, the family lived comfortably in a large house with the assistance of maids and nannies. It was also in Utuado that Campos Parsi began his formal musical training.³²

Initial Musical Training

Campos Parsi was surrounded by music from an early age. His father was an accomplished pianist. Most evenings after dinner, he would serenade the family with Beethoven sonatas and Puerto Rican *danzas*. Additionally, the family held parties in their

³⁰ Fernando H. Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*. San Juan De P.R.: Instituto De Cultura Puertorriqueña, 1980, 87.

³¹ José A. Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," PhD diss., New York University, 1992, 40 <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304031544?accountid=4485>.

³² Ibid, 40-41.

home every Saturday night. These celebrations were filled with music making and dancing, as they played and sung traditional, folk, and popular music from Puerto Rico.³³

Campos Parsi was also surrounded by many family members who were musicians. They included pianists, violinists, flutists, harpists, and even opera singers.³⁴ As a baby, the only way to get Campos Parsi to fall to sleep was to play the beloved Puerto Rican national anthem, *La borinqueña*.³⁵

At a very young age, Campos Parsi showed a great interest and ability for music. He recounted a story that took place when he was only a child. Before receiving any musical training, he went to the piano and played a very famous tango, *Medidas de seda*, completely by ear, without any encouragement or coaching from anyone else. His family was shocked and delighted. They celebrated each one of his musical steps and accomplishments, and encouraged him to develop his musical talents.³⁶

When Campos Parsi was still a small child, his family happened to move right across the street from Cecilia Muñoz de Negrón, a distinguished pianist and pedagogue on the island, who also lived in Utuado. Consequently, at four years of age, Campos Parsi began taking piano, solfege, and theory lessons from Cecilia Muñoz de Negrón.³⁷

Campos Parsi quickly became friends with Cecilia Muñoz de Negrón's three children, Cecilia, Luz María, and Tato. The children would often put on musical theater

³³ Gustavo Batista, "Entrevista con Hector Campos Parsi," September 12, 1982, 4-5, Accessed September 29, 2018. <http://www.mymdpr.com/hector-campos-parsi/>,

³⁴ Batista, "Entrevista con Hector Campos Parsi," 2-3.

³⁵ Ibid, 3.

³⁶ Ibid, 6-7.

³⁷ Ibid, 5.

performances in a large outdoor space in front of their houses.³⁸ His teacher, Cecilia Muñoz de Negrón, recognized Campo Parsi's beautiful singing voice, and cultivated it in their weekly solfege lessons. Campos Parsi recalled being recognized as the "celebrated child tenor"³⁹ as early as first grade. He acquired a certain local celebrity status, and in addition to singing at school, church, and social events, he would often travel to sing in other Puerto Rican towns.⁴⁰

Campos Parsi continued his musical training and performing in Utuado until in 1933, when he was 11 years old, his family moved once again. This time, the family moved to Aibonito, a beautiful summer resort town in the in the central mountain range of Puerto Rico. While in the rural town of Aibonito, Campos Parsi had no opportunity to continue his musical training.⁴¹

However, only two years later, when Campos Parsi was 13 years old, his family moved a final time to Santurce, a district of the capital city of San Juan.⁴² Shortly after moving to San Juan, on October 1st of 1935, Campos Parsi won an amateur composition competition offered by the WKAQ radio station. His winning composition was a waltz entitled, "Rosa María." He was awarded five dollars and a live performance, which he

³⁸ Ibid, 6.

³⁹ Ibid.

⁴⁰ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 45-47.

⁴¹ Batista, "Entrevista con Hector Campos Parsi," 7.

⁴² Ibid.

himself played, on the radio. The radio praised his performance as a, “masterly rendition.”⁴³

The majority of Campos Parsi’s first compositions were waltzes, a popular style of music to write at that time. He learned to do so by imitating the waltzes of Puerto Rican composers, Garriga, Monrouzeau, Peña, and Tefel.⁴⁴

While in San Juan, Campos Parsi met pianist and choir director Margarita van Rhyne. She not only invited him to sing solos with the choir at San Jorge church, but also offered him piano lessons free of charge, as his family could not afford the tuition.⁴⁵

Even though Campos Parsi had not had any formal musical training for two years, he had developed quite the ability for improvising. It was Margarita van Rhyne who recognized this ability, and was the first to point out to Campos Parsi that he showed great potential as a composer.⁴⁶ She said he could sit down at a keyboard or organ and improvise fugues and canons in a perfect Bach-like style, with no formal training, based only on the music he had grown up hearing.⁴⁷

Campos Parsi also recounted that another favorite pass-time of his was to go to the movie theater. After returning home, he would go to the piano and play the melodies he had heard in the movies.⁴⁸

⁴³ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 49.

⁴⁴ Batista, “Entrevista con Hector Campos Parsi,” 24.

⁴⁵ Ibid, 7.

⁴⁶ Ibid, 7.

⁴⁷ Ibid, 8.

⁴⁸ Ibid.

Campos Parsi remained in San Juan throughout high school. He graduated on June 12th of 1938 from Central High School.⁴⁹ Although Campos Parsi showed great aptitude for music and composition, he never considered studying it seriously, or pursuing a career in music. His family came from the upper class in Puerto Rico, and never doubted that Campos Parsi would become a doctor or a lawyer.⁵⁰ A professional musician was not considered as an acceptable line of work for the economic good of the family. In those times, the work of a professional musician was still considered poor employment for the lower class. Although the Campos Parsi family valued music, they did not value it as a profession. Campos Parsi remarked, “music was only considered an ornament for our lives.”⁵¹ Hence, while young, Campos Parsi never took his musical studies too seriously, and never considered it as an actual profession.

University

Campos Parsi began his university studies at the College of Arts and Sciences of the University of Puerto Rico. Here, he became involved in many extracurricular activities. He was elected president of the *Círculo Musical Universitario* (University Musical Circle), president of the Psychology Club, vice president of the Pro Hispanic Cinema Society, secretary of the Peripatus Society, public relations officer for the University Catholic Center, and committee member of the Pre-medic Circle.⁵² Campos Parsi’s activities did not go unnoticed by the University’s official student newspaper, *La*

⁴⁹ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 51.

⁵⁰ Ibid, 50.

⁵¹ Ibid.

⁵² Ibid, 51-52.

Torre. Adela Manseriche wrote in an article, “Everything seems to indicate that Héctor Campos Parsi is the publicity agent for all of the scientific and cultural organizations of the University.”⁵³

Campos Parsi also was an active participant in the university’s theatrical productions, continuing his childhood hobby. He not only acted in several rolls, but also participated backstage in music, sound, and costumes.⁵⁴ In addition, Campos Parsi became heavily involved in journalism. He wrote articles for several newspapers, including *La Torre*, *El Mundo*, *El País*, *El Imparcial*, and *El Día*.⁵⁵

Campos Parsi also continued to compose during his free time. He used club, *Círculo Musical Universitario*, as a way to stay active in music. As an organization, they not only discussed important composers, but would also put on recitals of their own. Campos Parsi even played some of his own compositions in these recitals.⁵⁶

Mexico

Despite all of Campos Parsi’s artistic activities in college, his family never imagined he would become anything but a doctor. He was accepted into medical school by the *Universidad Autónoma de México*, despite his poor grades in college. Consequently, in December of 1944, at 23 years of age, Campos Parsi flew to Mexico City to begin his studies.⁵⁷

⁵³Ibid, 52.

⁵⁴ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 87-88.

⁵⁵ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 53.

⁵⁶ Ibid, 56.

⁵⁷ Ibid, 60.

Campos Parsi immersed himself in the artistic life of Mexico City. The metropolis had things to offer that he had never experienced before. While there, Campos Parsi became friends with a distinguished lawyer, Francisco de la Torre. Not only did the two become good friends, but this lawyer was also able to feed Campo Parsi's artistic hunger, as he was well connected in the world of art and music.⁵⁸

It was de la Torre who took Campos Parsi to his very first symphony orchestra concert, the Mexico Symphony, conducted by the renown Mexican composer, Carlos Chávez. The concert included the *Obertura Revolucionaria*, by Chávez himself.⁵⁹ After the concert, de la Torre introduced Campos Parsi to Chávez, someone who would become quite influential in Campos Parsi's future.⁶⁰

During the time Campos Parsi was in Mexico City, he improvised many *vals*es, *danzas*, and *boleros*.⁶¹ He would often ask his father to transcribe these compositions, since he knew more about musical notation than Campos Parsi.⁶² Campos Parsi also recalled a tradition of his at this time was to write a different *vals* for his mother every Mother's Day.⁶³

Campos Parsi often improvised at the piano during parties and get-togethers. Carlos Chávez heard the boy's music at one such gathering. He advised young Campos

⁵⁸ Ibid, 61-62.

⁵⁹ Ibid, 62.

⁶⁰ Ibid.

⁶¹ Batista, "Entrevista con Hector Campos Parsi," 10.

⁶² Ibid, 10-11.

⁶³ Ibid, 10.

Parsi to consider seriously studying music, because of his ability and talent for composition.⁶⁴ This statement had a great impact on Campos Parsi's later decision to make music his career.⁶⁵

Campos Parsi's time in Mexico City not only pointed him in towards a career in music, but he experienced some complications there that ultimately steered him away from medical school. A few months after his arrival to Mexico City, he began experiencing health problems due to the altitude and stress. A doctor recommended that Campos Parsi move away from the city. Consequently, Campos Parsi transferred to a medical school in Guadalajara, Mexico.⁶⁶

Return to Puerto Rico

Because the medical school in Guadalajara was not accredited, and therefore would not allow Campos Parsi to work as a doctor in Puerto Rico, he only spent four months there before returning home to Puerto Rico.⁶⁷ Once home, Campos Parsi began making money by writing a few articles about Mexico for local journals and newspapers.⁶⁸

⁶⁴ Ibid, 11.

⁶⁵ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 63.

⁶⁶ Batista, "Entrevista con Hector Campos Parsi," 12.

⁶⁷ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 64.

⁶⁸ Ibid.

Insurance

Back in Puerto Rico, Campos Parsi applied to and was accepted by the University of Ann Arbor in Michigan, as well as the University of Louisville in Kentucky. However, he had to wait a year to begin his studies in the US.⁶⁹

In order to make money during this year, Campos Parsi decided to work for his two cousins who had an insurance company in Ponce, *Pasarell y Parsi*. They sent him straight away to Baltimore, Maryland to receive the necessary training as an insurance broker. Campos Parsi graduated in 1946⁷⁰ as an insurance broker, receiving a diploma in Casualty Insurance and Surety Bonding from the Maryland Insurance School,⁷¹ and returned straight away to work in Ponce. While in Ponce he made a living not only selling insurance, but wholesaling chocolate for the Nestle company as well.⁷²

Back on the island, Campos Parsi's path was again pointed back to music and composition. While in Ponce, he met María Teresa Cortés, a woman highly involved in the arts in Ponce. She introduced Campos Parsi to Alfredo Matilla.⁷³ Both Matilla and Cortés heard Campos Parsi's music and convinced him that he had a great ability for composition, and should study music seriously. Even though many people in Campos Parsi's past had told him the same thing, this time he listened. He abandoned the idea of

⁶⁹ Batista, "Entrevista con Hector Campos Parsi," 12.

⁷⁰ Ibid.

⁷¹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 64-65.

⁷² Batista, "Entrevista con Hector Campos Parsi," 12.

⁷³ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 65.

studying at the University of Ann Arbor in Michigan, or the University of Louisville in Kentucky, to instead pursue studies in music.⁷⁴

New England Conservatory

At the time, in 1947,⁷⁵ an old friend of Campos Parsi, Amaury Veray, was studying music composition at the New England Conservatory of Music. He suggested that Campos Parsi do the same.⁷⁶ Coincidentally, Campos Parsi had a cousin, Alberto Parsi, who had been accepted into New England Conservatory, and had been given a scholarship to study there. However, Alberto Parsi did not accept the scholarship. Instead, María Teresa Cortés and Alfredo Matilla arranged to have the scholarship transferred to Campos Parsi.⁷⁷

Subsequently, Campos Parsi went to the New England Conservatory to audition. They recognized his talent as a composer based on things he improvised in the audition. Despite his sparse theoretical training, he was accepted.⁷⁸ He also received a scholarship from the Department of Education of Puerto Rico.⁷⁹

New England Conservatory assigned Campos Parsi a private teacher, Harold Schwalb. For six months, Campos Parsi studied intensely with Schwalb, taking theory and solfège lessons with him every day, twice a day, in order to prepare him to enter the

⁷⁴ Ibid.

⁷⁵ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 88.

⁷⁶ Ibid.

⁷⁷ Batista, “Entrevista con Hector Campos Parsi,” 14.

⁷⁸ Ibid.

⁷⁹ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 88.

conservatory. Finally, in September of 1947, at 25 years of age, Campos Parsi began his formal education as a musician and composer at the New England Conservatory.⁸⁰

Once at the Conservatory, Campos Parsi began to study with Francis Judd Cooke.⁸¹ Cooke had been a student of Donald Tovy, one of the most revered musicologists of the British Isles. Tovy was considered an expert on Beethoven, and had written every single musicology article in the *Encyclopædia Britannica*.⁸²

Judd Cooke had a profound impact on the young composer. Campos Parsi accredited Cooke to influencing him as a composer in many ways. He said, that it was Cooke who shaped him into a professional, who gave him the tools and study habits to become a true composer. He also had a profound impact on his musical tastes, and in channeling Campos Parsi towards neo-classicism.⁸³ The first work that Campos Parsi did under his tutelage was, “Serenata de Cuerdas.” He dedicated this work to his teacher.⁸⁴

Another teacher that had a great influence on Campos Parsi while he was at the Conservatory, was Ivan Waldbauer. Wadbauer had studied with Bartok, and was a professor of solfege with extremely high standards. Through his demanding classes, Campos Parsi was able to realize that although he had a great talent for composition, his musical foundation was still lacking.⁸⁵

⁸⁰ Batista, “Entrevista con Hector Campos Parsi,” 14.

⁸¹ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 88.

⁸² Batista, “Entrevista con Hector Campos Parsi,” 15.

⁸³ Batista, “Entrevista con Hector Campos Parsi,” 16.

⁸⁴ *Ibid*, 17.

⁸⁵ *Ibid*, 18.

Wadbauer also introduced Campos Parsi to Bartok and his nationalistic compositions.⁸⁶ Campos Parsi developed a deep admiration for the composer, and was enthralled with the way he wove folkloric elements into his Western classical compositions.⁸⁷ It was here at the conservatory where both Campos Parsi and his classmate and fellow Puerto Rican, Veray, became interested in expressing their own nationalism in their music, an interest that would later become a key element in their compositions.⁸⁸

Tanglewood Music Festival

The Tanglewood Music Festival also had a profound impact on the formation of Campos Parsi. In the summer of 1948 Campos Parsi auditioned to study in Tanglewood for the first time. A record of the letter of recommendation that his teacher, Judd Cooke, wrote still exists. Cooke wrote,

One's first contact with him is with the refreshing phenomenon of an extremely fertile source of original musical ideas. He fairly bursts with projects for composition...He writes quickly and with deft and sure strokes of a vital individuality. His energy and enthusiasm are ebullient and infectious. To be sure, his aspirations are at present apt to run far in advance of his technique, but his innate artistic sense and discrimination set him far ahead with every completed work...He is working hard to make up his deficiencies in reading music and in making full use of the piano as a tool in analysis of his own and other scores. I cannot imagine...a teacher of composition who could hope for a richer vein of original raw material than this boy will bring to the class.⁸⁹

⁸⁶ Ibid, 19.

⁸⁷ Ibid.

⁸⁸ Ibid. 19-20.

⁸⁹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 70-71.

Campos Parsi was accepted into the festival, and was given a grant from the *Comité de la Semana de la Música* to cover his fees to study orchestral conducting and composition at Tanglewood.⁹⁰ That summer, Campos Parsi was assigned to study with Irvin Fine, one of the greatest American neo-classical composers of his time. Messiaen also taught at the festival that year. Campos Parsi attended every single one of his lectures.⁹¹ He also became good friends with Leonard Bernstein, another student at the festival, a friend he would keep throughout life. Campos Parsi also remembers becoming friends with fellow students Lukas Foss and Alan Hovhaness.⁹²

It was also at his first year in Tanglewood that Campos Parsi met Aaron Copland, someone he would also foster a life-long friendship with. Campos Parsi returned the subsequent two summers, 1949 and 1950, to study with Copland.⁹³ During these summers, Campos Parsi's theoretical deficiencies became evident to Copland as he worked with the young composer. Copland advised Campos Parsi to leave the conservatory and seek out a private teacher, an approach that would better fill Campos Parsi's unique needs.⁹⁴ Copland mentioned that studying with his own teacher, Nadia Boulanger, was a good option.⁹⁵

⁹⁰ Ibid, 71.

⁹¹ Batista, "Entrevista con Hector Campos Parsi," 21.

⁹² Ibid, 20-21

⁹³ Ibid, 21.

⁹⁴ Ibid.

⁹⁵ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 75.

Copland was indeed invested in helping Campos Parsi succeed as a composer. He took it upon himself to personally write Nadia Boulanger to secure a place for Campos Parsi in her studio. He didn't stop there, however. Another obstacle standing in the young composer's way was money, or lack thereof. He had been given a scholarship to study at the New England Conservatory. However, no one was ever given financial aid to study with a private teacher. To solve this problem, Copland personally wrote Mariano Villaronga, secretary of education of Puerto Rico, to explain Campos Parsi's unique situation. Moved by Copland's letter, Villaronga was able to authorize a scholarship for Campos Parsi to personally study with Boulanger.⁹⁶

Yale

During the summer, after receiving Copland's advice to leave the Conservatory, Campos Parsi had applied to and been accepted to study at the Yale School of Music. He was assigned to study composition under Paul Hindemith.⁹⁷ Elated with the accomplishment of being accepted to Yale, Campos Parsi began his studies there. Only three weeks after beginning his studies with Hindemith, however, Campos Parsi received word that Copland had arranged for him to study with Boulanger in France, with a scholarship. He received a letter from Nadia Boulanger herself, accepting him conditionally into her studio. He also received a letter from Copland, stressing the importance of him studying with Boulanger. Campos Parsi subsequently withdrew from Yale and left straight away for Paris.⁹⁸

⁹⁶ Ibid, 21-22.

⁹⁷ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 89.

⁹⁸ Batista, "Entrevista con Hector Campos Parsi," 22.

France

Campos Parsi arrived in France in October of 1950.⁹⁹ Once in Paris, he began his studies with Madmoiselle Boulanger straight away. The first year of his studies, he took composition and counterpoint classes from Boulanger, and studied harmony, solfege, sight singing, dictation, and theory with Madame Annete Dieudonné, Boulanger's personal assistant.¹⁰⁰ In order to study with Boulanger full time, in addition to the preparatory studies with Dieudonné, Boulanger insisted that Campos Parsi must learn French.¹⁰¹

Enthusiastically, Campos Parsi threw himself into his studies. He later remarked that the intensive auditory and theoretical training with Dieudonné did wonders for his musicianship and his ear.¹⁰² Although Campos Parsi was already a young man of 28 years old, Dieudonné was able to use Boulanger's techniques to teach the composer to develop a sort of perfect pitch. He developed the ability to silently read a score with great precision.¹⁰³

In January of 1951, after fulfilling all of Madmoiselle Boulanger's requirements, Campos Parsi began studying composition, counterpoint, and orchestration full time with Boulanger. During the summers, he continued his studies with Boulanger in

⁹⁹ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 89.

¹⁰⁰ Batista, "Entrevista con Hector Campos Parsi," 22.

¹⁰¹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 79.

¹⁰² Batista, "Entrevista con Hector Campos Parsi," 23.

¹⁰³ Ibid.

Fontainebleau, where she directed the *Conservatoire Americaine*.¹⁰⁴ Other teachers at the conservatory included Georges Enesco, Michel Petit, and Robert Casadesus. Campos Parsi was also able to meet the world's leading composers at the time, who were personal friends of Boulanger. These included Igor Stravinsky and Francois Poulenc.¹⁰⁵

During Campos Parsi's years of study with Boulanger, the two became very close. She not only schooled him in the basics and solidified his ear and theoretical training, but she, as his previous teacher Judd Cook, continued to instill in Campos Parsi neo-classical composition techniques, which were prevalent in his compositions during this time period.¹⁰⁶ It is also important to note, that it was during this time in France that Campos Parsi composed his Sonata No. 2 for Violin and Piano.¹⁰⁷

Return to Puerto Rico

Campos Parsi concluded his studies with Nadia Boulanger in 1954, after four years of intensive study with her, and made preparations to return to Puerto Rico.

The years in France provided the technical training and polish that would help the young composer embark on a professional career in music. Direct contact with European art, and in particular French culture, gave Campos Parsi a taste of refined nationalism as modified by the Neo-classic aesthetic taught by Madmoiselle Boulanger. These traits had a strong impact on the music of Hector Campos Parsi for many years.¹⁰⁸

¹⁰⁴ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 89.

¹⁰⁵ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 80.

¹⁰⁶ *Ibid*, 81.

¹⁰⁷ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 89.

¹⁰⁸ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 85-86.

The scholarships that Campos Parsi had received required him to work in the Puerto Rico Department of Education upon completion of his studies.¹⁰⁹ Upon his return, he was hired as an advisor for the *Escuelas Libres de Música*, public schools that had been founded throughout the island to specialize in the teaching of music. Campos Parsi designed a music curriculum that were implemented in these schools,¹¹⁰ and traveled frequently throughout the island to oversee its implementation.¹¹¹

Music Festivals Abroad

After returning to the island, Campos Parsi became involved in several international music festivals. In the summer of 1954, his composition *Divertimento del Sur* was featured in a new music festival, *Woche für Neue Musik*, in Frankfurt, Germany. This festival showcased some of the most prominent composers of the time, including Alberto Ginastera, Luciano Berio, Aaron Copland, Karlheinz Stockhausen, Karel Husa, and Luigi Nono.¹¹²

Only a few months later, in November of 1954, Campos Parsi was sent by the Puerto Rican government to participate in the *Primer Festival de la Música Latinoamericana*, the first festival dedicated exclusively to contemporary Latin American compositions.¹¹³ The festival was made up of concerts, seminars, and debates.

¹⁰⁹ Batista, “Entrevista con Hector Campos Parsi,” 26.

¹¹⁰ Ibid.

¹¹¹ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 88.

¹¹² Ibid, 89-90.

¹¹³ Ibid, 91.

Among those present were Hector Villalobos, Carlos Chávez, Hector Tosar, Juan José Castro, Alberto Ginastera, and Julian Orbón. Also present were Aaron Copland, Edgar Varese, Virgil Thompson, Alejo Carpentier, Gertrude Schoenberg, the composer's widow and her daughter.¹¹⁴

At this festival, the *Asociación Interamericana de Música* (Interamerican Association of Music) was founded. “This association was dedicated to the furtherance of contemporary American music, and a surprisingly varied mixture of ideologies and stylistic tendencies were represented.”¹¹⁵ “Inocencio Palacios of Venezuela was elected first president of the organization, among his advisors elect were Aaron Copland, Hector Villalobos, and Enzo Valenti-Ferro. Five national representatives were chosen and among them was Hector Campos Parsi.”¹¹⁶

Promotion of the Arts

Once back in Puerto Rico, Campos Parsi became involved in various projects that involved creating and promoting the arts. He began working for *Telemundo*, a local television station. His first position was assistant musical director.¹¹⁷

At the same time, in 1955, the *Instituto de Cultura Puertorriqueña* (Institute of Puerto Rican Culture) was founded,¹¹⁸ which quickly became one of the most important institutions promoting the arts and music in Puerto Rico.¹¹⁹ Campos Parsi heard about the creation of this institute before it was even founded, and he immediately wanted to be

¹¹⁴ Ibid.

¹¹⁵ Ibid, 92.

¹¹⁶ Ibid.

¹¹⁷ Batista, “Entrevista con Hector Campos Parsi,” 27.

¹¹⁸ Ibid.

¹¹⁹ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 94.

involved. However, he was quickly told that the budget was very small, and all of the positions had been filled. This did not stop him, however. He thought, if all the positions were filled, he would create his own position.¹²⁰

It was then that Campos Parsi came up with the idea of a “Book of the Month Club.” He designed a program based on this idea and took it to the foundation. The institute loved the idea and gave him a position that same day. Not long after, he was promoted to the position of Executive Secretary of Music in the Institute of Puerto Rican Culture.¹²¹ Campos Parsi was eventually named the director of the music program at the *Instituto*, where he worked for 26 years (until 1981).¹²²

Continued Musical Studies and Awards

In the meantime, Campos Parsi continued composing. In the summer of 1956, he was given a scholarship to return to Tanglewood and continue his studies with Aaron Copland. Here, among other compositions, he presented his *Sonatina No. 2 for Violin and Piano*.¹²³

In the following year, Campos Parsi won first place with his song *Amanecer* at a composition competition at the Christmas festival of the *Ateneo* in Puerto Rico. That same year, his composition *Tres Fantasias para Piano* won first prize at another composition competition sponsored by the government television station, WIPR. His

¹²⁰ Batista, “Entrevista con Hector Campos Parsi,” 28.

¹²¹ Ibid.

¹²² Ibid, 29.

¹²³ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 99.

Sonatina No. 2 for Violin y Piano was also published by the *Ateneo* in 1957, the same year as his previous mentioned awards.¹²⁴

Lectures Abroad

In addition to being very active in the Institute of Puerto Rican Culture, Campos Parsi continued attending important music festivals abroad.

He attended the First Interamerican Music Festival in Washington, D.C. (1956, and the Second Interamerican Festival held in Caracas (1957).

He presented lectures on Puerto Rican music in Cuba and Mexico (1956). He was very active on the island as a promoter of the island's traditional music and as well as encouraging the creation of a professional symphony orchestra.¹²⁵

Pablo Casals

It was during this time, in 1956, that renowned cellist, Pablo Casals, first visited Puerto Rico, the birth place of his mother. During his first visit, Casals was impressed by Campos Parsi's compositions. In 1957, the founding year of the Casals Festival in Puerto Rico, two of Campos Parsi's composition were featured and recorded as part of the festival, they were his *Divertimento del Sur*, and his Piano Sonata in G.¹²⁶ "The record was issued on the Cook label, sponsored by the University of Puerto Rico and the *Instituto de Cultura*. It received worldwide distribution, a first for an island composer."¹²⁷

¹²⁴ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 99.

¹²⁵ Ibid, 99-100.

¹²⁶ Ibid, 101.

¹²⁷ Ibid, 101-102.

New Musical Horizons

In 1960, Campos Parsi's recognition as a composer continued to grow. This is the year that the First International Congress of Composers was organized in Stratford Canada.

The most prominent personalities of the contemporary music world attended. Among the delegates were Luciano Berio, Gunther Schuller, Hank Badings, Roy Harris, Ernst Krenek, Otto Luening, George Rochberg, Vladimir Ussachevsky, and Edgar Varese.

During the Congress American composer Roy Harris again conducted the *Rapsodia Elecriaca* in a concert that included music of Harris, Cowell and Villalobos. This performance put Hector Campos Parsi in the spotlight with the most prominent international composers of the day.¹²⁸

At this conference, Campos Parsi was able to witness highly varied forms of compositional technique that had become popular at the time. This included serial techniques, and electronic music. Campos Parsi was also able to establish lasting friendships with some of the most prominent composers of his day. "The effect of the Congress on Campos Parsi was strong; it motivated him to experiment freely and to search for newer modes of expression."¹²⁹

Puerto Rico Conservatory of Music

As Campos Parsi's recognition as a composer was growing, the *Conservatorio de Música de Puerto Rico* was established. It was founded on June 12th of 1959.¹³⁰ "Campos Parsi was hired to teach courses in solfege, ear training, counterpoint, and

¹²⁸ Ibid, 104-105.

¹²⁹ Ibid., 105.

¹³⁰ "Historia," Conservatorio de Música de Puerto Rico, accessed October 3, 2018. <https://cmpr.edu/cmpr/historia/>.

orchestration.”¹³¹ It was actually Campos Parsi himself who taught the very first class ever given in the Conservatory, a fact that he was quite proud of. He even clearly remembered the time and date of this class. It was a solfege class that he taught at 8am on January 25th of 1960.¹³² Campos Parsi continued teaching in the Conservatory for some years. Eventually, the Institute of Puerto Rican Culture gave him an ultimatum—it was either the Institute or the Conservatory. Campos Parsi chose the Conservatory.¹³³

However, in 1966, the Institute of Puerto Rican Culture found itself in crisis. They were never able to replace Campos Parsi with anyone who could satisfactorily do his job in the Institute. Ricardo Alegría, the director of this Institute, was finally able to convince Campos Parsi to return to the Institute. He left his job at the conservatory in 1966,¹³⁴ and became Director of the Music Program at the *Instituto*.¹³⁵ However, some sources indicate that he remained associated with the Conservatory for 13 years total, up until 1973.¹³⁶

Television

In addition to becoming professor at the Conservatory, Campos Parsi also became involved with the government television station, WIPR, in 1960. He began by “producing and hosting the arts and science segment of *Panorama Musical*, a daily new presentation

¹³¹ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 106.

¹³² Batista, “Entrevista con Hector Campos Parsi,” 29.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Montalvo, “Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 106.

of WIRP.”¹³⁷ By 1975, he became host of his own television program, called *Mirador Puertorriqueño*.¹³⁸

Promoting Puerto Rico’s Cultural Heritage

Throughout Campos Parsi’s career, he was a great advocate for promoting music, art, and the island’s cultural heritage. He used his position of Director of Music at the Institute of Puerto Rican Culture, to not only promote classical music, but popular and folkloric music as well, in regular, weekly programing. “The primary result was the realization by the average Puerto Rican that the island's cultural heritage was rich and varied, and that it was as worthy of study and interpretation as that of any western civilization.”¹³⁹

Campos Parsi regularly crafted his programs to appeal to a wide audience that included intellectuals as well as the common Puerto Rican public as a whole. “Because of his success with cultural endeavors he was inducted as a member of the Academy of the Arts and Sciences of Puerto Rico in 1966.”¹⁴⁰

In the same year, Campos Parsi began to create artistic festivals of his own. He organized and founded the *Primer Festival Interamericano de las Artes* (First Inter-American Festival of the Arts). Campos Parsi included music, dance, theater, visual arts, and architecture in this festival.¹⁴¹ Many renown musicians of the time joined in the

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid, 111.

¹⁴⁰ Ibid, 112.

¹⁴¹ Ibid.

music portion of the festival with concerts, lectures, and presentations. These musicians included, Aaron Copland, Milton Babbitt, Vladimir Ussachevski, Mario Davidovski, Roque Cordero, Juan Orrego-Salas, Hector Tosar, among others. Campos Parsi also organized the San Juan Chamber Music Festival, *Fiesta de Música Puertorriqueña* (Puerto Rican Music Celebration),¹⁴² *Ballet Hispano* (Hispanic Ballet), and the Dance Festival, among many others.¹⁴³

Campos Parsi not only promoted Puerto Rican heritage and culture on the island, but he did so abroad as well. He traveled extensively as a lecturer, and quite often presented on the roots of Puerto Rican music. He also traveled to accompany cultural delegations. There is record of him traveling to the University of Toronto, the *Universidad Autónoma de México*, Wellesley College, and the University of Indiana. He also presented in Santiago, Spain, at the Mozarteum Society in Argentina, and the *Casa de la Cultura* in Quito Ecuador.¹⁴⁴

He also traveled throughout most of Latin America with a quintet of renown Puerto Rican musicians, the Figueroa Quintet.

These missions were sponsored by the Puerto Rican government and had the intention of destroying the myth that Puerto Rico had become so Americanized that the islanders no longer spoke Spanish.

The concerts presented included folk and popular music, and music by island composers such as Campos Parsi. These travelling artists soon realized that Puerto

¹⁴² Francisco Cabán-Vales. "The Violin and Piano Repertoire of Twentieth-century Latin America: A bibliography with Annotations of Selected Compositions" PhD diss., The University of Texas at Austin, 2003, 64. <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/305298388?accountid=4485>.

¹⁴³ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 97.

¹⁴⁴ *Ibid*, 113.

Rico had as vibrant and creative a music scene as any of the countries that they visited.¹⁴⁵

Awards

At 48 years of age, in 1970, Campos Parsi's life's work and achievements in music were honored when he was awarded a gold medal and a diploma of honor from the Puerto Rican Academy of Arts and Sciences.¹⁴⁶ Twelve years later, in 1982, Campos Parsi was honored yet again when he was selected for a program entitled, "Tribute to Artists of Puerto Rico." The program was presented in the John F Kennedy Center for the Performing Arts in Washington, D.C.¹⁴⁷

Encyclopedias

Campos Parsi also promoted Puerto Rican art and heritage in ways outside of composing and organizing events. He set out to write about and document Puerto Rican music and music history. In 1976, he completed the seventh volume of the *Gran enciclopedia de Puerto Rico* (The Great Encyclopedia of Puerto Rico), entitled, "Music."¹⁴⁸ This project took him four years to complete. Afterwards, he also wrote about Puerto Rican music in *Clásicos de Puerto Rico* (Classics from Puerto Rico), and *Puerto Rico A-Zeta* (Puerto Rico A to Z).¹⁴⁹ In addition to these large projects, Campos

¹⁴⁵ Ibid, 114.

¹⁴⁶ Ibid, 115.

¹⁴⁷ Ibid, 129.

¹⁴⁸ Batista, "Entrevista con Hector Campos Parsi," 37.

¹⁴⁹ "Hector Campos Parsi," Find a Grave, accessed October 3, 2018, https://www.findagrave.com/memorial/101167798/héctor-campos_parsi.

Parsi also wrote short stories, poems, and articles for two weekly Puerto Rican magazines, *Puerto Rico Ilustrado*, and *Alma Latina*.¹⁵⁰

Family Life

There is no record of Campos Parsi ever marrying or having biological children. However, in 1973, three years after the passing of his mother, Campos Parsi legally adopted a son. His adopted son, Juan, was an adolescent at the time of the adoption. They were said to have developed a nurturing father-son relationship that only strengthened throughout the years.¹⁵¹

Later Years

In 1980, Campos Parsi embarked on a new professional endeavor. He was invited to work with the National Endowment for the Arts. Here, he served on three panels, composition, music performance, and art in schools.¹⁵² Campos Parsi's previous professional experience perfectly prepared him to work on these panels, as he had extensive experience in all three areas.

A few years later, in 1983, at 61 years of age, Campos Parsi was invited to lecture on Puerto Rican musical history at the University of Puerto Rico. His lecture took place on the university campus that was located in Cayey, a central, mountainous village of Puerto Rico. His lecture was so well received by the faculty and the students, that he was

¹⁵⁰ Ibid.

¹⁵¹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 116.

¹⁵² Ibid, 123.

offered a position as faculty member in Cayey, where he would teach as well as organize an institute for the documentation of Latin American music.¹⁵³

Campos Parsi accepted the position. He also continued composing and organizing artistic, cultural events in Cayey.

In 1986 Campos Parsi was invited by André Previn and Betty Carter to form part of a "committee of sponsors" of the American Music Center. Included in the roster were Justino Diaz, Leonard Bernstein, Itzhak Perlman, Mstislav Rostropovich, Aaron Copland and Benny Goodman. Campos saw this as a sign that "in the United States [people] think that Puerto Rican music is an important part of the national musical effort."¹⁵⁴

Later, in 1989, because of his interest in and promotion of Jazz music, he was invited to be a jury member of the Martinica Jazz Festival.¹⁵⁵ Campos Parsi remained in Cayey, as an active composer and advocate for the arts for the rest of his life. He passed away on January 30th of 1998.

Campos Parsi's Compositional Style

Campos Parsi began composing when he was a young child. His earliest known work, "Rosa María," dated back to 1935, when he was only 13 years old. Although this was most likely not his first composition, a record exists of this work because with it, Campos Parsi won first prize in a radio composition competition.¹⁵⁶ Campos Parsi composed through his youth and early college mostly as a hobby, and consequently did

¹⁵³ Ibid, 130.

¹⁵⁴ Ibid, 131-132.

¹⁵⁵ Ibid, 133.

¹⁵⁶ Batista, "Entrevista con Hector Campos Parsi," 24.

not take the work seriously. He described these early works more as improvisations that he would often have his father notate.¹⁵⁷

It wasn't until Campos Parsi began his studies at the New England Conservatory, that he began to seriously study composition. Greatly influenced by his neo-classicist teacher, Judd Cook, his student works reflected this neo-classical style. During this time, he composed solo works for piano, viola, and organ, chamber music for strings, a sonata for violin and piano, songs for voice and piano, works for chorus, as well as a ballet for woodwinds, brass, percussion, piano, strings, and harp.¹⁵⁸ Early nationalistic elements can already be found in some of these student compositions. Puerto Rican influence can be found in the titles, *Canciones de Cielo y Agua*, and *Isleñas*. In fact, *Isleñas*, for solo piano, was Campos Parsi's first attempt at incorporating folkloric elements into his composition. His first attempt at writing serial music can also be found during these student years in his composition, *Suite para María Teresa*, for solo piano.¹⁵⁹

Campos Parsi's neo-classical style was further reinforced in France while he studied with Nadia Boulanger, who was herself a strict neo-classicist. Campos Parsi's music was also influenced by Stravinsky's compositions during this time.¹⁶⁰ While in France, Campos Parsi composed chamber music for woodwinds and strings, as well as works for solo piano, chorus, solo flute, solo piano, and violin and piano. Most of his music during this time was written in a clear, simple neo-classical style. However, folkloric elements can be found in some of these compositions, including the *Sonatina*

¹⁵⁷ Ibid, 10-11.

¹⁵⁸ Ibid, 138.

¹⁵⁹ Ibid.

¹⁶⁰ Batista, "Entrevista con Hector Campos Parsi," 30.

No. 2 for Violin and Piano, and *Sonata in G* for solo piano. Campos Parsi received prizes for his compositions *Divertimento*, *Sonatina No. 2 for Violín y Piano*, and *Sonata in G*. These winning compositions allowed him to return to Puerto Rico as a respected composer, having already received recognitions abroad.

Campos Parsi's true nationalistic composition period occurred once he had returned to Puerto Rico.¹⁶¹ In an interview in 1954 by a Venezuelan newspaper, Campos Parsi summarized what was then his compositional style and intent. He said, "My music is written within the traditional systems of tonality.... Its primary aspect is melodic and rhythmic, transporting the essence of the popular to art music, though [sic] sometimes I use some melodic or rhythmic motif from Puerto Rican folklore."¹⁶²

It seems that while Campos Parsi was schooled in neo-classical techniques, nationalistic elements came quite naturally to him, due to his background and experience with popular and folk music on the island. He commented,

Critics and connoisseurs of music have classified my music as Puerto Rican because they find in it certain basic elements different from what they find in other compositions. The truth is that when I compose I do not try deliberately to use elements of our folklore as a starting point, but although the intention might not be there, the Puerto Rican (element) inevitably comes through.¹⁶³

Once Campos Parsi had returned to Puerto Rico, his nationalistic tendencies were further encouraged by another composer on the island, Jack Delano. Delano was involved in creating Puerto Rican films for the *División de la Comunidad* (Community Division), and needed Puerto Rican music to go along with these films. Delano composed his own

¹⁶¹ Ibid.

¹⁶² Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 93.

¹⁶³ Ibid.

music for the initial films. However, after Campos Parsi's return, Delano contracted him to write music with Puerto Rican elements for multiple films. His first film with Delano was entitled, *Modesta*. The work was a success, and Delano and Campos Parsi collaborated on some six to seven additional films.¹⁶⁴

Film music was not Campos Parsi's only music output once he returned to Puerto Rico. He was also commissioned by the Ballet of San Juan to compose original ballets for their program. Among these, Campos Parsi considered his most successful ballet to be, *Juan Bobo*.¹⁶⁵ In this ballet, Campos Parsi utilizes many forms of folkloric music, rhythms, and dances that were popular on the Island.

During this highly nationalistic period that spanned the 50's and 60's, Campos Parsi also wrote many works for small ensembles, chorus, voice and piano, solo piano, and various chamber music groupings and instrumentations.

This period comprised the era of modern nationalist music in Puerto Rico. Campos Parsi and composers such as Jack Delano in the *Sonata para Viola y Piano* (1954), and Amaury Veray in *Suite Popular* (1953), were using Puerto Rican folklore and popular music in their music and film scores...

Campos Parsi considered the *Oda a Cabo Rojo* as the work that culminated his nationalistic effort. As in the *Tres Poemas de Corretjer* and *Majestad Negra*, the composer was aware of the strong impact and great musical value of island dances and songs, and he exploited them fully for their aesthetic and emotional appeal. The use of invented folklore was perhaps the most prominent characteristic of these works. Although later works were based on the Puerto Rican cultural and historical experience, their character was increasingly abstract and alienated from the traditional folklore.¹⁶⁶

¹⁶⁴ Batista, "Entrevista con Hector Campos Parsi," 30-31.

¹⁶⁵ Ibid, 31.

¹⁶⁶ Ibid., 141-142.

Campos Parsi's music during his middle and later life was not limited to nationalistic and neo-classical elements.

His mature music followed two parallel lines of development: one nationalist, incorporating elements of Puerto Rican folk music; the other international, progressing from the neo-classicism of his scores of the early 1950s to electronic and aleatory music. An attractive and successful point of departure for both these tendencies is his *Divertimento del sur* (1953).¹⁶⁷

By the mid-1960's, Campos Parsi had already started to explore other means of musical expression. He had begun to travel extensively in order to participate in musical festivals, summits, congresses, organizations, and concerts, along with some of the most prominent and respected composers of his generation. While doing so, he was exposed to the many varied compositional techniques of the 20th century, compositional techniques that were often in direct opposition to his neo-classical training and nationalistic tendencies.

The initial result for Campos Parsi was musical paralysis. He began questioning the validity of his music, and whether it was worth it to continue writing in a musical language that was being rejected by the rest of the world.¹⁶⁸ This exposure, along with Campos Parsi's questioning, lead to an evolution in his compositional style.

Eventually, Campos Parsi began to use modern compositional techniques outside of the neo-classical methods in which he had been schooled. Although his music still

¹⁶⁷ Donald Thompson, "Campos-Parsi, Héctor," *Grove Music Online*, accessed September 29, 2018 <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004703>.

¹⁶⁸ Batista, "Entrevista con Hector Campos Parsi," 34-35.

retained nationalistic elements, at times in the title only, he began to increasingly use electronic, dissonant, abstract, aleatoric, and serial musical language.¹⁶⁹

Many people called this period of Campos Parsi's compositions experimental. However, "Campos Parsi has stated that they are not experiments but works with a different point of view."¹⁷⁰ The majority of his compositions continued to be chamber music, and works for small ensemble. Yet, the make up on the ensembles became increasingly non-traditional. Such is the case with *Culumnas y Círculos* (for soprano, tenor, piano, vibes, and harpsichord), *Ubao Moin* (for narrator, choir, brass, percussion, and strings), and *El Hombre Terrible del '87* (for guitar, mandolin, and tape). He even created some compositions for tape alone, *El Casorio*, and *Spectra*.¹⁷¹

Later, Campos Parsi combined modern compositional techniques with native Puerto Rican instruments when he wrote, *Yerba Bruja*, and *Areyto Borikén*.¹⁷² These native instruments that he incorporated into his later compositions, believed to be used by the Taino Indians before the Spanish invasion, included crackle shells, conch shells, ocarinas, slitdrums, whistles, and maracas.¹⁷³

After a compositional lull from the years 1978-1982, Campos Parsi's compositional style took another turn. He returned to increasingly tonal music, with

¹⁶⁹ Montalvo, "Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 143.

¹⁷⁰ Ibid, 120.

¹⁷¹ Ibid, 143-144.

¹⁷² Ibid, 144.

¹⁷³ Ibid, 146.

minimalistic melodic and harmonic structure.¹⁷⁴ Once again he embraced his previous use of modality in harmonic and melodic aspects of many of his late compositions. However, he continued composing electronic music, and incorporating native instruments into his works. Most of these works were for ensembles, tape, or a combination of the two.

Campos Parsi combined many of his compositional techniques in the later composition, *La Bella Durmiente*. Here, he used minimalism, modality, expressionism, and folkloric idioms, all in the same composition.

Campos Parsi's last known compositions were written in 1991,¹⁷⁵ seven years before his passing. In addition, he continued his life-long work as an educator advocate for the arts as a faculty member of the humanities department at the University of Puerto Rico on the Cayey campus until his death in 1998.¹⁷⁶

¹⁷⁴ Ibid, 147.

¹⁷⁵ Luis F. Rodriguez Morales, "Discovering Puerto Rican Art Song: A Research Project on Four Art Song Works by Hector Campos Parsi," PhD diss., Arizona State University, 2013, 61. <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1353668951?accountid=4485>.

¹⁷⁶ Morales, "Discovering Puerto Rican Art Song: A Research Project on Four Art Song Works by Hector Campos Parsi," 14.

CHAPTER 3

HECTOR CAMPOS PARSI'S SONATINA NO. 2 FOR VIOLIN AND PIANO

Historical Context

Héctor Campos Parsi wrote his Sonatina No. 2 for Violin y Piano in 1953, during his final year of study with Nadia Boulanger in Paris.¹⁷⁷ The work was dedicated to French violinist Jean Pasquier (1903-1992), member of the Pasquier Trio.¹⁷⁸ This trio was most known for their premier and performances of Messiaen's Quartet for the End of Times.¹⁷⁹

Although neo-classicism prevailed in Campos Parsi's compositions while in France, Campos Parsi also began incorporating nationalistic elements into some of his music during this time. It just so happens that these nationalistic elements can be found in his Sonatina No. 2 for Violin and Piano. Campos Parsi later said that even though this work was classically composed, it had strong nationalistic branches.¹⁸⁰

With this sonatina, Campos Parsi won the Ravel Prize at the *Conservatorie Americaine*, which was awarded to the first-place winner of the annual composition competition. The prize included two thousand francs, a performance of the winning composition, as well as its transmission over the French radio.¹⁸¹ With the same

¹⁷⁷ Montalvo, Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 83.

¹⁷⁸ Rate Your Music, "Jean Pasquier," Accessed November 8, 2018, https://rateyourmusic.com/artist/jean_pasquier.

¹⁷⁹ Leslie A. Sprout, and Ebrary, Inc. *The Musical Legacy of Wartime France*. California Studies in 20th-century Music; 16. Berkeley: University of California Press, 2013, 92-94.

¹⁸⁰ Batista, "Entrevista con Hector Campos Parsi," 33.

¹⁸¹ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 89.

composition, Campos Parsi won an additional award from the Organization of American States. The Sonatina No. 2 for Violin Piano was subsequently published the next year.¹⁸² In addition, the same work was published again in 1964 by Peermusic.¹⁸³ However, the work has since gone out of print by both sources.

Recordings

The first known recording of this work was performed by violinist Henry Hutchinson and pianist Luz Negrón de Hutchinson, and recorded through the *Instituto de Cultura Puertorriqueña* (Institute of Puerto Rican Culture). The recording was released in 1972 on an LP record, entitled, *Música de Cámara Puertorriqueña, vol. IV: Música de Héctor Campos Parsi* (Puerto Rican Chamber Music, vol. IV: Music of Héctor Campos Parsi).¹⁸⁴

The work was recorded once again in 2012 by violinist Francisco Cabán, and pianist Ivonne Figueroa. The recording was part of an album entitled, *Ola Nocturna: Obras Latinoamericanas para Violín y Piano* (Nocturnal Wave: Latin American Works for Violin and Piano).¹⁸⁵

¹⁸² Montalvo, Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works,” 83-84.

¹⁸³ Campos Parsi, Hector. *Sonatina No. 2 for Violin and Piano*. New York: Peer International Corporation, 1964.

¹⁸⁴ Hutchinson Negrón, Negrón de Hutchinson, *Música de Hector Campos Parsi*, Musica de Cámara Puertorriqueña vol. IV.

¹⁸⁵ Cabán-Vales, *Ola Nocturna: Obras Latinoamericanas para Violín y Piano*.

Overview

Héctor Campos Parsi's *Sonatina No. 2* for Violin and Piano contains three movements, and lasts approximately 15 minutes. The movements follow the traditional fast-slow-fast structure, and are entitled, *Vivo*, *Adagio*, and *Comodo e grazioso*.

Campos Parsi combined many interesting compositional techniques in this sonatina. Both his neoclassical training as well as his Puerto Rican heritage are manifested in this work. Campos Parsi did not include any direct quotes of Puerto Rican folk music in this composition, but instead integrated original folk-like elements into the sonatina as a whole. A strong Stravinsky influence can also be felt in this work, as Campos Parsi remarked that this stylistic impact was typical of his compositions during his later years in France.¹⁸⁶

Harmony

The overall harmonic structure of this sonatina is neoclassical in nature. The tonal center of the first movement is D, the second movement is written in the relative minor, B minor, and the third movement moves back to the original tonal center of D. In addition, this sonatina contains diatonic writing and modal harmonies.

Within the overall traditional harmonic structure, Campos Parsi uses unique, non-traditional harmonies and chord progressions. The use of dissonance is prevalent throughout the entire sonatina. Campos Parsi often inserts major and minor seconds and sevenths into chords, and at times sonorities are only comprised of second and seventh intervals. Campos Parsi often keeps the exact quality of a chord ambiguous by omitting the 3rd, alternating between the major and minor third in repeated chords, or using the

¹⁸⁶ Batista, "Entrevista con Hector Campos Parsi," 30.

major and minor third simultaneously. The resulting “split third” sonority is one favored by Stravinsky, and the result of his interest in jazz. Additionally, in various chord progressions, Campos Parsi even avoids the tonic entirely. Some of Campos Parsi’s expressed love for jazz music can also be felt in the harmonies of this composition. He often uses the 9th and 11th notes of a chord, a practice common in jazz harmonies.

Rhythm

Rhythm is a very important, driving element throughout the sonatina, as it is with music from the Caribbean. Repeating rhythmic motifs, as well as rhythmic complexity, can be found throughout the entire work, but most especially in the first movement. Although the second movement is the least rhythmically challenging of the three, rhythm is still a driving part of the melancholic melody and accompaniment. Rhythmic complexity presents itself in the third movement in the form of a constantly changing meter.

Motivic Development

Motivic integration is a key element of the composition of this sonatina. Rhythmic and melodic material presented in the first movement are incorporated throughout the entire work. While each movement clearly has its own distinct character, the consistent integration of rhythmic and melodic elements throughout the entire work, ties this composition together and gives it a sense of unity and belonging as a whole.

Discrepancies

Upon closely examining both the violin part and the score in the most recently published edition (1964) by Peermusic, the author has found a few discrepancies between

these two parts. For a detailed list of these discrepancies see appendixes D and E. In addition, corrections made by the composer to this same edition are found in appendix D.

Movement I, *Vivo*

Form

The form of the first movement only loosely resembles sonata form (see example 1). Typically, sonata form consists of an exposition, with two subject groups in the tonic and dominant keys respectively; a development, with frequent modulation, fragments of already introduced themes, as well as new material; and a recapitulation, where the first two subject groups both appear in the tonic key. The traditional sonata form may also end with an optional coda.¹⁸⁷

Campos Parsi, however, does not strictly follow the sonata form traditionally used in first movements. The movement begins with an exposition that consists of three subject groups instead of two. The first subject group is 50 measures long, and the third similarly lasts 47 measures. Both of these have a tonal center on D, the tonic. The second subject group, however, is only seven measures long and is written in a slower tempo. It also modulates to the distantly-related tonal center of C.

These three subject groups are followed by a development of 65 measures, where it modulates frequently to distantly related tonal centers of Bb, Ab, F, C, and finally returns to D. The development introduces new material and uses fragments of already presented material, as is typical of this section in the classical form.

¹⁸⁷ James Webster, "Sonata form," *Grove Music Online*, 2001, Accessed October 11, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197>.

The development is followed by a shorter recapitulation of the exposition. The first subject group is 19 measures long, and is written with a tonal center around the dominant (A), instead of the tonic. The second subject group 6 measures long, one measure shorter than the first time it is presented. The tonal center of this section is G, the sub-dominant. The third subject group is 30 measures long. It begins with the tonal center in D, the tonic, and modulates to C.

The movement concludes with an extended coda of 60 measures, the second longest section of the entire composition. Already presented themes are developed in the coda, and new material is added. The coda begins with the tonal center around the sub-dominant (G), modulates to the dominant (A), and finally returns to the tonic (D).

Example 1. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, form chart. mm

	Exposition			Development	Recapitulation			
Section	A	B	C	D	A1	B1	C1	Extended Coda
Measure numbers	1-50	51-57	58-104	105-169	170-188	189-194	195-224	225-284
Number of measures	50	7	47	65	19	6	30	60
Tonal center	D	C	D	Bb, Ab, F, C, D	A	G	D, C	G, A, D
Comments	Highly rhythmic, virtuosic runs	<i>Meno mosso</i> ; lyrical; rhythmically complex	Dance-like; frequent double stops	Material taken from "A" section	Opening melody played by piano; considerably shorter than "A" section	Transposed up a 5th	Transposed	Material from "A" section

First Subject Group

The first movement opens with a sforzando D Major chord in the piano on the down beat. The violin enters on the second half of the first beat, and continues to play for the first nine measures almost completely unaccompanied. Similarly, the violin's

entrance is also marked with a sforzando. However, this sforzando is played on the offbeat rather than on the beat like the piano (see example 2).

Example 2. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 1-5.

The image shows a musical score for measures 1-5 of Campos Parsi's Sonatina No. 2 for Violin and Piano, I. Vivo. The tempo is marked as 'Vivo' with a metronome marking of 108-112. The key signature has two sharps (F# and C#). The violin part is written in treble clef, and the piano part is written in grand staff (treble and bass clefs). Both parts start with a sforzando (sfz) on the offbeat of measure 1. The violin part has a box around measure 5, and the piano part has a sforzando (sfz) on the offbeat of measure 5.

Rhythmic precision is essential in the opening measures of the violin part, as measures 5-7 are only a slight rhythmic variation of the first four measures. There should be a clear difference between the 32nd notes on beat two of measure one, and the two sixteenth notes on beat two of measure five (see example 3). It is also important to note that these two rhythmic motifs are repeated throughout the entire sonatina.

Example 3. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 1 and 5.

The image shows two measures of music in 2/4 time with a key signature of two sharps. Measure 1 shows a violin part starting with a sforzando (sfz) on the offbeat. Measure 5 shows a violin part starting with a sforzando (sfz) on the offbeat, which is slightly rhythmically displaced compared to measure 1.

The piano repeats the four-bar theme, originally presented by the violin in measures 1-4, starting in measure 9. This time, the theme is slightly rhythmically displaced. It starts on a pickup rather than the second half of beat one, as it was written in the violin part. The piano also plays this theme unaccompanied by the violin. It is interrupted, however, in measure 12 by the violin entrance. It is important to note that material played by the violin starting in measure 12 is a continuation of the piano's theme.

Example 4. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 9-11.

The image shows a musical score for measures 9-11. The top staff is for the violin, starting with a trill (tr) on the first note of measure 9. The bottom two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *mf* is present in measure 10, and a fingering of 10 is indicated for the piano's right hand in the same measure.

The piano continues playing solo until the violin enters once again in measure 18, which is again a continuation of the line played in the right hand of the piano in measures 17 and 18. It is important for the two players to create an integrated and smooth transition of the melodic line from the piano to the violin (see example 5).

Example 5. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 17-19.

The image shows a musical score for measures 17-19. The top staff is for the violin, starting with a dynamic marking of *mf*. The bottom two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *poco mf* is present in measure 17.

Measures 22-24 contain a 16th-note passage where the violin and the piano play in almost completely rhythmic unison. However, the two instruments have ties in different places. The violin has a tie into the second beat of measure 22, as well as from the last 16th-note of 23 to the down beat of 24. The piano, on the other hand, has a tie from the last 16th-note of measure 22 to the down beat of measure 23 (see example 6).

Example 6. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 22-24.

Measures 28-35 present another interlude for the piano. Before the violin's entrance in measure 36, the piano plays three rhythmic groups, which consist of two 16th notes and an 8th note, two 32nd notes and a dotted 8th, and an 8th note triplet. These are both melodically and rhythmically based on the material presented by the violin in the opening of the movement (see example 7).

Example 7. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 35-44.

Although the violinist plays measures 36-43 largely unaccompanied, rhythmic precision and a steady pulse on the syncopation is important. This steady tempo and rhythmic integrity will make it easier for the piano to enter accurately with its chords, as both the piano's entrances in measures 39 and 41 happen between the violin's notes. The violin begins to crescendo in measure 40, which leads to a *fortissimo* in measure 44, the loudest dynamic in the violin part so far (see example 7).

In the measures that follow, 45-46, the violin and piano play part of the theme in unison. After, in measures 48-50, the piano provides a transition into the second subject.

Second Subject Group

The second subject group lasts only seven measures, and is written in a “poco meno mosso” tempo, with a “legatissimo” marking. The violin part is marked *pianissimo*, with abundant slurs, and should be played tenderly with sweet, singing vibrato. The melody is also rhythmically quite complex. It is made up of mostly 16th notes, with frequent syncopations. It is also interesting to note that this melody of this second subject group begins with the same rhythmic figure that opened the movement, two 32nd notes followed by a dotted 8th note. Similarly, the opening of this theme is also a rhythmic variation of the notes played by the violin in the opening bars of this piece. Thus, Campos Parsi ties the two seemingly contrasting subject groups together with both rhythmic and melodic material.

Underneath the violin's complex melody, the piano plays a part made up of quarter notes, syncopated quarter notes, and dotted quarters followed by an eighth note. While at first glance the violin part may seem more important, upon further examination of the score, one can notice that Campos Parsi actually indicated the opposite. Campos

Parsi specifies that the piano line should be played *cantando* and *tenuto*. In addition, the piano has a louder dynamic marking than the violin. The violin part is marked *pianissimo*, while the piano part is marked *mezzo-piano* (see example 8).

Example 8. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 49-61.

The image shows a musical score for Campos Parsi's Sonatina No. 2, measures 49-61. The score is in G major and 3/4 time. It features a violin part and a piano part. The violin part starts at measure 50 with a dynamic marking of *pp* and is marked "Poco meno mosso e legalissimo". The piano part starts at measure 50 with a dynamic marking of *mp* and is marked "poco rit." and "cantando". The piano part has a tenuto line under the first two measures. Measure 55 is marked with a box containing the number 55. The score ends at measure 61.

Third Subject Group

The piano begins the playful third subject group in measure 58. Although there is no tempo change written in the Peermusic edition, the playful nature of this theme suggests that there should be a return to a quicker tempo. Performance practice also indicates that the third subject group should be played at a faster tempo. The very first recording of this piece was made in Puerto Rico during Campos Parsi's lifetime, in 1972 by violinist Henry Hutchinson and pianist Luz Negrón de Hutchinson. In this recording, they return directly to tempo I at measure 58. This sonatina was also recorded in Puerto

Rico in 2012, by violinist Francisco Cabán, and pianist Ivonne Figueroa. This recording also returns to tempo I in measure 58.¹⁸⁸

The third subject group is the least rhythmically complicated of the three. It is marked staccato with frequent accents on the off beats. Although this section is less rhythmically complicated, it presents a different technical challenge for the violinist. The violin's melody is made up almost entirely by double stops in 6ths, 7ths, 2nds, 3rds, and octaves. In addition, Campos Parsi indicates that the violin part is to be played *mezzo-piano discreta* (see example 9).

Example 9. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 69-81.

The image shows a musical score for measures 69-81 of Campos Parsi's Sonatina No. 2 for Violin and Piano, I. Vivo. The score is in 2/4 time and G major. It features a violin part with double stops and a piano accompaniment. Measure 70 is marked 'mp discreta'. Measures 75 and 80 are marked 'mp'.

Development

The development is marked with dynamic change to *forte*, a drastic change in character, and a “tempo I” marking at measure 105. It draws heavily from material

¹⁸⁸ Henry Hutchinson Negrón, and Luz Negrón Hutchinson, *Música de Hector Campos Parsi*, Musica de Cámara Puertorriqueña vol. IV.

presented in the first subject group. The rhythmic motif of two 16th notes followed by an 8th note (presented at the beginning of this movement) is used extensively throughout the beginning of the development. In addition, it is full of rhythmic complexities and challenges for the ensemble, also similar to the first subject group (see example 10).

Example 10. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 103-108.



Next, the violin has a syncopated line from the pickup to measure 109 through measure 111. Here, the violinist can listen to the steady quarter notes in the left hand of the piano. It is important to note, however, that measure 11 has a dotted quarter note in the left hand, but a quarter note on the second beat in the right hand.

Another prime example of syncopation occurs in measures 112-115. Without the ties, this passage is a passing back and forth of the rhythmic figure two 16th notes and an 8th note. The order of who has this figure is, piano-violin-piano-violin-violin-piano-violin. This rhythm becomes more complicated, however, when the ties are added. It is also interesting to note that the first two rhythmic motifs are played on the beat, as are the last two, but ties eliminate the on-beat in the middle three motifs (see example 11).

Example 11. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 112-115.

After a short interlude by the piano in measures in measures 116-117, the violin enters once again in measure 118 with an accompanimental figure. The piano plays the same melodic line in 116 through the down beat of 122. The first time, the violin enters directly after this line. The second time, in measure 21, the violin enters on the offbeat, playing the quarter and eighth note with the piano, as part of its melodic line (see example 12).

Example 12. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 116-122.

Measures 129-131 contains a complicated passage for the violin. It includes rapid string crossings and multiple 5ths in quick succession. This passage can be played in 2nd position to reduce the amount of string crossings. In addition, example 13 shows an alternate bowing that may be used.

Example 13. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 129-131.

Campos Parsi also uses syncopation in measures 147-152. Measure 147 starts with the violin's entrance after a 16th rest. The down beat of this measure is completely empty, as the piano is playing offbeat 8th notes in both measures 147 and 148. The violin part in measure 150 is almost the exact same as measure 147. However, this time the

piano plays quarter notes on the beat. Measure 151 contains 16th-note rests on the first and second beats in the violin part, while the piano plays offbeat 8th notes, once again leaving the on-beats empty (see example 14).

Example 14. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 147-151.

The image shows a musical score for measures 147-151. It consists of three staves: a single treble clef staff for the violin and a grand staff (treble and bass clefs) for the piano. The key signature has two sharps (F# and C#). The time signature is 4/4. In measure 147, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 148, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 149, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 150, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 151, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat.

Similarly, when this 16th-note figure appears again in the violin part in measures 158-159, syncopation is also used. The down beats are left empty in measures 159 and 160 (see example 15).

Example 15. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 158-160.

The image shows a musical score for measures 158-160. It consists of three staves: a single treble clef staff for the violin and a grand staff (treble and bass clefs) for the piano. The key signature has two sharps (F# and C#). The time signature is 4/4. In measure 158, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 159, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat. In measure 160, the violin has a 16th-note rest on the first beat, followed by a 16th-note rest on the second beat, and then a series of 16th notes. The piano plays quarter notes on the beat.

An interesting gesture occurs in measures 161-163. In measure 161, the violin plays E octaves on each beat, followed by another 16th-note, and an 8th rest. The piano

plays 8th note chords on the off beats. The two instrumental lines combine make the two 16th notes-8th note idiom used throughout this sonata.

The next two measures (162-163), contain two descending broken 3rd nonets, slurred in groups of two, starting an octave above open E. The thirds are all ascending minor thirds, moving down by a half step each time (see example 16).

Example 16. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 161-163.

The image shows a musical score for measures 161-163. The top staff is for the violin, and the bottom two staves are for the piano. Measure 161: Violin has two slurred eighth notes marked 'sfz'. Piano has two chords. Measure 162: Violin has a descending eighth-note scale starting an octave above open E, marked '8va' and 'g'. Piano has two chords. Measure 163: Violin continues the descending eighth-note scale marked 'g'. Piano has two chords.

Measures 164-171 is another particularly rhythmically complex passage. During these measures, the piano alternates 8th note chords between both hands. The only exception is that measure 165 has an empty down beat. Campos Parsi writes the beginning of this passage with the left hand on the beat and the right hand off the beat, as is most common. In measure 167, however, he switches them, so the right hand is on the beat and the left hand is off the beat. It is precisely during this change in measure 167 that the violin plays a syncopated rhythm which continues into measure 168 (see example 17).

Example 17. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 164-170.

Measure 175 contains an ascending septuplet scale in the violin part. Every other note in this scale is an octave. Because this is not very violinistic, this run may need to be modified according to the performer's ability. Those who are able, can play this passage using octaves on every note. In the first recording made of this piece, violinist Henry Hutchinson did just that. He played this scale with octaves on every note, rather than every other note. If a simplification is needed, violinists may choose to play only the top, or only the bottom line of the octaves. In the second recording of this work, violinist Francisco Cabán chose to play the bottom line of the octave passage (see example 18).

Example 18. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measure 175.

Recapitulation

The recapitulation doesn't present any new technical challenges until measure 191, the recapitulation of the second subject group. There are a few differences between the first and second time it is presented. The recapitulation of the second subject group is

written a 5th higher. The piano indications are also slightly different. When this subject group is first presented it is marked, “cantando” and “tenuto.” In the recapitulation it is marked, “calmo.” The biggest difference, however, is the bowing markings, or lack thereof, in this section. During the initial presentation of the second subject group, it is filled with slurs, while the recapitulation has no bowing indications whatsoever.

Performance practice points to slurs being added in this passage. Both the first recording (made in Campos Parsi’s life time) and the second recording play the second subject group with slurs both times it appears. In addition, Campos Parsi also marks the violin part legato in the recapitulation of the second subject group, further suggesting this passage should be slurred as well. However, because Campos Parsi did not specifically indicate the bowing in the passage, it is ultimately up to the performer to choose whether or not to play this section with slurs (see example 19).

Example 19. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 188-193

The image displays a musical score for Example 19, consisting of two systems of music. The top system includes a violin staff and a piano accompaniment. The violin part begins with a slur over a series of eighth notes. The piano part has a 'poco rit.' marking and a 'calmo' marking. The score includes dynamic markings such as 'pp legato' and 'p'. A box labeled '190' is placed above the violin staff in the second measure of the second system. The bottom system continues the violin and piano parts, with the violin part ending with a slur over a series of eighth notes.

Coda

In the coda, the violinist has an extended 16th-note passage from measure 234-250. Campos Parsi specifically marked this section “detaché.” Measures 268-278 contain syncopated rhythms, and frequent omission of the down beat, making it a complicated passage for ensemble. The piano plays off beats in measures 270-277, while the violin plays a sixteenth note passage that also often omits notes on the beat with the use of ties (see example 20). In addition, in a later revision, Campos Parsi suggested a bowing to assist with this passage (see example 21).

Example 20. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 268-275.

The image shows a musical score for measures 270-275. It consists of two systems of staves. The first system (measures 270-274) features a violin part with a complex, syncopated rhythm and a piano part with off-beat accompaniment. The second system (measures 275) shows the violin playing a sixteenth-note passage with ties, and the piano providing harmonic support with chords and dynamics like *cres.* and *dim.*

Example 21. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 271-275.

The image shows a musical score for measures 271-275, focusing on the violin part. It is a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The passage consists of a continuous sixteenth-note run with various bowing techniques indicated by 'V' marks and slurs.

The last five measures of the first movement contain a repetition of the motif found throughout the movement, two 16th-notes followed by an 8th note. There is also a *subito piano* and a subsequent crescendo to triple *forte*, which adds energy to the conclusion of this movement (see example 22).

Example 22. Campos Parsi, Sonatina No. 2 for Violin and Piano, I. Vivo, measures 276-284.

Movement II, Adagio

Overview

The second movement opens with a soulful 11 bar melody in the violin that is repeated throughout the entire movement. This melancholic B minor melody is especially reminiscent of Puerto Rican folklore and African laments. In addition, “the nocturnal character of this melody evokes nostalgia for the country.”¹⁸⁹

¹⁸⁹ Cabán, “The Violin and Piano Repertoire of Twentieth-century Latin America: A bibliography with Annotations of Selected Compositions,” 65.

Tempo

The tempo of this movement is marked *adagio*, with a 2/4-time signature. However, the metronome marking in the Peermusic edition is quite slow, the 16th-note equals 104. In the first recording made of this piece, the Hutchinsons take the tempo nearly this slow, at the 16th-note equal to about 108.

Although the marked tempo of the 16th-note equal to 104 is perhaps more reflective of a *larghetto* tempo, or at least a very slow *adagio*, the historical recording made by the Hutchinsons in the 70's suggest that this is indeed the tempo that Campos Parsi intended for the second movement. In addition, although the tempo is marked at the 16th-note (perhaps to emphasize rhythmic accuracy), the long, singing melodies suggest that the movement be felt in a slow four, rather than in eight.

Mute

The violin is marked “con sordino” at the beginning of the movement. In the Peermusic edition, there is no indication that the mute should be removed at the end of the movement, or anywhere for that matter. However, in a later revision of this edition, Campos Parsi indicated that the mute should be removed in measure 39 (see appendix D).

Form

The second movement is by far the shortest of the three movements, as it contains only 62 measures. In this movement, the opening melody is presented six times, in varying lengths (see example 23). Although it does contain some syncopations, it is also the least rhythmically complex of the movements. In addition, its tonal center stays around B minor the entire movement, making it the least harmonically complex of the

three movements as well. It's simplicity and repetitive melody, in a way is also reminiscent of Puerto Rican folkloric music.

Example 23. Campos Parsi, Sonatina No. 2 for Violin and Piano, II. Adagio form chart

Section	A	A ¹	A ²	A ³	A ⁴	Interlude	A ⁵
Instrument with melody	Violin	Violin	Violin	Piano	Violin	N/A	Violin
Measure numbers	1-11	12-26	27-37	38-45	46-54	55-58	59-62
Number of measures	11	15	11	8	9	4	4
Dynamic	<i>p</i>	<i>p-mp</i>	<i>p</i>	<i>mf</i>	<i>p-mf-p</i>	<i>p-cresc.</i>	<i>f-p</i>
Comments	Melody is initially presented	Melody repeated with slight variation	Melody repeated one octave higher; rhythmic variation in m. 27; double stops used in m. 36-37	Melody is transposed and played by the piano	Melody appears in original transposition	Piano interlude; last 8 measures can be thought of as a Coda	Melody is played an octave lower, and is considerably shortened

Because the same melody is repeated throughout the entire movement, it is important to note the differences each time it is presented. The opening melody, played by the violin, is marked *piano*. Underneath this opening melody, the piano plays a *pianissimo* accompaniment mostly made up of quarter notes. For the first 14 bars, the piano part is written in three bar lines instead of two, the middle line is marked *poco a rilievo*, meaning it should stand out slightly from the other lines. There is also a B drone in the left hand of the piano that lasts throughout the entire first section (see example 24).

Example 24. Campos Parsi, Sonatina No. 2 for Violin and Piano, II. Adagio, measures 1-11.

The melody returns again in measure 12. Although it is still played by the violin, this time it is a rhythmic variation of the opening theme. The dynamic crescendos to a *mezzo-piano*, and the piano accompaniment becomes more involved, being mostly made up of 16th notes.

Almost the exact same opening theme returns in measure 27. However, this time the violin plays the melody an octave higher. There is also a slight rhythmic difference in the first measure. In measure 1, the violin plays a dotted eighth and 16th-note, followed by two 8th notes. However, in measure 27 the violin plays a dotted 8th and 16th, followed

by another 16th and a dotted 8th (see example 25). In addition, at the end of this melody, in measures 36-37, the violin plays double stops in 3rds, the only double stops written in this movement. The accompaniment once again has a B drone in the left hand of the piano. However, the right hand is now made up of mostly 16th notes.

Example 25. Campos Parsi, Sonatina No. 2 for Violin and Piano, II. Adagio, measures 27-34.

The melody returns once more in measure 38. However, this time the melody is played by the piano. It is the first and only time in this movement that the piano plays the opening melody. The dynamic is marked *mezzo-forte cantando* in the piano part, and *mezzo-forte* in the violin part. This time, it is the violin that plays an accompaniment made up of mostly 16th notes.

In measure 46, the melody returns to the violin, and the dynamic once again is marked *piano*. The author suggests that the violinist play measures 51-54 on the G string

for a rich, deep tone. The piano accompaniment in this section is simple. It is made up of half notes in the left hand, and tied quarter notes in the right hand (see example 26).

Example 26. Campos Parsi, Sonatina No. 2 for Violin and Piano, II. Adagio, measures 51-54.

Musical score for Example 26, measures 51-54. The score is in 2/4 time and D major. It consists of two systems. The first system (measures 51-52) shows the violin part with dynamics *p*, *mf*, and *p*, and the piano part with half notes in the left hand and tied quarter notes in the right hand. The second system (measures 53-54) shows the violin part with a *p legato* marking and the piano part with half notes in the left hand and tied quarter notes in the right hand.

After a brief four bar interlude in the piano in measures 55 through 58, the violin states the melody for the last time. It is an octave lower than the opening melody, and is shortened to only last four measures. The author suggests that the violinist also play these last four measures on the G string. It is marked *forte appassionato* (the only *forte* in the entire movement). The *forte* only lasts one measure, however, before there is a *diminuendo* to *piano* in the violin part, and *pianissimo* in the piano part (see example 27).

Example 27. Campos Parsi, Sonatina No. 2 for Violin and Piano, II. Adagio, measures 57-62.

Musical score for Example 27, measures 57-62. The score is in 2/4 time and D major. It consists of two systems. The first system (measures 57-60) shows the violin part with dynamics *f appassionato* and *p*, and the piano part with half notes in the left hand and tied quarter notes in the right hand. The second system (measures 61-62) shows the violin part with a *pp* marking and the piano part with half notes in the left hand and tied quarter notes in the right hand. The word "ren - do" is written below the piano part in the first system, and "pp" is written below the piano part in the second system. A box containing the number "60" is placed above the violin staff in the first system.

Movement III. *Comodo e grazioso*

Overview

The third movement, in contrast to the first and second movements, is playful and dance-like in nature. As with other compositions by Campos Parsi during this time period, Stravinsky's influence can be felt in this movement. These Stravinsky-like characteristics include a rapidly changing meter, and complex harmonies and chord progressions. Campos Parsi combines these European compositional techniques with Caribbean folk dance elements. Although no one dance genre is directly imitated, elements of the Cuban Son can be found in the movement.¹⁹⁰

Tempo

Campos Parsi indicates that this movement should be played *comodo e grazioso*, indicating that the movement should not be played too fast, as is typical with Caribbean folkloric dance music. The metronome markings in the Peermusic edition indicate that the 8th note should be close to 80-84. However, the playful, dance-like nature of this movement makes it more conducive to a slightly faster tempo. Additionally, performance practice indicates that this movement can be taken a bit faster. In the historical recording made in 1953, the Hutchinsons take this movement closer to the 8th note equal to approximately 114. Similarly, in the recording made in 2012, Cabán and Figueroa take this movement faster than the suggested metronome marking, yet slower than the Hutchinson's, with the 8th note equal to approximately 103.

¹⁹⁰ Cabán-Vales, "The Violin and Piano Repertoire of Twentieth-century Latin America: A bibliography with Annotations of Selected Compositions," 65.

Rhythm

Similar to the first movement, rhythmic complexity is found throughout the third movement. In both movements, downbeats are occasionally completely empty. However, in the third movement the unusual rhythms are achieved mostly by a rapidly changing meter, which changes as frequently as every measure. The meters used in this movement are 1/8, 2/8, 3/8, 4/8, 5/8, and 2/4. With the exception of two, 2/4 sections, the pulse felt throughout this movement is the 8th note. In the 2/4 sections, the tempo increases and the quarter note becomes the beat.

Form

The last movement is written in sonata rondo form (see example 28). The exposition consists of the refrain (A), and episode 1 (B). These two are repeated, although not exactly, and the refrain returns one final time before the development, to make the exposition consist of (A-B-A-B-A). The development consists of episode 2 (C) and episode 3 (D). The recapitulation begins in measure 100 with the return of the refrain. Episode 1 follows, and the recapitulation ends with a final refrain. Thus, the recapitulation consists of (A-B-A). Finally, the movement concludes with a with an extended coda of 43 bars (E).

Example 28. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, form chart.

	Exposition				Development			Recapitulation			
Section	A	B	A	B	A	C	D	A	B	A	Coda or E
Measure numbers	1-14	15-29	30-39	40-48	49-57	58-81	82-99	100-105	106-121	122-129	130-172
Number of measures	14	15	10	9	9	24	18	6	16	8	43
Tonal center	D	G, Ambiguous tonal center	G	Ambiguous tonal center	G	Ambiguous tonal center	Ambiguous tonal center	F	Ambiguous tonal center	D	G, D
Comments	Initial melody is played pizzicato	Modulates to ambiguous tonal center; frequent accidentals	Melody is played arco; transposed up a 4 th	Ambiguous tonal center; transposed down a 5 th ; frequent accidentals	Melody is played arco	Ambiguous tonal center; material from "C" section of first movement	Ambiguous tonal center; material from "A" section of first movement	Melody is played pizzicato	Ambiguous tonal center; transposed down a 6 th ; piano begins with melody, and violin later takes over	Melody is played arco; empty down beats in m. 122 and 125	Material from "A" section of first movement

Refrain

The melody of the refrain (also known as the "A" section) is playful in nature, with short articulation. When the violin has the melody, in the first refrain on the exposition (measure 1) and the first refrain of the recapitulation (measure 100), it is marked pizzicato. In all of the other refrains, the notes are marked staccato, and are hooked in groups of two (see example 29).

Example 29. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, measures 1-8.

The image shows a musical score for Example 29, measures 1-8. The score is in 3/8 time and consists of two systems. The first system (measures 1-4) features a violin part marked 'pizzicato' and 'mp', and a piano part marked 'p discreto' and 'senza Ped.'. The second system (measures 5-8) features a violin part starting with a box around measure 5, and a piano part marked 'Ped.' and 'mf'.

Similarly, the first time the melody appears in the piano, in measure 8, it is simply marked staccato, with no other markings. However, all other times this melody appears in the piano part, it is marked staccato and slurred in groups of two. This is not a very common marking for the piano, as staccato markings usually appear under longer, legato phrases. However, these staccato, two-note slurs imitate the articulation of the violin part when the melody is played with the bow. This, combined with the fact that the violin always has the melody first in the refrain, suggests that the piano should imitate the articulation of the violin when the melody is played.

Episode 1

The first episode (also known as the “B” section) appears three times throughout the third movement. The majority of the time, the violin has the melody. The first time

episode 1 appears, it lasts for 15 measures (see example 30), and the piano has the melody during three of those measures (measures 25-27). The second time it appears, episode 1 lasts 9 measures. The piano has the melody first this time. However, once again the piano only has the melody for three measures (measures 40-42). The last time episode 1 appears, it is the longest, as it lasts 16 measures. The violin begins the melody with three pickup notes, and then the melody quickly transfers to the piano for two measures. These are the only two measures where the piano has the melody in the final appearance of episode 1.

Example 30. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, measures 13-20.

The image shows a musical score for Example 30, consisting of two systems of staves. The first system includes measures 13-15 and 16-18. The second system includes measures 19-20. The score is for Violin and Piano. The piano part has a melody in measures 25-27 and 40-42. The violin part has a melody in measures 40-42. The score includes dynamics like p, mf, and rit., and tempo markings like a tempo.

Episode 2

The development is made up of the refrain (section “A”) as well as the second and third episodes (also known as sections “C” and “D”). Interestingly enough, both of these

episodes are based on themes from the first movement. Episode 2 is the first time in the third movement that a 2/4-time signature is used. In order to set this up, the tempo begins to increase in speed two measures before, followed by a glissando in the piano part into measure 58, the beginning of the 2/4 section. Measure 58 is marked *poco più mosso*, and the Permusic edition contains the metronome marking of the quarter note equal to 120. This episode is based off of the “C” section of the first movement, although the tempo this time is faster (see example 31).

Example 31. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, measures 57-70.

The image displays a musical score for Example 31, measures 57-70. The score is for Violin and Piano. It shows measures 57-60 on the first system and measures 61-70 on the second system. The tempo is marked 'Poco più mosso (♩=120)'. The piano part features a glissando in measure 58. The violin part plays double stops in 6th intervals from measure 62 onwards.

The piano has the melody in at the beginning of this episode, until the melodic line is passed to the violin in measure 62. Similar to section “C” in the first movement, the violin plays this melody in double stops made up of 6th intervals. When the piano

takes over the melody again in measures 70-74, it continues with chords in the right hand made up of 6th intervals.

Episode 3

The third episode (also known as section “D”) begins in measure 82, and is based on the opening, “A” section of the first movement. There is no tempo change between the second and third episodes. Therefore, episode three is also played at a faster tempo than the first movement (see example 32).

Example 32. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, measures 78-91.

The image shows a musical score for measures 80-91 of Campos Parsi's Sonatina No. 2 for Violin and Piano, III. The score is written for violin and piano. Measure 80 is marked with a box containing the number 80. The violin part begins with a *pp* dynamic, followed by a *niente* section, and then a *f sfz deciso* section. The piano part has lyrics "do - - a" under the first few notes, with a *p* dynamic. The score continues to measure 85, marked with a box containing 85, and then to measure 90, marked with a box containing 90. The piano part has a *f subito* marking and a *f* dynamic. The violin part has a *pizz.* marking and *sfz sfz* dynamics. The score ends with a *sfz sfz* dynamic.

Coda

The third movement ends with an extended coda of 43 measures, which is marked *vivo*. In the Peermusic edition, there is also a tempo marking of the quarter equals 120, just as in episodes 2 and 3. The coda is also written in a 2/4-time signature, similar to the

first movement. In addition, there are rhythmic motifs from the first movement present in the coda, such as the two 16th notes-8th note figure.

Measure 143 through measure 149 contains a 16th-note passage for the violin. In the Peermusic edition, the bowing is written as two note slurs over staccato markings. However, Campos Parsi indicated that these two note slurs were not necessary in a later revision (see appendix D).

Measure 163 is marked *fortissimo* in the violin part, with the indication, *marcato e ben mesurato*. Here the violinist plays a 16th-note passage (see example 30).

The piece comes to a close with measures 168-172. Here, the violin has pizzicato 8th notes on the offbeat, marked with both accents and sforzandos. Meanwhile, the piano has quarter note chords on the down beats of measures 69 and 70. They are both marked *fortissimo* with accents. The violin and piano come to a strong end, as they play the last three accented, sforzando chords together. For added emphasis, the last three chords in the violin part are all marked down bow (see example 33).

Example 33. Campos Parsi, Sonatina No. 2 for Violin and Piano, III. Comodo e grazioso, measures 163-172.

165

ff marcato - e - ben - mesurato

f

subito p ffz ffz ffz ffz sfz sfz sfz

pizz. arco

cresc.

ff

ffz sfz sfz

CHAPTER 4

JACK DELANO

Early Years

Jack Delano (1914-1997)¹⁹¹ was born as Jacob Ovcharov in the small Russian village of Voloshilovka, in what is now present-day Ukraine. He was born on August 1st, 1914, only days after the outbreak of World War I.¹⁹²

Delano spent the first nine years of his life in this small Russian village. Life was simple in Voloshilovka. The village had no running water, no electricity, and no telephone. People bathed in the local river, shopped in the only marketplace, and used a single dirt road.¹⁹³ Voloshilovka was also peaceful. Here, Christians and Jews lived side by side, the Ovcharov's themselves being a Jewish family. In addition to the single marketplace, the village also had a Greek Orthodox Church and a Jewish Synagogue.¹⁹⁴

The Ovcharov family was considered a privileged family in the village. Delano's mother, Sonia, was a dentist, and held a small practice in her home. She would often perform dental procedures in exchange for necessities such as, "eggs, chickens, geese, or perhaps a baby goat."¹⁹⁵ Because of this, food was never scarce in the Ovcharov home. Delano's father, Vladimir, "was a teacher of Russian and mathematics at the local

¹⁹¹ Donald Thompson, Donald, "Delano, Jack," *Grove Music Online*, Accessed September 29, 2018 <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045160>.

¹⁹² Jack Delano, *Photographic Memories*, (Washington: Smithsonian Institution Press), 1997, 1.

¹⁹³ Nelly Rivera and Fernando Pérez González, "Entrevista a Jack Delano 1997 (Spanish Dialogue)," YouTube video, 19:17, Posted by "Kodak Retina," January 10, 2017, Accessed September 29, 2018, www.youtube.com/watch?v=CkCsL6oQXGQ.

¹⁹⁴ Delano, *Photographic Memories*, 1.

¹⁹⁵ *Ibid*, 2.

school,”¹⁹⁶ and was revered as being well-read and well cultured. Together, Sonia and Vladimir had two sons, Jacob (nicknamed Jascha, later to be known as Jack Delano)¹⁹⁷ and Solomon (nicknamed Sol).¹⁹⁸

Immigrating to the United States

By the early 1920’s the Ovcharov family began to be concerned about their fate in the growing chaos after the revolution. These concerns were echoed by their relatives in the United States, who urged them to leave Russia and even offered to pay their passageway to the United States. Because many people were fleeing Russia at this time, it was dangerous, and difficult to leave. Despite these circumstances, the Ovcharov family was able to secure passports and safe passageway all the way across the Atlantic to the United States of America.¹⁹⁹ Once in New York, Sonia’s cousin took the Ovcharov family to stay with him and his family in their home in Bristol, Pennsylvania.²⁰⁰

After a few months in Bristol, the Ovcharov family decided it was time to branch out on their own.²⁰¹ They moved to Philadelphia where the two brothers immediately began attending public school. Delano’s mother enrolled in a two-year program to become a licensed dentist in the United States, and his father found a job in a furniture factory.²⁰²

¹⁹⁶ Ibid.

¹⁹⁷ Ibid,1.

¹⁹⁸ Ibid,3.

¹⁹⁹ Ibid 3-4

²⁰⁰ Rivera and González, “Entrevista a Jack Delano 1997 (Spanish Dialogue).”

²⁰¹ Delano, *Photographic Memories*, 7.

²⁰² Ibid, 6-8

Unfortunately, after immigrating to the United States, the Ovcharov's struggled financially for the rest of their lives. While they were never without food and shelter, they were always barely able to get by.²⁰³ Mrs. Ovcharov was expelled from dental school after she helped some struggling classmates on the final examination. She never understood why she was expelled. "What difference does it make if they learn from me or from the professor?"²⁰⁴ she asked.

Mr. Ovcharov was never able to find work as a professor of the Russian language. He eventually opened his own furniture making business, that he ran entirely by himself. However, due to the Great Depression and other factors, his business always teetered on the verge of bankruptcy.²⁰⁵ In order to help support the family, Mrs. Ovcharov opened a dental practice in her home, despite never being allowed to finish the dental certification program. As her business grew, it also attracted the attention of the authorities. After an appointment from an undercover police officer, she received a summons to appear in court for practicing without a license. Her sentence was eventually suspended, but the experience scared her enough to turn away patients and eventually close her business altogether.²⁰⁶

²⁰³ Ibid, 11.

²⁰⁴ Ibid, 8.

²⁰⁵ Ibid, 13.

²⁰⁶ Ibid, 22.

Musical Training

Jack Delano began his musical training at an early age back in Russia.²⁰⁷ Delano's father was an amateur violinist and guitarist. He began giving Delano his first violin lessons at the age of six. In addition to music, his father also taught him to draw, and introduced him to literary classics such as Don Quixote and Mark Twain. Delano also had an uncle (his father's only sibling), Shlomo Ovcharov, who was a professional violinist. It was this uncle who first encouraged Delano to study the violin seriously.²⁰⁸

Delano's musical training continued after moving to the United States. In Philadelphia, with encouragement from his father, he auditioned for and was given a partial scholarship to attend the Settlement Music School. Here, he studied, "violin, theory, harmony, chamber music, counterpoint, orchestration, and related subjects."²⁰⁹ "Settlement was a special school for underprivileged children in a poor neighborhood in the city. But the teachers were excellent, many of them faculty from the Curtis Institute of Music who taught at Settlement on a pro bono basis."²¹⁰ Two years later, Delano's brother followed in his footsteps and began studying violin in the same school.²¹¹

While at Settlement, Delano studied violin with Emmanuel Zeitlin. After some years, Delano decided to change his focus from becoming a concert violinist to playing chamber music and studying composition. He mowed the lawn of a professor at the

²⁰⁷ Rivera and González, "Entrevista a Jack Delano 1997 (Spanish Dialogue)."

²⁰⁸ Delano, *Photographic Memories*, 2.

²⁰⁹ *Ibid.*, 9.

²¹⁰ *Ibid.*

²¹¹ *Ibid.*

Curtis Institute in exchange for solfege lessons, and studied composition, counterpoint, and harmony with Professor Jacob Weinberg. In addition, after the first few years at Settlement, Delano took up the viola, and began playing it professionally.²¹²

Delano spent a total of 12 years at the Settlement School of Music. He entered the school as a student, then eventually became a teacher's assistant, and finally he became a teacher there himself. Delano's brother, Sol, went on to study violin at the Curtis Institute of Music. The two brothers formed a string quartet together, with Sol on first violin and Jack Delano on viola. They even obtained a half hour weekly program on a local radio station.²¹³

College Years

In college, Delano took a different artistic direction. He studied graphic art and photography at the Pennsylvania Academy of the Fine Arts.²¹⁴ Towards the end of his degree, in 1935, Delano was awarded the Cresson Traveling Scholarship,²¹⁵ which allowed him to spend four months in Europe, seeing for himself works of artists he had admired and studied in school.²¹⁶

²¹² Ibid, 10.

²¹³ Ibid.

²¹⁴Rivera, "Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil," 46.

²¹⁵ Daniel Alejandro Tapia-Santiago, "Jack Délano's (1914–1997) "Burundanga" or "Cantata antillana": An Art-Music Portrayal of Luis Palés Matos's (1898–1959) Black Caribbean," PhD diss., University of Illinois at Urbana-Champaign, 2011, 8, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/920123735?accountid=4485>.

²¹⁶ Delano, *Photographic Memories*, 19.

Name Change

During his last year of college Delano changed his name from Jacob Ovcharov to Jack Delano, after receiving considerable pressure from his friends to change his name to one more easy to pronounce. Before settling on a new name, he rejected many common American last names suggested to him, still wanting to have a name that was unique. At a party, a classmate suggested he take on her family name, Delano. He liked the name. After receiving written permission from his classmate's family, and the blessing of his parents, he began using the last name Delano as his own.²¹⁷ Delano had already been called Jack for many years (ever since his parents found out that the most famous American man at the time was Jack Dempsey, boxing world champion). In 1940, he made the official name change in court from Jacob Ovcharov to Jack Delano.²¹⁸ Later in life, after moving to Puerto Rico, Jack once again modified his last name. This time, he did so in order to make his last name more easily read and pronounced in Spanish. He added an accent mark on the "e" to make his last name Délano.²¹⁹

Beginning of a Career

The first full-time salaried position Delano received after graduating from college was as a photographer for the Farm Security Administration (FSA).²²⁰ Soon after

²¹⁷ Rivera and González, "Entrevista a Jack Delano 1997 (Spanish Dialogue)."

²¹⁸ Delano, *Photographic Memories*, 21.

²¹⁹ Tapia-Santiago, "Jack Délano's (1914–1997) "Burundanga" or "Cantata antillana": An Art-Music Portrayal of Luis Palés Matos's (1898–1959) Black Caribbean," 9.

²²⁰ Francisco Cabán-Vales, "Portrait of an Artist: Jack Delano," *Musike: Revista del Conservatorio de Musica de Puerto Rico* 1, no. 1 (September 2008): 2. <https://musike.cmpr.edu/retrato-de-un-artista-jack-delano/>.

securing this position, Delano married his college sweetheart, Irene,²²¹ who had studied painting at the Pennsylvania Academy of the Fine Arts, and was also an accomplished pianist.²²²

Together, the couple set off traveling the entire country on assignments from the FSA to photograph American social and working conditions.²²³ Of his photographs, Delano said,

I was interested in social conditions, and I thought the camera could be a means of communicating how I felt about problems facing the country and that therefore I could perhaps influence the course of events. I thought I could portray ordinary working people in photographs with the same compassion and understanding that Van Gogh had shown for the peasants of Holland with the pencil and paintbrush.²²⁴

Delano not only enjoyed the work, but was also quite successful. One particular review of his photographs said, “No other photographer; not even Dorothea Lange, can show shining through a body of land, or buildings, or hands and backs and faces, the living spirit of the people more clearly than Jack Delano.”²²⁵

Puerto Rico

At the end of 1941, Delano was given an assignment by the FSA to photograph living conditions in Puerto Rico and the U.S. Virgin Islands. He spent a week in Puerto Rico photographing, “children in school, sugarcane workers in the fields, hospital

²²¹ Delano, *Photographic Memories*, 35.

²²² Rivera, “Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil,” 46-47.

²²³ Delano, *Photographic Memories*, 35-36.

²²⁴ *Ibid*, 23.

²²⁵ *Ibid*, 40.

facilities, and the company villages called *colonias*, composed of barracks for the landless agricultural workers and their families.”²²⁶ He also made arrangements to photograph sugar processing at grinding mills. During this time, he became quite enchanted with Puerto Rico. He said, “the warmth, cordiality, and generosity of everyone made an indelible impression on me.”²²⁷

After a 10-day trip to the Virgin Islands, Delano once again returned to Puerto Rico. This time, he was accompanied by his wife who had made the long journey to meet him in the Virgin Islands.²²⁸

The couple extended their stay in Puerto Rico for as long as they could. They spent the next three months (of what was supposed to be a trip of only a few days) photographing, “schoolchildren, sugarcane workers, tobacco farmers, coffee pickers, workers in the glass factory and the cement works, longshoremen on the waterfront, women in the little garment factories, people in their homes and in church.”²²⁹ They became intimately familiar with the true Puerto Rico and its people as they traveled to and worked in all of the 77 municipalities (today there are 78).²³⁰

²²⁶ Ibid, 73.

²²⁷ Ibid.

²²⁸ Ibid, 81.

²²⁹ Ibid.

²³⁰ Ibid.

Move to Puerto Rico

After returning from Puerto Rico, Delano continued to work for the FSA, until he was drafted in the army in 1943.²³¹ By the end of the war, the FSA had been dissolved, and Delano returned from his military service as a captain, now in need of new employment.²³² In his quest to find a new job, Delano applied for a grant that would take him back to Puerto Rico for a year to create a book of photographs about social conditions on the island. To both of the Delano's great delight, the grant was approved, and they left on the first available flight back to Puerto Rico. Little did they know that their one-year trip would stretch into a lifetime.²³³

Photographs

Once in Puerto Rico, Delano spent almost an entire year traveling and documenting with his camera many different aspects of life on the island. Throughout this intense period, Delano contributed over 2,000 negatives to the historical photo file for the Office of Information in Puerto Rico.²³⁴

Filmmaking

Before the year was up, Delano became involved in a new project, filmmaking. Delano and his wife, Irene, had become good friends with the governor of Puerto Rico, Luis Muñoz Marín. This governor charged Delano with organizing a documentary-film

²³¹ Cabán-Vales, "Portrait of an Artist: Jack Delano," 2.

²³² Delano, *Photographic Memories*, 108.

²³³ *Ibid*, 110.

²³⁴ *Ibid*, 115.

production unit.²³⁵ These films were meant to be shown in open-air around rural places of the island. Eager to start to work on the new project, Delano wrote to the Guggenheim Foundation and received permission to change his grant from photography to film making.²³⁶

In the beginning stages, Delano had to do a lot of multitasking while building his team. In addition to overseeing the whole film production, he was often producer, cameraman, director, and editor, all while he was still learning Spanish. It was actually this necessity to multi-task that lead him to start composing again in the first place. Because composers on the island were scarce, Delano began writing the music for these films as well.²³⁷

Delano produced and directed a total of seven films for the Division of Community Education. One of these films, *La Cucarachita Martina y el Ratoncito Perez*, was the first completely animated film in Puerto Rico. It was, “based on the children’s story, ‘La Cucarachita Martina.’”²³⁸ Delano wrote the music for this film, along with most of the other films. The music for *La Cucarachita Martina y el Ratoncito Perez* was even later arranged into a ballet by Delano himself.²³⁹

²³⁵ Ibid, 114.

²³⁶ Ibid, 117.

²³⁷ Rivera, “Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil,” 60-61.

²³⁸ Delano, *Photographic Memories*, 121.

²³⁹ Ibid.

Delano's films were well received in Puerto Rico. They were not only shown all over the island, but internationally as well. They made appearances in international film festivals, including those in Spain, Mexico, and Scotland.²⁴⁰

Electronic Music

Filmmaking also opened the door to a new stage in Delano's musical and professional career, electronic music. While working with film, Delano became fascinated with the sounds produced when he ran the soundtrack through the sound reader backwards or at abnormal speeds. This inspired him to write the Guggenheim Foundation once again. This time, he received permission to change his grant from filmmaking to electronic music.²⁴¹

Delano became somewhat of a pioneer with electronic music. He, along with a sound technician, recorded musical and nonmusical sounds, which they would play at varying speeds forwards and backwards to produce musical effects for films. These effects can be heard in the Puerto Rican film, *Desde la Nubes*. Delano later found out that he was among the first in the world to conduct musical experimentations of this kind.²⁴²

Music and Folklore

Ever since arriving on the island, both Delano and his wife had greatly admired folkloric art and music.²⁴³ During his filmmaking years, he used his time filming in the countryside to become familiar with different kinds of folk music. In fact, he often used

²⁴⁰ Ibid, 121-122.

²⁴¹ Ibid, 124.

²⁴² Ibid.

²⁴³ Ibid, 111.

his filmmaking equipment to record people making all kinds of folk music.

Unfortunately, however, these recordings were later lost.²⁴⁴

After producing and writing music for films, Delano began focusing more and more on composition. He embarked on several freelance projects that allowed him to combine music with the folkloric elements that had fascinated him for so long. He was first asked to compose incidental music for a Christmas story to be aired on the radio. Delano eagerly agreed. He wrote this music for viola and harpsichord, and based it on medieval Spanish melodies.²⁴⁵

In the same year, a musical composition competition was announced and sponsored by the government radio station. For this contest, Delano wrote a sonata for viola and piano based on folkloric elements of the island. He dedicated this sonata to his friend Tomás Blanco, a folklorist, poet, and historian. The sonata won first prize in the chamber music category of the competition and was recorded by the Institute of Puerto Rican Culture.²⁴⁶

Amid other compositions, Delano was asked to transcribe folkloric melodies from the field recordings of Don Frederico. They also met several times a week to transfer the recorded melodies from disc to audiotape.²⁴⁷

All this work with folkloric music inspired Delano's next composition, *La Bruja de Loiza* (The Witch from Loiza). Because of his great interest in Puerto Rican folklore,

²⁴⁴ Rivera, "Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil," 61.

²⁴⁵ Delano, *Photographic Memories*, 127.

²⁴⁶ Ibid.

²⁴⁷ Ibid, 128-130.

the director of the company *Ballets de San Juan* (San Juan Ballets), Ana García, asked Delano to compose music for a ballet based on a Puerto Rican folktale from the predominantly black town of Loíza.²⁴⁸ “The story, probably of African origin, is about a beautiful girl who “takes off her skin” at night while her lover is asleep and turn into a horrible witch, to spend the night in a frenzy of wild dancing. At daybreak she returns to put on her “beautiful skin” before her lover awakes.”²⁴⁹

Because of lack of funding, Delano was asked to write the ballet for two pianos, instead of for full orchestra. Delano filled this folkloric based composition with Caribbean rhythms. After its completion, it was recorded for the Institute of Puerto Rican Culture. Several years later, Delano went on to arrange the ballet for full orchestra.²⁵⁰

Delano and Casals

In 1955, world renown cellist, Pablo Casals, made his first trip from his home in Europe to Puerto Rico, the birthplace of his mother.²⁵¹ Because of his filmmaking and musical skills, Delano was asked to make a documentary film about this monumental occasion.²⁵² At first, Casals wanted nothing to do with the documentary. Only after Delano reassured him that he was also a musician, and that he himself would be doing the camera work as discreetly as possible, did Casals finally consent. Delano recorded Casals’ activity on the island, and even was able to record him playing the cello. The end of the film captures Casals’ announcement to return the following year to create the

²⁴⁸ Ibid, 130.

²⁴⁹ Ibid.

²⁵⁰ Ibid, 131.

²⁵¹ Ibid.

²⁵² Cabán-Vales, “Portrait of an Artist: Jack Delano,” 2.

Casals Music Festival. Delano filmed this documentary in black and white, and titled it, *Pablo Casals in Puerto Rico*. It became a very beloved film of Casals, that he would show every year at his birthday celebration.²⁵³

Casals stayed true to his word, and returned the following year to found the Casals Music Festival, a prominent music festival that still takes place to this day. In the first festival, renowned musicians came from around the world to perform in the Casals Orchestra. The government TV station decided to broadcast all concerts, and because Delano was the only person at the station capable of reading a score, the task of directing the televised broadcasts was assigned to him.²⁵⁴

Surrounding the Casals festival, the Delano home was alive with all kinds of artistic activity. Musicians would often socialize there after concerts. One friend even decided that the Delano home was a perfect place to practice his bagpipes, after being banished from his own neighborhood. Of the bagpiper and the rest of the lively artistic activity Delano wrote, “One day I found him marching up and down on the terrace in his kilt, to the thunderous blast of his bagpipes, while a ballet dancer was practicing in another part of the house and a fashion photographer was taking some shots of models in wedding gowns on the lawn.”²⁵⁵

Delano Family

Jack and Irene had already welcomed their first child into the world, Pablo Delano, who was born in Puerto Rico in 1954. A few years later, their family grew once

²⁵³ Delano, *Photographic Memories*, 134-135.

²⁵⁴ Ibid, 138.

²⁵⁵ Ibid, 142.

again. Irene gave birth to another child, this time a girl. They named her Laura Delano.²⁵⁶ The two children would grow up to follow in their parents' artistic footsteps. Pablo became a photographer, and Laura a musician. Pablo went on to get a Bachelor of Fine Arts from Temple University, and a Master of Fine Arts from Yale University.²⁵⁷ Laura majored in music, studying voice at Goucher College in Baltimore.²⁵⁸ Jack Delano later wrote her *Seis Canciones para Laura* (Six Songs for Laura) for her senior recital.²⁵⁹

TV Programing

Delano's involvement with the government TV station was not limited to the Casals Festival broadcasts. In fact, he was put in as the assistant program director, and as such he was in charge of all programing for the station.²⁶⁰

UNESCO (United Nations Educational, Scientific and Cultural Organization) quickly became interested in Puerto Rico's government TV station and their role in the social programs taking place in Puerto Rico. They offered Delano a fellowship to, "study the educational techniques used by TV stations in Asia and Europe and to see how they could be applied to Puerto Rico."²⁶¹ Delano readily accepted the fellowship, and in February of 1960, he set of on the 90 day paid-for trip around the world²⁶².

²⁵⁶ Ibid, 143.

²⁵⁷ Trinity College, "Pablo Delano," accessed September 29, 2018 <http://internet2.trincoll.edu/facProfiles/Default.aspx?fid=1000796>.

²⁵⁸ Duncan, Interview by Ayisha Moss.

²⁵⁹ Rivera and González, "Entrevista a Jack Delano 1997 (Spanish Dialogue)."

²⁶⁰ Delano, *Photographic Memories*, 134-135.

²⁶¹ Ibid, 143.

²⁶² Ibid.

On this trip, Delano visited Japan, India, Italy, France, and England.²⁶³ Not only did Delano learn a great deal about educational and social programming around the globe, but this trip also influenced his composition. Towards the beginning of the trip, in his free time, Delano had been working on a sonata for solo violin. After attending a traditional Indian music concert in New Delhi, Delano returned inspired to his hotel room to write the second movement of the sonata. He later wrote, “Now I wrote the slow movement based on the kind of drone, so characteristic of much Hindu music, that I had heard at the concert.”²⁶⁴

Composing

After returning to Puerto Rico, Delano continued to work in TV programming. Later he was even promoted to manager of WIPR-TV and Radio²⁶⁵. Throughout all of the myriad of his professional endeavors and artistic projects, Delano never stopped composing. He wrote,

In addition to programming, I had not given up writing music. I continued to compose songs, chamber music, orchestral pieces, and ballets in my spare time, which usually meant on weekends or at five o’ clock in the morning before going off to work... Early mornings seemed the most appropriate time for me to copy out parts of some of my music. It was very quiet, I was unmolested, and everyone was asleep.²⁶⁶

Delano continued to be manager of the government’s radio station until 1969.²⁶⁷ This position, unlike his previous employment opportunities, was full of administrative

²⁶³ Cabán-Vales, “Portrait of an Artist: Jack Delano,” 3.

²⁶⁴ Delano, *Photographic Memories*, 150.

²⁶⁵ *Ibid*, 165.

²⁶⁶ *Ibid*, 143.

²⁶⁷ *Ibid*, 169.

tasks, and presented little to no artistic challenge for Delano. He therefore continued to turn to music as an outlet for his creative abilities.

I had to keep doing some creative work to preserve my sanity. So I sometimes took part in producing and directing musical programs, including opera, theatrical shows such as Molière's plays, and documentary news programs. But what I enjoyed most was spending early mornings, late evenings, and weekends composing music.²⁶⁸

Oftentimes, his inspiration for a composition would occur not only in early morning and evening times, but also at seemingly random times throughout the day. His daughter Laura later recalled some of his compositional habits.

(Delano) would be in a restaurant, or a park, or anywhere, and he would (become) obsessed with a tune that he had in his head. He would have to immediately find something to write the notes down on. Inspiration would come to him at a lot of awkward times. As a child, I remember being in a restaurant with him, and him actually writing down on a paper napkin a little doodle of the notes on a staff.²⁶⁹

Puerto Rican Poetry and Music

Delano began to explore other ways of incorporating the Puerto Rican voice into his compositions, by setting Puerto Rican poetry to music. Although Delano already spoke Spanish, he began once again taking Spanish lessons twice a week from his friend and Puerto Rican poet, Tomás Blanco, in order to become more well acquainted with Puerto Rican literature. He also remarked that he learned much about understanding and appreciating the moral and cultural values of the Puerto Rican from Blanco²⁷⁰.

Delano also turned to Blanco for guidance when he began to set Puerto Rican poetry to music.

²⁶⁸ Ibid.

²⁶⁹ Duncan, Interview by Ayisha Moss.

²⁷⁰ Delano, *Photographic Memories*, 169-170.

When I first attempted to set some Puerto Rican poetry to music, I was unsure of how to deal with Spanish words, syllables, or diphthongs. I asked him to write me a couplet to set to music and then criticize what I did. I wrote the music to his words as I would have to English poetry. When I showed it to him, he said, “That’s awful! Terrible! Sit down and let me teach you something.” Then he gave me a wonderful lecture on Spanish syllabification, which I have never forgotten.²⁷¹

Delano went on to include Puerto Rican poetry in many of his beloved compositions, such as, “Me Voy a Ponce” (I’m Going to Ponce), a choral composition; “Los Catañecitos” (The Little Ones from Cataño); “¡A Navegar!” (To Sail!); “Cantarillo Marinero” (A Little Sailor’s Song), three songs for Soprano; and “Cuatro Sonos de la Tierra” (Four Songs of the Earth); among others.²⁷²

Retirement, Museums, and Books

In 1969, after 25 years of service to the government (federal, military, and Puerto Rican), Delano resigned from the manager position of WIPR-TV and Radio station in Puerto Rico, and applied for partial retirement pay. However, retirement for Delano did not mean rest and relaxation. Instead, for him, “it meant an opportunity to work harder than ever, together with Irene, on projects we both enjoyed.”²⁷³

Delano used the beginning of his retirement to take on an entirely new project, the designing of museums. He first designed a children’s museum for the Institute of Puerto Rican Culture.²⁷⁴ Next, he was asked by the Casals Festival Organization to design a Pablo Casals Museum in a Colonial Building in the heart of the historic district of Old

²⁷¹ Ibid.

²⁷² Ibid, 169.

²⁷³ Ibid, 172.

²⁷⁴ Ibid.

San Juan.²⁷⁵ This museum is still in use today, and is a beloved addition to preserving a part of the Island's instrumental musical history.

After designing two museums, Delano wanted to work on a project with his wife Irene. The two decided they would make a good team designing and illustrating children's books. Together, they created a book, based on the known children's story of, "The Emperor's New Clothes," only their story took place in Puerto Rico. Their book was eventually published by Random House and was awarded the Brooklyn Museum Children's Art Book Citation. Jack and Irene were also hired by Random House to design and illustrate a children's book by Helen K. Olsen, entitled "Stupid Peter and Other Tales."²⁷⁶

Teaching

It wasn't long until Delano was embarking on yet another new professional endeavor, this time it was to try his hand at teaching. Although he had often before been asked to teach photography classes, Delano always declined. He remarked, "I would rather spend my time creating something myself than teaching others how to do it."²⁷⁷

However, his aversion to teaching did not last forever. Delano began by teaching a summer course on animation at the Universidad del Sagrado Corazón.²⁷⁸ Delano had also been involved in the Conservatorio de Música de Puerto Rico (the Puerto Rico Conservatory of Music) throughout his time on the island. Delano frequented concerts at

²⁷⁵ Ibid, 173.

²⁷⁶ Ibid, 174.

²⁷⁷ Ibid, 180.

²⁷⁸ Ibid.

the conservatory, and his compositions were often performed there as well.²⁷⁹ After his retirement, Delano even agreed to teach a semester class on musical form and analysis. He was asked to continue teaching the course the following semester. However, Delano declined. He said, “I couldn’t imagine repeating something I had already done. It would be like repeating the same photograph or the same piece of music... As soon as I finish one project I have an irrepresible urge to start something new.”²⁸⁰

New

This urge to constantly be creating something new is most likely what lead to Delano’s career and life to being so diverse. Delano was not only a revered composer and a musician, but was also a successful photographer, filmmaker, graphic artist, museum designer, TV and radio programmer and manager, animator, illustrator, and director.

Perhaps the most interesting aspect of Delano’s life was his ability to excel in so many fields. His work as a celebrated photographer, successful illustrator, filmmaker, and extraordinary composer show his ability to adapt to any circumstance. He can be seen as a true artist, able to impose his personality and create beauty in a variety of artistic expressions.²⁸¹

Delano’s urge for new challenges is what also lead him to his next project. He, together with his wife Irene, created a one-hour documentary on the Island’s first newspaper, *La Gaceta*.²⁸² The documentary, “was aired on prime time and reached a wide audience.”²⁸³ It even went on to be used in history classes in schools.²⁸⁴

²⁷⁹ Duncan, Interview by Ayisha Moss.

²⁸⁰ Delano, *Photographic Memories*, 180.

²⁸¹ Cabán-Vales, “Portrait of an Artist: Jack Delano,” 3.

²⁸² Delano, *Photographic Memories*, 181.

²⁸³ *Ibid*, 182.

²⁸⁴ *Ibid*.

Return to Photography

Not long after the documentary was completed, Jack and Irene Delano submitted a proposal for funds for a year to return to the same areas they had photographed when they first arrived to Puerto Rico. The National Endowment for the Humanities agreed to fund the yearlong project that the Delano's decided to entitle "Contrasts: 40 Years of Change and Continuity in Puerto Rico. Additionally, the Puerto Rico Foundation for the Humanities gave them a grant to fund a 200-photo exhibit at the end of their project. Later, the photographs from this project were published into a book, "Puerto Rico Mio: Four Decades of Change, Cuatro Decadas de Cambio."²⁸⁵

During this project, Delano's wife, Irene, fell sick with cancer. Sadly, she did not live to see the completion or presentation of the exhibit. She passed away on February 4th of 1982, and was buried in the municipal cemetery of San Juan.²⁸⁶

Life after Irene's Passing

Delano dealt with his grief and loneliness after the passing of his wife by throwing himself into his work more than ever.

I was left to carry on our unfinished work alone and to combat solitude accompanied only by our two dear black Labrador retrievers, Saba and Bambú. I did not "yell." On the assumption that the best antidote for grief was hard work, I simply plunged right into it. There was so much to attend to, so much work to be done.²⁸⁷

Delano went on to finish the "Contrasts" project. It was first shown at the university of Puerto Rico museum in November of 1982. The exhibit had such an impact

²⁸⁵ Ibid, 184.

²⁸⁶ Ibid, 194.

²⁸⁷ Ibid 195.

on its viewers, that it was also shown at the Interamerican University in San Germán, the Museum of Art in Ponce, as well as other educational institutions throughout the island. Eventually, he was even asked to take “Contrasts” to the main cultural center of Buenos Aires, Argentina. In addition, 100 of the “Contrasts” prints were accepted by the Smithsonian Institution Traveling Exhibit Service, where they spent three years on tour around the United States to different museums and cultural organizations. Delano was often asked to present lectures at the different openings.²⁸⁸

Delano undertook new opportunities after the completion of his “Contrasts” exhibit. He was invited to speak at an exhibit of his photographs he had taken of the Virgin Islands for the FSA.²⁸⁹ Next, as Delano was already looking for a change from photography, he took on a project to design and illustrate a book by his friend Teodoro Vidal, *The Tradition of Witchcraft in Puerto Rico*.²⁹⁰

In addition, many of Delano’s great compositions were written in this chapter of his life, including his Sonata for Violin and Piano. Also among these compositions was Delano’s composition entitled, “Los Aguinaldos del Infante” (The Child’s Gift). Originally, it was a children’s Christmas story book by Tomás Blanco, illustrated by Jack and Irene Delano. Delano was commissioned by *Ballets de San Juan* and the San Juan Children’s Chorus to adapt “Los Aguinaldos del Infante” for ballet, children’s chorus,

²⁸⁸ Ibid, 197.

²⁸⁹ Ibid, 196.

²⁹⁰ Ibid, 197.

narrator, and orchestra. Delano also designed the sets and costumes based on his and Irene's illustrations. The work was premiered in the Fine Arts Center in San Juan.²⁹¹

The audience seemed spellbound by the work and frequently burst into applause for the spectacle and the dancing. A baritone narrator read most of the text, but several sections were sung by the angelic voices of the children's choir. I had written dances for all the principal characters, and marches and processional music using all the resources of the full symphony orchestra.²⁹²

Around the same time, Delano composed *Sinfonietta para Cuerdas* (Sinfonietta for Strings), commissioned by the Puerto Rico Symphony Orchestra. It consists of four movements and is about 35 minutes in length. Delano said of this work, "As is true of much of my music, elements of Puerto Rican folk themes and rhythms are an integral part of the score."²⁹³

Another revered work of Delano's, composed during this same period, written with a grant from the Institute of Puerto Rican Culture, is *Burundanga*, "a work for symphony orchestra, chorus, and soloists, based on the Luis Palés Matos poem about the Antilles, *Canción Festiva para Ser Llorada* (Festive Song to Be Lamented)."²⁹⁴ Delano said about this composition, "It was the most ambitious work I had ever composed. Inspired by the sonorous, rhythmical, and flamboyant text, I found that the music flowed easily, and I finished the work of four movements in a few months."²⁹⁵

²⁹¹ Ibid, 199-200.

²⁹² Ibid, 200.

²⁹³ Ibid.

²⁹⁴ Ibid, 204.

²⁹⁵ Ibid.

Burundanga was premiered at the University of Puerto Rico. One year later, it was performed at Delano's alma matter, the Academy of Music in Philadelphia by the Philadelphia Orchestra, and an 80-member chorus from Temple University.²⁹⁶

Honorary Doctorates

Delano continued to work without ceasing in the arts in Puerto Rico. In 1987, Jack Delano was awarded an honorary Doctorate of Arts from the *Universidad del Sagrado Corazón* (Sacred Heart University) in Puerto Rico. In 1991, Delano received an additional honorary Doctorate in Humanities from the *Universidad Interamericana de Puerto Rico* (The Interamerican University of Puerto Rico).²⁹⁷

Later Years

Even after receiving two honorary doctorates, Delano was not content to rest. Back in the 1970's, Delano had been inspired by the story of Rafael Cordero, a freed black man in Puerto Rico, who used the money he earned as a cigar maker to create a school for black children. Delano had toyed with the idea of making Cordero's story into a book, and he was finally ready to put his idea into action. Delano wrote, designed, and illustrated a children's story about this man entitled, "In Search of Maestro Rafael Cordero." It was published by the University of Puerto Rico in 1994, with text in both Spanish and English.²⁹⁸

²⁹⁶ Ibid, 204-205.

²⁹⁷ Gozar con la Mirada, "Captar con el corazón" accessed September 29, 2018 http://pluvisca-gozandoconlamirada.blogspot.com/2012_03_06_archive.html.

²⁹⁸ Delano, *Photographic Memories*, 205-206.

Delano also continued to exhibit his photography in the United States, and even Europe. He was named Andrew D. White Professor-at-Large at Cornell University.²⁹⁹ When he wasn't traveling, Delano even began a new project to photograph backstage activities of the Fine Arts Center in San Juan.³⁰⁰

In addition, Delano underwent a substantial project to write his own autobiography. He entitled it "Photographic Memories," and dedicated it to the memory of his parents, Sonia and William. It was published on August 17th, 1997 by the Smithsonian Institution Press.

Delano also continued to compose during this time, many of his new compositions being chamber and choral works. He composed his Trio for Violin, Cello, and Piano during this time, and he said of his work, "It is a rather difficult work in four movements and received its world premiere at a concert at the Newark Museum in New Jersey."³⁰¹ It was performed again in Newark, shortly thereafter, together with his "Seis Canciones para Laura." A newspaper reviewer wrote of these compositions, "Not only should the song cycle be taken up by a broader spectrum of performers but Delano's piano trio deserves to be part of the standard 20th century literature."³⁰²

Delano went on to write his Quintet for Piano and Strings, "Amor por America" for soprano and string trio; "La Rosa y el Colibrí" for mixed chorus and trumpet; "Un Pétalo de Rosa" for acapella children's choir; "Variaciones Papagenescas sobre un tema

²⁹⁹ Ibid, 207.

³⁰⁰ Ibid.

³⁰¹ Ibid, 210.

³⁰² Ibid.

de Mozart” for percussion; “Crepúsculo (Twilight)” for clarinet; and “¿Cómo he de irme?” for soprano, cello, and piano; among other compositions. His last completed work was written in 1997, “Tres payasadas” for bassoon and clarinet.³⁰³ Delano passed away the same year, on August 13th.³⁰⁴

Puerto Rican Composer

Delano began composing somewhat later in life. Although the foundation of his musical training was laid when Delano was quite young, starting in Russia, and continuing in the United States, he did not begin composing professionally until after he moved to Puerto Rico.³⁰⁵

Delano began composing in Puerto Rico out of necessity. Soon after moving to the island, he became involved in filmmaking. Delano originally wanted Puerto Rican composers to score his films. However, after finding no Puerto Rican composers available and up to the task, he decided to write the music himself.³⁰⁶

Right away, Delano’s goal was to create Puerto Rican music.

Jack had familiarized himself with Puerto Rican folk music from the time he was making films. While filming in the countryside, he would take advantage of the recording machines and record people performing all varieties of folk music. Eventually, an extremely valuable collection of folk music was assembled at

³⁰³ Jean Carlo Faría Jiménez, “Catálogo, bibliografía y discografía musical de Jack Délano,” *Musike: Revista del Conservatorio de Musica de Puerto Rico* 3, no. 1 (December 2014): 12-20, <http://musike.cmpr.edu/docs/v003/Catálogo,%20bibliograf%C3%ADa%20y%20discograf%C3%ADa%20musical%20de%20Jack%20Délano.pdf>.<http://musike.cmpr.edu/docs/v003/Catálogo,%20bibliograf%C3%ADa%20y%20discograf%C3%ADa%20musical%20de%20Jack%20Délano.pdf>.

³⁰⁴ Donald Thompson, "Delano, Jack."

³⁰⁵ Rivera, “Visual Artists and the Puerto Rican Performing Arts, 1950-1990: The Works of Jack and Irene Delano, Antonio Martorell, Jaime Suarez, and Oscar Mestey-Villamil,” 60-61.

³⁰⁶ Ibid.

DIVEDCO. (This collection, unfortunately, has been lost, the tapes--unknowingly or intentionally--erased and reused.)³⁰⁷

After Delano's beginnings in film music, he continued to write music for the rest of his life.

These initial experiments in music composition encouraged him to further his efforts. Although his background had been in classical music, Jack enjoyed folk as well, finding no problem adjusting it to his training. What took some thinking was how to incorporate folk music to classically based compositions without sounding as imitations of folk music.³⁰⁸

Delano, with much study, perseverance, and practice, was masterfully able to incorporate authentic Puerto Rican elements into his compositions.

Jack Delano's awakening as a composer happened after his move to Puerto Rico, in that sense he is truly a Puerto Rican composer. The ever-presence of Caribbean rhythms and melodic gestures, and his ability to incorporate the national folklore of the Island into his output, while retaining a universal outlook, puts him at the forefront of Puerto Rican composers in the second half of the Twentieth-Century.³⁰⁹

Delano's motivation for creating Puerto Rican inspired compositions can be linked to the same driving force behind all of his artistic works. Delano himself said,

In spite of the horrendous inequities and injustices that still plague us everywhere in the world, I have never lost my faith in the essential goodness of ordinary people. I am often reminded of the remark attributed to Abraham Lincoln: "God must have loved the common people; he made so many of them." I think it is my lifelong concern for the common people and appreciation of their value that have been the driving force behind everything I have done.³¹⁰

³⁰⁷ Ibid, 73.

³⁰⁸ Ibid, 74.

³⁰⁹ Cabán-Vales, "Portrait of an Artist: Jack Delano," 3.

³¹⁰ Delano, *Photographic Memories*, 215-216.

Delano's love of the common people is apparent in all of his artistic creations. When photographing Puerto Rico, he captured the great beauty of impoverished people, and everyday life and work in Puerto Rico. When creating films, Delano used and trained Puerto Rican actors and crew. He designed the films to be shown outdoors, and took the films to small villages across the island. For some, it was the first time they had ever seen any kind of film.³¹¹ When working in radio and television, Delano created educational programs designed to uplift the poor, uneducated majority of the islanders. Delano's music is no exception. His respect of the common people and their heritage can be heard in his music as he intertwined Puerto Rican folklore, text, instrumentation, and rhythmic, harmonic, and melodic elements into his compositions.

The governor Luis Muñoz Marín honored Delano's artistic contribution to Puerto Rico by writing,

He is a man of creative imagination and devotion to the great things we are trying to do in Puerto Rico. I consider it a privilege that a man of such qualifications should have decided to make his permanent residence among us, serving Puerto Rico with the same love and patriotism as any of us who have been born in Puerto Rico and can dedicate ourselves to that noble purpose.³¹²

Compositional Style

With few exceptions, Delano's compositions can largely be classified as neo-classical. For his time, the majority of Delano's musical works lean towards the conservative side of this style.

His compositional output falls largely within the realm of Western tonal music, yet is frequently colored by dissonant, chromatic, modal, pentatonic and whole-tone sonorities. In this respect, Delano's works relate to compositions such as Igor

³¹¹ Ibid, 120.

³¹² Ibid, 166.

Stravinsky's (1882-1971) *Symphony of Psalms* (1930), amongst those of other composers whose music has served to define the neoclassical style.³¹³

Exceptions to this style can be found with Delano's initial experimentation with electronic music in some of his film scores. In addition, he wrote a song entitled *Nocturno*, which according to Delano, had no relation to Puerto Rican folklore, and is completely atonal.³¹⁴

Furthermore, Delano's Sonata for Violin and Piano can also be considered as a departure from the neo-classical style. In this composition, Delano used non-traditional forms, non-functional chord progressions, and non-traditional harmonies.

For the most part, however, Delano's compositions stand out because of the way he intertwined Puerto Rican folkloric elements with Western Classical composition techniques. "His works are best characterized by their integration of the rhythms, melodic elements and native instrumentation of Puerto Rico into the 'classical' medium."³¹⁵

Delano was once asked if he would be interested in composing with a more contemporary musical language. He replied,

Not really. I support music that lends itself to being sung, to being represented. I want to speak a language that many people understand, that appeals to the masses. Music is meant to reach the hearts of the people: something that people do not understand is an obstacle... This does not mean that you have to compose as you would in the last century, but one may look for new ways of expressing oneself in music without losing communicative contact with people in general... If music

³¹³ Tapia-Santiago, "Jack Délano's (1914–1997) "Burundanga" or "Cantata antillana": An Art-Music Portrayal of Luis Palés Matos's (1898–1959) Black Caribbean," 10-11.

³¹⁴ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 54.

³¹⁵ Tapia-Santiago, "Jack Délano's (1914–1997) "Burundanga" or "Cantata antillana": An Art-Music Portrayal of Luis Palés Matos's (1898–1959) Black Caribbean," 11.

reaches a point where it is very difficult to understand what the composer has tried to say, it loses its purpose.³¹⁶

³¹⁶ Caso, *Héctor Campos Parsi En La Historia De La Música Puertorriqueña Del Siglo XX*, 54 (my translation).

No mucho. Soy partidario de la música que se presta para cantar, ser representada... Yo quiero hablar un lenguaje que mucha gente entienda, que apele a la muchedumbre... La música es para llegar a los corazones de la gente: algo que la gente no entiende es un obstáculo... No quiere decir esto que se componga como en el siglo pasado, pero uno puede estar buscando maneras nuevas de expresarse en la música sin perder contacto comunicativo con la gente en general... Si la música llega al punto que dé muchísimo trabajo entender lo que el compositor ha tratado de decir, pierde su propósito.

CHAPTER 5

JACK DELANO'S SONATA FOR VIOLIN AND PIANO

Historical Context

Jack Delano wrote his Sonata for Violin and Piano in the early 1990's, during the final decade of his life. Although Delano had previously written a sonata for solo violin for his brother Saul Ovcharov,³¹⁷ this is the only sonata for violin and piano that he wrote during his lifetime.

There exist conflicting sources as to the exact year Delano completed his Sonata for Violin and Piano. Some sources point to 1993 being the year of completion.³¹⁸ However, because there exists a record of the premier of the sonata, we know that it had to have been completed at least by the year 1992.³¹⁹

The sonata was dedicated to Puerto Rican pianist, Luz María Negrón de Hutchinson. In addition, it was the same pianist, Luz María Negrón de Hutchinson who premiered the sonata together with her son, violinist Henry Hutchinson Negrón³²⁰. The premier took place in the Merkin Concert Hall of the Kaufman Music Center in New York City on June 11th of 1992.³²¹ Delano made a special trip to be present during the premier.³²²

³¹⁷ Delano, *Photographic Memories*, 193.

³¹⁸ Jean Carlo Faría Jiménez, "Catálogo, bibliografía y discografía musical de Jack Délano." *Musike: Revista del Conservatorio de Musica de Puerto Rico* 3, no. 1 (December 2014): 19, <http://musike.cmpr.edu/docs/v003/Catálogo,%20bibliograf%C3%ADa%20y%20discograf%C3%ADa%20musical%20de%20Jack%20Délano.pdf>.

³¹⁹ Evgenia Peretz, "Music and Dance," *New York Magazine*, June 15, 1992:127, Accessed September 29, 2018.

³²⁰ Henry Hutchinson Negrón, Interview by Ayisha Moss, Phone interview, October 16, 2018.

³²¹ Peretz, "Music and Dance," 127.

Overview

Jack Delano's Sonata for Violin and Piano is four movements long, and lasts approximately 17 to 18 minutes. The four movements follow a fast-slow-fast-fast structure, and are entitled, I. Allegro, II. Adagio quasi largo, III. Allegro, and IV. Allegro con brio. Delano included metronome markings in the manuscript for all of the movements except the second. Both the first and last movements are marked as the quarter note equals 144, and the third movements is marked as the quarter note equals 132.

Delano's artistic maturity is quite apparent in the sonata. Delano began to depart from the neo-classical style of composition in this work with the usage of non-traditional forms, non-functional chord progressions, and non-traditional harmonies.

Recordings

The only known recording of Jack Delano's Sonata for Violin and Piano was made in 2014 as part of Francisco Cabán's CD *Ola Diurna: Obras de Violín de América*. The sonata was recorded by violinist Francisco Cabán and pianist Kevin Class³²³. Although many of Jack Delano's other compositions were previously recorded by the *Instituto de Cultura Puertorriqueña* (Institute of Puerto Rican Culture), his Sonata for Violin and Piano was not among these recordings.

³²² Henry Hutchinson Negrón, Interview by Ayisha Moss, Phone interview, October 16, 2018.

³²³ Cabán-Vales, Francisco. *Ola Diurna: Obras para Violín de América*. 2014, CD.

Documented Performances

In addition to the premier in New York City, Jack Delano recalled in his autobiography that the sonata was also performed in a concert to honor Delano's music at Casa Casals, the home where Pablo Casals used to live. In addition to the Sonata for Violin and Piano, the program included other chamber and solo piano works by Delano. The concert was performed in front of an overflowing house of eager listeners.³²⁴

In recent years, the sonata has also been performed multiple times by violinist Francisco Cabán, surrounding the release of his recording of the same sonata in 2014.

Editions

Until today, Jack Delano's Sonata for Violin and Piano has remained unpublished. A handwritten manuscript is currently available at the Rare Book and Manuscript Library at Columbia University in New York City. In addition, this dissertation contains a copy of the handwritten manuscript, as well as the first ever printed edition of this work. When transcribing the manuscript to the printed edition, the author has strived to keep score and part *urtext*, or as close to the composer's manuscript as possible.

Discrepancies

Upon closely examining both the violin part and the score in the handwritten manuscript, the author found a few discrepancies between these two parts. She resolved these discrepancies to the best of her knowledge in the printed edition. However, for the performers reference, she has also included a detailed list of these discrepancies in appendix F.

³²⁴ Delano, *Photographic Memories*, 211.

Dynamics

Dynamics in the manuscript of Delano's Sonata for Violin and Piano are extremely sparse. At times, there are whole sections with no dynamic markings at all. Other times, dynamic markings only appear in the violin or the piano part, and not in both. Because of this, much of the dynamics are left up to the performers to create.

Harmony

Delano clearly uses 20th century language and non-traditional harmonies and chord progressions in his Sonata for Violin and Piano. He frequently uses chromaticism, both horizontally, as well as vertically. Delano also regularly writes polychords, and includes dissonances such as 2nds, 7ths, 9ths, and 11ths in his harmonic language. Whole tone scales, and fragments of whole tone scales can also be found throughout this work.

Along with the non-functional chord progressions, pitch centers also frequently change, and many times are left ambiguous. However, an overall coherence can be found in that the sonata begins in D at the beginning of the first movement, and concludes in D at the end of the fourth movement. However, this is not true for each individual movement. The first movement begins in D and ends with a B Major chord. The second movement starts on a B followed by an A# in the violin, and is accompanied by a polychord of A minor / F# Major in the piano. The second movement does end on a D, however. The last chord in the piano, and Eb minor seventh chord, occurs in the third to last measure, and the violin is left to conclude the movement with a minor second of Eb and D, which gives way to a single D note. The third movement, on the other hand, starts with a C chord, followed by a Db chord, and ends with a polychord of Db Major/G Major. Finally, the fourth movement begins in D, and ends with a D Major chord.

Form

Similar to the harmony, Delano uses 20th century language in the construction of the form. Some aspects are traditional, such as the four-movement structure that follows a fast-slow-fast-fast pattern; though two consecutive fast movements is somewhat unusual. However, other aspects, such as the form of each individual movement are less traditional. While Delano does not strictly follow classical structures, there are clear sections, subdivisions, and repeating elements that give the movements coherence and unity. One element present in the structure of all four movements is the repetition of the “B” sections. By the time the third and fourth movements are reached, the form then consists of alternating, repeated A and B sections.

Rhythm

Rhythm is a very important, driving element throughout the sonata, as it is with music from the Caribbean. Eighth and sixteenth notes are the motor that propels the first movement forward. Certain sections, such as the “B” section, contain a frequently changing meter, off beats, and syncopations.

Similarly, the melody in the second movement is also made up of mostly 8th notes, with some syncopations present throughout. A particularly interesting section appears in measures 39-47, where the triplets in the violin part contrast with the 8th notes in the left hand of the piano (see example 34).

Example 34. Delano, Sonata for Violin and Piano. II. Adagio quasi largo, measures 39-50.

The image shows a musical score for measures 39-50 of the second movement of Delano's Sonata for Violin and Piano. The score is in 3/4 time and features a repeating rhythmic motive of four 16th notes, an 8th note, and four 16th notes. The first system (measures 39-44) includes dynamic markings of *mf*, *p*, and *mf*. The second system (measures 45-50) includes the marking *agitato e crescendo*. The score is written for violin and piano, with the violin part in the upper staff and the piano part in the lower staff.

The third movement is perhaps the most percussive of all of the movements. The “A” section is based on a repeating rhythmic motive of four 16th notes-8th note-four sixteenth notes-eighth note. This section is also unique because it is written in 3/4, but can be felt alternately between 3/4 and 6/8. In the “B” section, 8th notes are an almost omni-present rhythmic figure, similar to the first and second movements.

Triplets are the main, driving rhythmic figure of the 4th movement, and are introduced in the very first measure of the 4th movement. Eighth note, quarter note, and half note triplets are present throughout the movement.

Movement I, Allegro

Form

The composition of the first movement does not follow any pre-established classical form. However, there are clear sections that create a logical structure to the

movement. The first movement can be divided into eight different sections: A, B, C, B², E, B³, E², and the Coda (see example 35). The “B” section is the most repeated of all sections. Even though it is never repeated exactly, each section does contain the rhythmic ideas presented in the first “B” section. The “E” section is also repeated. However, the second “E” section is not an exact repetition, but it is instead used to develop the ideas presented in the first. The movement concludes with a 12-bar Coda, which brings back the three-note motif from the opening of the movement.

Example 35. Delano, Sonata for Violin and Piano, I. Allegro, form chart.

Section	A	B	C	B ²	D	B ³	D ²	Coda
Measure numbers	1-26	27-36	37-61	62-80	81-106 (81-98)?	107-118	119-130	130-142
Number of measures	26	10	24	19	26	12	11	12
Subdivisions			27-55/ 56-61		81-98/ 99-106			
Comments		Change of meter; chords and double stops	Figure in m. 51-53 taken from opening three notes	Material from C in measures 69-71	Lyrical emphasis; figure in m. 99, 101, 103 taken from opening three notes	Rhythmic figures from B, chords and double stops used sparingly	Material from D developed in this section	Material from opening three note figure; material also from m. 25-26
Pitch center	No consistent pitch center: movement opens in D, and concludes with a B Major chord							

“A” Section

Delano’s Sonata for Violin and Piano begins with four measures of solo violin marked with a *forte* dynamic. The intervals of the opening three-note motif in the violin are repeated throughout the movement. It is first repeated in the piano’s entrance in measure five. In fact, the entire first four bars of the piano’s entrance (measures 5-8) are a repetition of the opening four bars played by the violin. However, the piano repeats this material down a half step. This half step transposition sets up much of the chromaticism used throughout this sonata. It is also interesting to note that the same opening three note

intervals appear again in measures 9-11 in the violin part, this time as triplet 8th notes instead of quarter notes.

Measures 14-15 introduce the whole tone scale in the violin part (see example 36). Whole tone scales, and fragments of whole tone scales are also used throughout the sonata. Fragments of a descending whole tone scale in the violin part can also be found in measures 22-23 (see example 37).

Example 36. Delano, Sonata for Violin and Piano, I. Allegro, measures 14-15.



Example 37. Delano, Sonata for Violin and Piano, I. Allegro, measures 22-23.



In measure 24, the violin plays a five note, repeated, ascending and descending chromatic figure. Thus, developing further the chromatic language introduced in the opening of the sonata (see example 38).

Example 38. Delano, Sonata for Violin and Piano, I. Allegro, measure 24.



“B” Section

The “B” section introduces several new elements, the first of which being a series of triple and double stops in the violin part. It also contains a meter that changes from 5/4 to 6/4 to 4/4. In addition, an important rhythmic figure that is used throughout the

movement is also presented. This rhythmic figure is an 8th note followed by a quarter note. Because this is a repeating figure, the 8th note occurs alternately on and off the beat (see example 39).

Example 39. Delano, Sonata for Violin and Piano, I. Allegro, measures 27-30.

The image shows a musical score for measures 27-30 of the first movement of Delano's Sonata for Violin and Piano. The score is written for violin and piano. The key signature is one sharp (F#) and the time signature is 5/4. The score is divided into two systems. The first system covers measures 27 and 28, and the second system covers measures 29 and 30. The violin part features a melodic line with eighth and quarter notes, while the piano accompaniment consists of chords and rhythmic patterns. A dynamic marking of *f* (forte) is present at the beginning of measure 27.

An interesting rhythmic dialog occurs in measure 31, where the piano and violin pass a series of 8th notes back and forth. This further emphasizes the importance of the rhythmic component of the “B” section (see example 40).

Example 40. Delano, Sonata for Violin and Piano, I. Allegro, measures 31-33.

The image shows a musical score for measures 31-33. It consists of two systems of staves. The first system has a violin staff (top) and a piano staff (bottom). The second system also has a violin staff (top) and a piano staff (bottom). The key signature is two sharps (F# and C#), and the time signature is 6/4. Measure 31 starts with a whole rest in the violin and a half note in the piano. Measure 32 continues with similar textures. Measure 33 shows a change in the piano part's rhythm. The score includes various musical notations such as notes, rests, and accidentals.

“C” Section

There are no dynamic markings at all written into the C section. However, the author believes that due to the change to simplicity in texture and rhythm, it is important for performers to bring out the musical direction clearly. Therefore, the author suggests the following dynamics be considered (see example 41).

Example 41. Delano, Sonata for Violin and Piano, I. Allegro, measures 45-51.

“B²” Section

The “B²” section contains rhythmical figures from the original “B” section.

However, instead of double stops and chords, measures 62, 64, and 66 contain a different technical challenge of large leaps in register (see example 42).

Example 42. Delano, Sonata for Violin and Piano, I. Allegro, measures 97-104.

Measures 60-61 contain material from the “C” section, played by the piano. This time, however, it is presented in 16th notes rather than 8th notes (see example 43). A few

measures later, in measures 69-70, the violin has an opportunity to play this same material (see example 44)

Example 43. Delano, Sonata for Violin and Piano, I. Allegro, measures 60-61.



Example 44. Delano, Sonata for Violin and Piano, I. Allegro, measures 69-70.



“D” Section

The “D” section gives way to more melodic material. Delano indicated a Roman numeral “IV” above the high B in measure 83 in the violin part. This suggests that this passage be played on the G string for a richer sound.

A 16th-note accompaniment is introduced in the violin part in measure 93, which is made up of mostly whole tone scale runs. Delano marked each of these runs with crescendos (see example 45).

Example 45. Delano, Sonata for Violin and Piano, I. Allegro, measures 93-98.

The image displays a musical score for measures 93-98 of Delano's Sonata for Violin and Piano, I. Allegro. The score is written in G major and 3/4 time. It consists of two systems of staves. The first system shows measures 93-95, and the second system shows measures 96-98. The violin part features a melodic line with eighth-note patterns and slurs. The piano part provides accompaniment with chords and moving lines in both hands.

It is interesting to note that in the following measures, 99-107, the roles of the violin and piano switch. The violin then has a very similar melody, and the piano plays accompanimental whole tone scales in whole tone scales lasted only two beats.

Coda

The Coda begins in measure 131. Intervals from the opening three note motif are used and developed in measures 131-136. This brings a sort of unity and closure to the movement. In addition, the concluding run in the piano in measures 139-140 is taken from measures 25-26 in the “A” section.

The Coda concludes with quadruple stops played by the violin in measures 139, 141, and 142. This chord consists of a B natural, an F natural, a D#, and an A natural (see example 46). The *fortissimo* chords, together with the 16th-note passage in the piano make for a dramatic ending of the first movement.

Example 46. Delano, Sonata for Violin and Piano, I. Allegro, measures 138-142.

Movement II, Adagio quasi largo

Historical Background

The second movement of Jack Delano's Sonata for Violin and Piano was dedicated to for Delano's good friend, Mariluz Gotay. Mariluz was a student who lived in Delano's guest house for almost two years. In exchange for free housing, she assisted him with secretarial work, and kept him company in his old age. After she moved away, Delano expressed his feeling of loss in this second movement. The opening two eighth notes represent the two syllables of her first name, "Ma-ri" (see example 48) This opening motif is found throughout the second movement.³²⁵

³²⁵ Delano, "Photographic Memories," 205-206.

Form

The second movement, *Adagio quasi largo*, is the only movement in which Delano did not include a metronome marking. It can be divided into six sections (see example 47). Both the opening and the closing sections consist of eight measures, while the middle sections are almost twice as long, varying in length from 12 to 16 measures. The violin has the melody during most of this movement. However, section divisions are marked by piano interludes that vary in length from one to five measures.

Example 47. Delano, Sonata for Violin and Piano, II. *Adagio quasi largo*, form chart.

Section	A	B	B ¹	C	B ²	Coda
Measure numbers	1-8	9-24	25-38	39-52	53-64	65-72
Number of measures	8	16	14	14	12	8
Comments			Material from B transposed down a whole step	Dramatic climax; use of triplet figure	Material from B transposed up an octave and a half step	Return of opening rhythm in m. 65
Pitch center	Opening notes in violin are B-A#, followed by a polychord of A minor/F# Major in the piano; ends on a single D note					

Dynamics and Motifs

The second movement contains more original dynamic markings than any of the other movements in this sonata. Similar to the other movements, however, it also contains repeating rhythmic and melodic motifs. The movement opens with a repeating half step interval from B to A# in the violin. This half step interval is used not only throughout this movement, but is used prominently throughout the fourth movement as well. The opening rhythm of an 8th note followed by a subsequent 8th note tied to a half note, also is found throughout the second movement (see example 48).

Example 48. Delano, Sonata for Violin and Piano, II. Adagio quasi largo, measures 1-3.

The musical score for Example 48, measures 1-3, is presented in a two-staff format. The top staff is for the violin, and the bottom two staves are for the piano. The time signature is 3/4, and the tempo is marked 'Adagio quasi largo'. The violin part begins with a half note B (with an accent) followed by a half note A# (with an accent) on the downbeat of each measure. The piano part provides harmonic support with chords and bass notes. The dynamics are marked 'mf dolce'.

The half-step figure of a B followed by an A# is played three consecutive times by the violin. The opening is marked *mezzo-forte, dolce*, with an accent on each of the B's played on the down beats (see example 45).

The second movement reaches a climax in measures 39 through 47. This section is made up of triplets in the violin, which is contrasted by eighth notes in the left hand of the piano (see example 31). This passage contains contrasting dynamics of *mezzo-forte* and *piano* in repeated measures of the same material (see example 49).

Example 49. Delano, Sonata for Violin and Piano, II. Adagio quasi largo, measures 39-50.

The musical score consists of three systems. The first system (measures 39-41) shows the violin part with triplets and dynamics *mf*, *p*, and *mf*. The piano part features chords and a bass line. The second system (measures 42-45) includes the instruction *agitato e crescendo* in both parts. The third system (measures 46-50) features a violin line with triplets and a final *ff* dynamic, and a piano accompaniment with chords and a bass line marked *loco*.

Coda

The movement comes to an end with the same half-step figure, repeated three times, that is presented in the opening of the movement. This time, however, the notes are Eb to D, with the movement concluding on a single D in the violin. It is interesting to note that the fourth movement concludes with the same minor second interval, Eb and D, concluding with a D in the violin and a D Major chord in the piano (see example 50).

Example 50. Delano, Sonata for Violin and Piano, II. Adagio quasi largo, measures 68-72.

Movement III, Allegro

Form

The third movement of this sonata is highly rhythmically driven. It is in all effects a brilliant, militant, *scherzo*.^{326, 327} It consists of two sections, “A” and “B,” that are repeated to make the overall structure A-B-A-B-A. In addition, the first two sections contain repeat signs (see example 51).

Example 51. Delano, Sonata for Violin and Piano, III. Allegro, form chart.

Section	A	B	A	B	A
Measure numbers	1-28	29-48	49-71	72-90	91-107
Number of measures	28	20	23	19	17
Comments	Section with repeat	Section with repeat			
Pitch center	No consistent pitch center: movement opens with a C Major chord, followed by a Db Major chord; movement closes with a polychord of G Major/Db Major				

³²⁶ Cabán-Vales, Francisco, “Discografía,” Accessed October 15, 2018 <http://www.franciscocaban.com/p/discografia.html>.

³²⁷ *Enciclopedia Britannica Online*, “Scherzo,” Accessed October 15, 2018 <https://www.britannica.com/art/scherzo>.

“A” Section

The “A” section is marked by a repeated rhythmic figure of four 16th notes followed by an 8th note (see example 52). The entire movement is written with a time signature of 3/4. However, the “A” section is felt alternately between 6/8 and 3/4.

Example 52. Delano, Sonata for Violin and Piano, III. Allegro, measures 1-4.

The image shows a musical score for measures 1-4 of the 'A' section. The top staff is for the violin, and the bottom staff is for the piano. The tempo is marked 'Allegro' with a quarter note equal to 132. The violin part starts with a forte (f) dynamic and a repeated rhythmic figure of four sixteenth notes followed by an eighth note. The piano part also starts with a forte (f) dynamic and features a similar rhythmic figure in the right hand and a more active line in the left hand. The score includes a first ending bracket and a 'pizz.' marking in the piano part.

Delano wrote different bowings for the “A” section in the score and the violin part. In the score, the repeated four sixteenth notes-eighth note figure is marked with separate bows, and a down bow retake on each of the groups of four sixteenth notes (see example 16). The violin part, however, contains slurs on the first two 16th notes of each of 16th-note groups (see example 53). Delano was most likely experimenting with different bowing options as he wrote this movement. Because a final edition was never published, Delano never specified, or most likely even concluded which bowing he wanted. The author believes that the separate bowings with retakes on each of the 16th-note groupings add strength and clarity to this movement. Therefore, the bowing in example 17 is suggested in the printed edition. However, it ultimately up to the individual performer to choose whether or not to include the slurs.

Example 53. Delano, Sonata for Violin and Piano, III. Allegro, measures 1-3.



In addition to the four sixteenth notes-eighth note figure, four note, pizzicato chords also appear frequently in the “A” section (as shown in example 49). These chords alternate between three quarter notes (felt in three), and two dotted quarter notes (felt in two).

The rhythm in measure 17 is quite interesting. The violin part, as well as the left hand of the piano can be felt in three, in groups of a dotted quarter note, dotted quarter note, and a quarter note. The right hand of the piano, however, is felt in four, with a straight 16th-note run (see example 54).

Example 54. Delano, Sonata for Violin and Piano, III. Allegro, measure 17.

Musical notation for Example 54, measure 17. The score is in 4/4 time and begins with a first ending bracket over the first measure. The music is in 4/4 time and begins with a forte (f) dynamic. The violin part (top staff) consists of a series of chords, each with a dotted quarter note, a dotted quarter note, and a quarter note. The piano left hand (middle staff) consists of a series of chords, each with a dotted quarter note, a dotted quarter note, and a quarter note. The piano right hand (bottom staff) consists of a straight 16th-note run.

In measures 55 through 56, during the second time the “A” section appears, Delano wrote a *piano subito* on the down beat of measure 56 in the violin part. However, in the score, a *diminuendo* is written through measure 55 to a *subito piano* in measure 56. Because Delano’s manuscript contains mixed instructions in these two measures, it is

again left up to the performer to choose the version they most like. Either way, however, there should be a *piano* in measure 56 (see example 55).

Example 55. Delano, Sonata for Violin and Piano, III. Allegro, measures 55-57.



“B” Section

The “B” section is made up of many double stops and three note chords. The chords in the violin part in measures 32-34 demonstrate further use of Delano’s chromatic language. In this section, the violin rotates back and forth between two chords, where all of the notes in the chords change by half steps (see example 56).

Example 56. Delano, Sonata for Violin and Piano, III. Allegro, measures 32-34.



A similar passage is found in measures 76 through 78, the second time the B section occurs. This time, however, the chords are transposed down a major third (see example 57).

Example 57. Delano, Sonata for Violin and Piano, III. Allegro, measures 74-76.



Although the tendency may be to play double stops and chords with added bow weight, it is important to note, that Delano specifically marked this section *piano*.

Movement IV, *Allegro con brio*

Form

The fourth movement, *Allegro con bio*, consists of alternating, repeating, “A” and “B” sections. The movement can be divided into seven sections, A-B-A-B-A-B-Coda (see example 58). Although the “A” and “B” sections are repeated many times, they are not exact repetitions. The length, order of material presented, and transposition, all vary in these repetitions.

Example 58. Delano, Sonata for Violin and Piano, IV. *Allegro con brio*, form chart.

Section	A	B	A	B	A	B	Coda
Measure numbers	1-41	42-64	65-105	106-120	121-149	150-167	168-196
Number of measures	41	23	41	15	29	18	29
Comments	Highly rhythmic	Change in character; lyrical emphasis; slower rhythmic values	Begins with material from A; quotation from opening of A starting at m. 83	Varied repetition; transposed	New transposition	Quintuplet rhythm in m. 153-154 a variation from m. 14-15 in first movement	Material from A
Pitch center	No consistent pitch center: movement opens in D and ends with a D Major chord						

“A” Section

The “A” section is highly rhythmic in nature, and contains virtuosic elements such as large shifts, high positions, fast scales, and frequent double stops and chords. After a rhythmic, four bar piano introduction, the violin enters with a trill on the G# in first position on the E string, followed by a shift to the G# one octave above.

Delano did not suggest any bowing for the chords in measures 15-18. It is left to the performer to decide which bowing may be more suitable (see example 59). After the triple stops, measures 19 through 30 are made up of double stops in major third intervals.

Example 59. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 15-18.



In addition to numerous chords and double stops in the violin part, and frequent triplet rhythms, the “A” section also contains whole note scales, and fragments of whole tone scales. Fragments of whole tone scales are found in the violin part in measures 14-16, as well as the descending portions of the scales found in measures 22 and 23. In addition, in measures 31 through 34, the piano plays a rapid succession of ascending and descending scales, where the descending scales are whole tone scales. The violin repeats these scales in measures 137-140, the third time the “A” section appears. The author has suggested a fingering in example 60 to facilitate this scale passage in the violin.

Example 60. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 137-138.



“B” Section

The “B” section contrasts with the “A” section, in that there is a more lyrical focus. The first time the “B” section appears, Delano marks it with *mezzo-piano, dolce* (see example 61). The second time, in measure 106, it is marked *piano*, and the third time, in measure 150, has no dynamic marking at all. Larger rhythmic groups, such as the quarter note triplet are used in this section to emphasize its lyrical qualities. Although

none of the “B” sections are repeated exactly, the melody is always played by the violin in high positions on the E string.

Example 61. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 49-58.

Coda

The Coda begins in measure 168, and combines both the sixteenth note and triplet rhythms found throughout the movement. In measures 184 through 187, the piano has running 16th notes, and the violin has half-note triplets. In order to increase strong rhythmic accuracy, a feeling of two rather than four is recommended (see example 62).

Example 62. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 184-187.

The image shows a musical score for measures 184-187. It consists of three systems. The first system (measures 184-185) features a violin part with chords and triplets, and a piano accompaniment with a dense 16th-note texture. The second system (measures 186-187) continues the piano accompaniment with similar 16th-note patterns, while the violin part has chords and triplets. A dashed line with a circled '8' indicates an octave shift in the piano part.

In measure 188, the violin joins the piano in the 16th-note passage. This passage is taken from measures 25 and 26 of the first movement. Additionally, the first movement ends with a similar, shorter 16th-note passage in measures 139-140 (see example 63).

Example 63. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 188-193.

The image shows a musical score for measures 188-193. It consists of three systems. The first system (measures 188-190) shows the violin and piano parts playing a 16th-note passage together. The second system (measures 191-192) continues the 16th-note passage. The third system (measures 193) shows the piano part with chords and triplets, while the violin part has chords and triplets.

The fourth movement comes to an end with alternating chords in the violin and piano in measure 193. The last triplet in the violin part is a double stop made up of a minor second between Eb and D. It is interesting to note that the second movement concluded with this same interval. The movement concludes with two energetic D half notes in the violin, and a D Major chord in the piano (see example 64).

Example 64. Delano, Sonata for Violin and Piano, IV. Allegro con brio, measures 193-196.

The musical score for measures 193-196 of Delano's Sonata for Violin and Piano, IV. The score is written for violin and piano. Measure 193 begins with a triplet of chords in the piano and a triplet of notes in the violin. Measure 194 continues with a triplet of chords in the piano and a triplet of notes in the violin. Measure 195 shows a triplet of chords in the piano and a triplet of notes in the violin. Measure 196 concludes with a D Major chord in the piano and two energetic D half notes in the violin.

CHAPTER 6

CONCLUSION

Hector Campos Parsi's *Sonatina No. 2 for Violin and Piano*, and Jack Delano's *Sonata for Violin and Piano*, both hold a significant place in Puerto Rico's nationalistic school of composition. Although these works remain obscure off of the island, they both form an important part of the 20th century violin repertoire from Puerto Rico and the Caribbean. This document aims to bring recognition, insight, and accessibility to these works.

Despite being written 39 years apart by two different composers, with two very different backgrounds, Hector Campos Parsi's *Sonatina No. 2 for Violin and Piano*, and Jack Delano's *Sonata for Violin and Piano* share many similarities. Both of these sonatas use rhythm, harmony, and modality as a way of incorporating Puerto Rican folklore and nationalism into Western Classical concert works. At the same time, neither of these sonatas contain direct quotes or references to already established folk tunes or nationalistic works. Both works contain frequent dissonances in seconds, sevenths, and ninths, yet neither composition is difficult for the listener to hear or comprehend. In addition, these compositions also have a similar length. Furthermore, traces of Stravinsky-like influences can also be found throughout both sonatas.

However, notwithstanding their many similarities, Hector Campos Parsi's *Sonatina No. 2 for Violin and Piano*, and Jack Delano's *Sonata for Violin and Piano* also have their own unique differences. Each of these sonatas presents unique challenges to the performers. Although Hector Campos Parsi's sonatina is not void of technical challenges, its main difficulty lies in its many complex rhythms and challenges in fitting

the ensemble together. While Jack Delano's sonata is also highly rhythmic, the difficulty for the violinist in this sonata lies more in technical challenges such as, complex, non-traditional, and uncomfortable chords; double stops; high positions; and virtuosic runs and scales.

Additionally, Campos Parsi's sonatina was written early in his compositional career when he was still a student of Nadia Boulanger,³²⁸ while Jack Delano's sonata was written during the last five years of his life.³²⁹ Consequently, Campos Parsi's sonatina contains many youthful qualities, while Delano's sonata demonstrates a maturity in writing style, and a later development of 20th century compositional language.

Likewise, Campos Parsi's sonatina follows a more traditional writing style in form, harmony, and chord progressions. The movements are composed based on neo-classical forms and structures. Campos Parsi also utilizes many functional chord progressions, and mostly clear tonal centers. Delano's sonata, on the other hand, utilizes more non-traditional elements in form, harmony, and chord progressions. While the movements of his sonata have clear structures, they are not written with neo-classical forms. Delano also utilizes ambiguous tonal centers and non-functional chord progressions throughout the sonata. Additionally, Campos Parsi's sonatina was written in three movements, while Delano's sonata was written in four movements.

³²⁸ Montalvo, Hector Campos Parsi, *His Life and Music: A Biographical Study with an Analysis of Four Selected Works*, 83.

³²⁹ Peretz, "Music and Dance," 127.

Additionally, Campos Parsi's sonatina also has received more recognition than Delano's sonata. Campos Parsi's sonatina was published twice,³³⁰ although it is now out of print by both sources. Delano's sonata, on the other hand, was never published. Furthermore, Campos Parsi's sonatina was recorded twice, once during his lifetime,³³¹ and once after his passing.³³² However, Delano's sonata has only been recorded once, and was never recorded during his lifetime.³³³

Notwithstanding their many similarities and differences, both compositions hold an important place in Puerto Rico's musical history. Their exploration, study and performance can inspire current and future generations of musicians, as well as expand, enrich, and diversify their repertoire. Performing these works will not only bring recognition to Puerto Rico's little-known musical history, but will also enrich and bring variety to concert programming both in Puerto Rico, as well as internationally.

It is the author's hope that with the release of this research document, which includes the first printed edition of Jack Delano's Sonata for Violin and Piano, as well as revisions to Hector Campos Parsi's Sonatina No. 2 for Violin and Piano, that both works will become more accessible to the general public. This way, performers, pedagogues,

³³⁰ Montalvo, Hector Campos Parsi, His Life and Music: A Biographical Study with an Analysis of Four Selected Works," 83-84, 99.

³³¹ Henry Hutchinson Negrón and Luz Negrón Hutchinson, *Música de Hector Campos Parsi*, Musica de Cámara Puertorriqueña vol. IV, Instituto de Cultura Puertorriqueña ICP/MC-4, 1953, accessed September 29, 2018, <https://www.archivoicp.com/icpmc4-musica-de-camara-puertorriquena-musica-de-hector-campos-parsi/#itemId=5a5fad14192024898713abc>.

³³² Francisco Cabán-Vales, *Ola Nocturna: Obras Latinoamericanas para Violín y Piano*, Cemca Records, 2012, CD.

³³³ Cabán-Vales, Francisco. *Ola Diurna: Obras para Violín de América*. 2014, CD.

and audience members alike may enjoy these masterful works for violin and piano that form an important part of the musical history of Puerto Rico.

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APPENDIX A

HECTOR CAMPOS PARSİ SONATINA NO. 2 FOR VIOLIN AND PIANO: SCORE

AND PART

a Jean Pasquier

Sonatina No. 2

1.

HECTOR CAMPOS-PARSI
(1953)

Vivo (♩ = 108-112)

Violin

Piano

5

10

15

20

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3

25

p

pp

mf

mf

ff

mf

loco

ff

p

30

35

sta

sta

Detailed description: This is a page of musical notation for piano and violin. The score is in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system (measures 25-28) features a piano part with a five-fingered arpeggiated figure in the right hand and a bass line in the left hand. The violin part has a melodic line with a dynamic marking of *p*. The second system (measures 29-32) continues the piano part with a *pp* dynamic and the violin part with *mf* dynamics. The third system (measures 33-36) shows the piano part with *ff* dynamics and the violin part with *mf* dynamics, including a *loco* section. The fourth system (measures 37-40) features the piano part with *ff* dynamics and the violin part with *p* dynamics. Measure numbers 25, 30, and 35 are indicated in boxes. Performance markings include *sta* (staccato) and *loco* (loco). Fingerings are indicated with numbers 3 and 5.

4

40

cres - cen - do

ff

45

f

p

sfz

diminuendo

mf

Poco meno mosso
e legatissimo

50

pp

poco rit.

cantando

mp tenuto

55



Musical score system 1, measures 55-60. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in 3/4 time, marked with a hairpin crescendo from *p* to *pp*. A fermata is placed over the final note of the phrase. Measure 60 is marked with a box containing the number 60.



Musical score system 2, measures 61-65. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 65. The piano accompaniment continues with a rhythmic pattern. Measure 65 is marked with a box containing the number 65.



Musical score system 3, measures 66-70. The system includes a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in 3/4 time, marked *mp discreto*. The piano accompaniment provides a harmonic and rhythmic foundation. Measure 70 is marked with a box containing the number 70.



Musical score system 4, measures 71-80. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase in 3/4 time, marked *mp*. The piano accompaniment continues with a rhythmic pattern. Measure 75 is marked with a box containing the number 75, and measure 80 is marked with a box containing the number 80.

85

85

90 95

90 95

100

100

105
Tempo I

105
Tempo I

f *sf* *f* *mf*

sf *fp*

110

115

120

125

130

f *poco sfz* *sfz*
f *p* *siacc.*

135

poco f

140

mf *cresc. molto*

145

a tempo *f* *sfz* *a tempo* *sfz*

150

155

160

165

170

poco cres - con - do - a mf

175

ff

p f ff

180

meno f

f mf

185

mf *p*

Poco meno mosso

190

pp legato *p* *calmo*

poco rit.

195

200 205

Musical score for measures 200-205. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 200 is mostly rests. Measure 201 begins with a melody in the treble staff and accompaniment in the grand staff. Measure 205 ends with a final chord in the grand staff.

210

ten. mp

Musical score for measures 210-215. The system consists of three staves. Measure 210 features a melody in the treble staff with a *ten. mp* marking. The grand staff provides accompaniment. Measure 215 ends with a final chord in the grand staff.

215

Musical score for measures 215-220. The system consists of three staves. Measure 215 features a melody in the treble staff. The grand staff provides accompaniment. Measure 220 ends with a final chord in the grand staff.

220 225

poco f

Musical score for measures 220-225. The system consists of three staves. Measure 220 features a melody in the treble staff. The grand staff provides accompaniment. Measure 225 features a *poco f* marking and ends with a final chord in the grand staff.

230

f *p*

235

detaché

ff *p* *ff* *p*

240

sf *sf*

245

sf *sf*

250

255

260

265

270

cres.

275

cres.

ff *pp subito* *f*

280

p *creso.* *f* *ff*

Adagio (♩ = 104)
con sordino

p

pp

poco a rilievo

8va

loco

poco crescendo

5

10

15

Detailed description: This page contains the musical score for measures 5 through 15 of a piece. The tempo is Adagio with a quarter note equal to 104 beats per minute. The music is marked 'con sordino' (with sostenuto pedal). The score is written for a single melodic line and a piano accompaniment. The piano part features a prominent bass line with sustained notes and moving eighth-note patterns. Dynamic markings include piano (*p*), pianissimo (*pp*), and *poco a rilievo*. Performance instructions include *8va* (octave up) and *loco* (loco). Measure numbers 5, 10, and 15 are indicated in boxes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

20

mp

mp legato

This system contains measures 20 through 24. The upper staff features a melodic line with slurs and a dynamic marking of *mp*. The lower staff is a piano accompaniment with a dynamic marking of *mp legato*.

25

This system contains measures 25 through 29. The upper staff continues the melodic line with slurs. The lower staff provides the piano accompaniment.

30

p

pp

This system contains measures 30 through 34. The upper staff begins with a dynamic marking of *p*. The lower staff has a dynamic marking of *pp* and features a complex piano accompaniment with many slurs.

This system contains measures 35 through 39. The upper staff continues with a melodic line. The lower staff continues the piano accompaniment with slurs.

35

pp *mf*

cantando *mf*

40

mp *mf subito*

45

pp *p* *mf*

p *sostenuto* *pp*

50

liricamente

55

p *mf* *p*

p legato *mo*

Detailed description: This page of a musical score contains five systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps (F# and C#), and the time signature is 2/4. Measure numbers 35, 40, 45, 50, and 55 are indicated in boxes above the vocal line. Dynamics include *pp*, *mf*, *mp*, *p*, *mf subito*, *sostenuto*, *pp*, *p legato*, and *mo*. Performance directions include *cantando* and *liricamente*. The piano part features various textures, including arpeggiated figures, sustained chords, and melodic lines.

60

f appassionato *p*

ren - do

pp

3

Comodo e gracioso (♩ = c. 80-84)

pizzicato

mp

p discreto

senza Ped.

5

mf

Ped.

arco

10

pp

15 *rit.* *a tempo*
p *mf*

20
8va
mf *mf*
Red. *Red.*

poco rit. a tempo
p *mf*

25
p

Detailed description: This page of a musical score contains five systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps (F# and C#), and the time signature is 2/4. Measure 15 is marked with a box containing the number 15. Above measure 15, the tempo changes from 'a tempo' to 'rit.' (ritardando), and the dynamic is 'p' (piano). In measure 16, the tempo returns to 'a tempo' and the dynamic is 'mf' (mezzo-forte). Measure 20 is marked with a box containing the number 20. Above measure 20, the dynamic is 'mf'. In measure 21, there is an '8va' marking above the vocal line. In measure 22, there are 'Red.' markings below the piano accompaniment. Measure 23 is marked with a box containing the number 25. Above measure 23, the tempo changes to 'poco rit. a tempo'. Dynamics 'p' and 'mf' are present in measures 23 and 24 respectively.

Musical score for a string instrument, measures 30-40. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of five systems of staves. The first system (measures 30-34) features a melodic line with a *pp* dynamic and a piano accompaniment with a *p* dynamic. The second system (measures 35-39) continues the melodic line with a *p* dynamic and piano accompaniment. The third system (measures 40-44) includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamics ranging from *pp* to *f*. The fourth system (measures 45-49) features a melodic line with an *arco* marking and a *mf* dynamic, and piano accompaniment with a *f* dynamic. The fifth system (measures 50-54) continues the melodic line with an *arco* marking and a *mf* dynamic, and piano accompaniment.

45 *poco f* pizz.

50 arco

55 pizz. affretando

Poco più mosso (♩=120) 60 *mf* *ritardando*

65 70

Musical score for measures 65-70. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

75

Musical score for measures 75-80. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "mo - ren -". The piano accompaniment features a rhythmic pattern with chords. Dynamics include *mp*.

80

Musical score for measures 80-85. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "do - a - niente f sfz deciso sfz". The piano accompaniment features a rhythmic pattern with chords. Dynamics include *pp*, *p*, *f subito*, and *f*.

85 90

Musical score for measures 85-90. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "pizz. sfz sfz sfz". The piano accompaniment features a rhythmic pattern with chords. Dynamics include *f*, *sfz*, and *sfz sfz*.

The musical score consists of four systems, each with a violin part (top staff) and a piano accompaniment (bottom two staves).
System 1: The violin part begins with the instruction "arco" and a dynamic of *p*. The piano part starts with *p subito*. A measure marker "95" is present.
System 2: The violin part has dynamics *sfz*, *p*, and *p*. The piano part has dynamics *ff* and *p subito*. A measure marker "100" is present, followed by the instruction "Tempo I (♩ = 80-86)" and "pizz."
System 3: The violin part has dynamics *ppp* and *pp*. The piano part has dynamics *pp* and *pp*. The instruction "arco" appears above the violin part.
System 4: The violin part has dynamics *p*, *pp*, and *f*. The piano part has dynamics *p* and *f*. A measure marker "105" is present.

110

poco rall.

This system contains measures 110 through 115. It features a treble clef with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two flats. The tempo marking *poco rall.* is placed above the piano part.

116

pp

This system contains measures 116 through 120. It continues the melodic and piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic marking.

120

mf *poco rit.*

This system contains measures 120 through 125. The piano part has a *mf* (mezzo-forte) dynamic marking. The tempo marking *poco rit.* is present in both the treble and bass staves.

125

pp *mf*

This system contains measures 125 through 130. The piano part starts with a *pp* dynamic marking, which changes to *mf* later in the system.

130

Vivo (♩ = 120)

Musical score for measures 130-134. The first system includes a violin part with dynamics *sfz*, *sfz*, *ff subito*, and *arco sfz*, and a piano part with dynamics *poco f*, *ff*, *ff*, and *sfz*. The key signature has one sharp (F#).

135

Musical score for measures 135-139. The violin part has a dynamic of *mf*. The piano part has dynamics of *mf* and *p*.

140

145

Musical score for measures 140-144. The violin part has a dynamic of *p*. The piano part has dynamics of *sfz* and *pp*.

150

Musical score for measures 150-154. The violin part has dynamics of *sfz*, *sfz*, *sfz*, and *f*. The piano part has dynamics of *sfz* and *sfz*.

155

f sfz sfz sfz

sfz mf

160

p subito f pp

sfz sfz

165

ff marcato - e - ben - mesurato

f

subito p sfz sfz sfz sfz sfz sfz sfz sfz

pizz. arco

cresc. f ff sfz sfz sfz

Red.....

a Jean Pasquier

1

Sonatina No. 2

VIOLIN

1

HECTOR CAMPOS-PARSI
(1958)

Vivo (♩ = 108-112)

5 10 15 20 25 30 35 40 45 50

sfz *f* *mf* *ff* *p* *poco p* *cres - cen - do* *Poco meno mosso e legatissimo*

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VIOLIN

55 *pp*

60 5 65 5 70 1 1 *mp discreto*

75 80 *mp*

85

90 95

100

105 *Tempo I* 1 *sfz* *mf*

110 115 *sfz*

120 1 *mf* *sfz* *pizz.* *p* 1 *arco* *p*

125 4 *mf* *p* 130 *f*

VIOLIN

3

135 *poco sfz* *sfz* *poco f*

140 *mf*

145 *cresc. molto* *f* *a tempo* *f*

150 *sfz*

155

160 *1* *sfz* *sfz* *f* *sva...*

165 *loco* *sfz* *p subito* *poco* *cres* *cen*

170 *do - a* *mf* *f*

175 *ff*

180 *meno f*

VIOLIN

Poco meno mosso

Violin score page 4, measures 185-245. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Poco meno mosso". The music features various dynamics and articulations:

- Measures 185-190: *p* (piano), *pp legato* (pianissimo legato).
- Measures 195-200: *mp* (mezzo-piano).
- Measures 205-210: *mp* (mezzo-piano).
- Measures 215-220: *mp* (mezzo-piano).
- Measures 225-230: *poco f* (poco forte), *p* (piano).
- Measures 235-240: *ff* (fortissimo), *p* (piano), *detaché* (detached).
- Measures 245-250: *sf* (sforzando).

Measures are numbered in boxes: 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245. There are also measure numbers 2 and 5 written above the staff in measures 185 and 200 respectively.

VIOLIN

5

250 *ff* *ff* *ff*

255 *p*

260

265

270

275 *pp subito*

280 *p cres - cen - do - molto ff* *1* *fff*

Adagio (♩=104)
con sordina *p* 2 5

10

15

VIOLIN

20 *mp*

25

30

35

40 *pp* *mf*

45 *mp* *mf subito* *pp*

50 *liricamente*

55 *mf* *p* *f appassionato* *p*

60

3

Comodo e grazioso ($\text{♩} = c. 80-84$)
pizzicato

mp

5

VIOLIN

The musical score consists of ten staves of music. The first staff begins with the instruction *arco* and a dynamic marking of *pp*. The second staff includes *p*, *rit.*, and *a tempo*. The third staff has a dynamic marking of *p*. The fourth staff features *p*, *poco rit.*, *a tempo*, and *mf*. The fifth staff has *p*. The sixth staff has *pp*. The seventh staff includes *pizz.*, *arco*, and *pp*. The eighth staff has *pizz.*, *arco*, and *mf*. The ninth staff has *poco f* and *pizz.*. The tenth staff has *f* and *arco*. Measure numbers 40, 45, and 50 are indicated in boxes above the staves.

VIOLIN

55 pizz. affretando -
sfz sfz sfz

Poco più mosso (♩=120) 60
mf

70 1
mp

75 80 niente *f sfz deciso*

85 1
sfz sfz sfz

90 pizz. 1 arco
sfz sfz sfz p

95 1 1 ritardando - molto - a -
sfz sfz p

100 Tempo I (♩=80-86)
pizz.
p

arco 105 1
ppp p pp f

110

VIOLIN

9

115

p

120

mf *poco rit.*

125

mf *sfz* *sfz*

130

Vivo (♩ = 120)
pizz. *ff subito* *arco* *sf* *mf*

135

140

3 3

145

150

sfz *f* *f* *f*

155

mf *sfz* *sfz* *sfz*

160

p subito *f* *pp*

165

ff marcato e ben mesurato

pizz. *arco*

subito *p* *ffz* *ffz* *ffz* *ffz* *ffz* *sfz* *sfz* *sfz*

APPENDIX B

JACK DELANO'S SONATA FOR VIOLIN AND PIANO: MANUSCRIPT SCORE

AND PART³³⁴

³³⁴ Page 2 is missing from the original violin part manuscript

SONATA

JACK DELANO

Allegro. 1344

PARA VIOLÍN Y PIANO

The first system of musical notation consists of a single staff for the violin and a grand staff for the piano. The violin part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a quarter rest followed by a series of eighth and sixteenth notes. The piano part is mostly silent in this system, with a few notes appearing in the bass clef.

The second system continues the musical notation. The violin part features more complex rhythmic patterns, including sixteenth-note runs and slurs. The piano accompaniment becomes more active, with chords and moving lines in both the treble and bass clefs.

The third system includes a circled number '10' above the first measure of the violin part, indicating a measure rest. The piano part continues with its accompaniment, showing some chordal textures.

The fourth system shows the continuation of the piece. The violin part has some slurred passages, and the piano part features more complex chordal structures and moving lines.

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1.

Handwritten musical score system 1, consisting of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The first measure of the top staff contains a complex melodic phrase with many beamed notes.

Handwritten musical score system 2, consisting of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff with a piano accompaniment. A circled number '20' is written above the first measure of the top staff. The music continues with similar melodic and harmonic patterns.

Handwritten musical score system 3, consisting of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff with a piano accompaniment. This system features more complex rhythmic patterns, including triplets in the top staff.

Handwritten musical score system 4, consisting of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff with a piano accompaniment. The system concludes with a final cadence, indicated by a double bar line and a 4/4 time signature.

2.

3.

Handwritten musical notation for the first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A melodic line in the treble clef is slurred across two measures, with the marking "sra" written below it. The piano accompaniment is written in the bass clef.

Handwritten musical notation for the second system. It begins with a circled number "40" above the staff. The notation includes a melodic line in the treble clef and piano accompaniment in the bass clef. The marking "loco" is written above the melodic line in the third measure.

Handwritten musical notation for the third system. It features a melodic line in the treble clef with various ornaments and a piano accompaniment in the bass clef.

Handwritten musical notation for the fourth system. It shows a melodic line in the treble clef and piano accompaniment in the bass clef. A circled number "4" is written at the bottom center of the system.

Handwritten musical score system 1, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in grand staff notation. A circled number '50' is written above the top staff in the third measure.

Handwritten musical score system 2, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in grand staff notation. This system contains several measures with slurs and dynamic markings.

Handwritten musical score system 3, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in grand staff notation. This system features complex rhythmic patterns and slurs.

Handwritten musical score system 4, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in grand staff notation. A circled number '60' is written above the top staff in the third measure, with the word 'pizz.' written above it. The system includes complex rhythmic patterns and slurs.

5.

Handwritten musical score system 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various accidentals and a slur. The grand staff contains a complex accompaniment with many beamed notes and accidentals. A handwritten word "arco" is written above the top staff. The system ends with a double bar line and a 4/4 time signature.

Handwritten musical score system 2. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various accidentals and a slur. The grand staff contains a complex accompaniment with many beamed notes and accidentals. The system ends with a double bar line and a 4/4 time signature.

Handwritten musical score system 3. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various accidentals and a slur. The grand staff contains a complex accompaniment with many beamed notes and accidentals. The system ends with a double bar line and a 4/4 time signature.

Handwritten musical score system 4. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various accidentals and a slur. The grand staff contains a complex accompaniment with many beamed notes and accidentals. The system ends with a double bar line and a 4/4 time signature.

6.

70

7.

Handwritten musical score for the first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with several slurs and a *diminuendo* marking. The lower staff contains a piano accompaniment with chords and moving lines.

Handwritten musical score for the second system. It begins with a circled number '30' in the upper staff. The system includes tempo markings: *poco rit.* and *tempo*. The notation includes various note values and rests across both staves.

Handwritten musical score for the third system. It features a Roman numeral 'IV' above a measure in the upper staff, indicating a fourth ending. The notation includes complex rhythmic patterns and accidentals.

Handwritten musical score for the fourth system. It features a Roman numeral 'III' above a measure in the upper staff, indicating a third ending. The notation includes complex rhythmic patterns and accidentals.

8.

Handwritten musical score system 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat). The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a complex accompaniment with many beamed notes. Above the grand staff, there are markings: "rit." and "a tempo" with a dynamic marking "mp".

Handwritten musical score system 2. It consists of three staves: a single treble clef staff at the top, and a grand staff below. A circled number "90" is written above the first staff. The music continues with similar notation to the first system, featuring a melodic line and a dense accompaniment.

Handwritten musical score system 3. It consists of three staves: a single treble clef staff at the top, and a grand staff below. This system features more complex rhythmic patterns, including sixteenth-note runs in the upper staves.

Handwritten musical score system 4. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The notation continues with intricate melodic and harmonic lines.

9.

Handwritten musical score, first system. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). A circled number "100" is written above the first measure of the top staff. The music features a melodic line in the top staff and a complex, multi-voiced accompaniment in the grand staff.

Handwritten musical score, second system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). The music continues with a melodic line in the top staff and a complex accompaniment in the grand staff.

Handwritten musical score, third system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). The music continues with a melodic line in the top staff and a complex accompaniment in the grand staff.

Handwritten musical score, fourth system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). A circled number "110" is written above the first measure of the top staff. The music continues with a melodic line in the top staff and a complex accompaniment in the grand staff.

10.

8va

Handwritten musical score system 1, consisting of a vocal line and a piano accompaniment. The vocal line is marked "8va" and contains several measures of music with various accidentals. The piano accompaniment features complex chords and melodic lines in both the right and left hands.

115

Handwritten musical score system 2, continuing the piano accompaniment. It features dense chordal textures and melodic movement in both hands. The system is marked with the number "115" above the staff.

120

Handwritten musical score system 3, continuing the piano accompaniment. It features dense chordal textures and melodic movement in both hands. The system is marked with the number "120" in a circle above the staff.

Handwritten musical score system 4, continuing the piano accompaniment. It features dense chordal textures and melodic movement in both hands.

11.

Handwritten musical score, first system. It consists of a vocal line and a piano accompaniment. The vocal line begins with a *p* dynamic and a *crescendo* marking. The piano accompaniment features a complex texture with many beamed notes. A circled measure number "130" is located above the vocal line. The system concludes with a *sf* dynamic marking.

Handwritten musical score, second system. It continues the vocal and piano parts. The vocal line includes a *crescendo* marking followed by *poco a poco*. The piano accompaniment maintains its intricate texture. The system ends with a *p* dynamic marking.

Handwritten musical score, third system. This system continues the musical development. The vocal line shows a melodic line with some rests. The piano accompaniment is highly detailed with many beamed notes. The system concludes with a *p* dynamic marking.

Handwritten musical score, fourth system. It begins with a circled measure number "140" above the vocal line. The vocal line starts with a *grva* marking. The piano accompaniment continues with its complex, beamed-note texture. The system ends with a *p* dynamic marking.

Adagio quasi largo

II

Handwritten musical score for the first system, measures 1-4. The music is in 3/4 time and features a melody in the treble clef and accompaniment in the grand staff. The first measure includes the dynamic marking *mf dolce*. The piano part consists of chords and moving lines in both hands.

Handwritten musical score for the second system, measures 5-8. The melody continues in the treble clef, and the piano accompaniment provides harmonic support with chords and moving lines.

Handwritten musical score for the third system, measures 9-12. A circled number 10 is written above the first measure of the treble clef. The melody and piano accompaniment continue through these measures.

Handwritten musical score for the fourth system, measures 13-16. The melody and piano accompaniment conclude this section. The number 13 is written below the first measure of the piano part.

13.

Handwritten musical score system 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a circled measure number '20'. The grand staff contains accompaniment with chords and moving lines. A dynamic marking 'p' is present in the second measure of the grand staff.

Handwritten musical score system 2. It consists of three staves. The top staff has a melodic line with a slur. The grand staff below contains accompaniment. A dynamic marking 'mf' is written above the grand staff in the second measure. The system ends with a double bar line and a key signature change to two flats.

Handwritten musical score system 3. It consists of three staves. The top staff has a melodic line with a slur and a circled measure number '30'. The grand staff below contains accompaniment. A dynamic marking 'crescendo' is written above the grand staff in the second measure. The system ends with a double bar line and a key signature change to one flat.

Handwritten musical score system 4. It consists of three staves. The top staff has a melodic line with a slur. The grand staff below contains accompaniment. The system ends with a double bar line and a key signature change to two flats.

Handwritten musical score, first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The first staff begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of *♩* (quarter note). The grand staff contains complex harmonic textures with various chords and melodic lines.

Handwritten musical score, second system. It consists of three staves. The first staff has a circled measure number "40" above it. The dynamic marking *mf* (mezzo-forte) is present. The music features prominent triplet rhythms in the upper voice, with a circled "3" below the notes. The grand staff continues with complex accompaniment.

Handwritten musical score, third system. It consists of three staves. The first staff continues with triplet rhythms, marked with a circled "3". The grand staff provides a dense harmonic and melodic accompaniment.

Handwritten musical score, fourth system. It consists of three staves. The first staff has the instruction *agitato e crescendo* written below it. The grand staff continues with complex accompaniment, maintaining the triplet patterns.

Handwritten musical score for guitar, consisting of three systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a circled measure number 50. Below it are two grand staff systems (treble and bass clefs). The second system continues the notation with various musical notations including triplets and slurs. The third system also continues the notation. The score is written in black ink on aged paper.

sua

Loco

60

16.

Handwritten musical score for the first system. It consists of a treble clef staff and a grand staff (piano accompaniment). The treble staff begins with a whole rest, followed by a melodic line starting in the second measure. A dynamic marking 'f' is placed above the second measure. The piano accompaniment features chords and a moving bass line.

Handwritten musical score for the second system. It consists of a treble clef staff and a grand staff. The treble staff has a melodic line with a circled number '30' above the third measure. A dynamic marking 'diminuendo' is written below the treble staff, and 'pp' is written below the piano accompaniment. The piano accompaniment consists of chords and a bass line.

Handwritten musical score for the third system. It consists of a treble clef staff and a grand staff. The treble staff begins with a melodic line and a dynamic marking 'pp'. The piano accompaniment is mostly empty, with some faint markings in the first measure.

Handwritten musical score for the fourth system. It consists of a treble clef staff and a grand staff. The treble staff is empty. The piano accompaniment is also empty.

17.

III

Allegro
♩ = 132

The musical score is written in 3/4 time and marked *Allegro* with a tempo of 132 beats per minute. It consists of four systems of staves. The first system has a treble clef and a piano (*p*) dynamic. The second system has a treble clef and includes *pizz* (pizzicato) and *arco* (arco) markings. The third system has a treble clef and includes *pizz* and *arco* markings. The fourth system has a treble clef and includes a circled number '10' above a chord. The score is written in a clear, legible hand.

Handwritten musical score for the first system. It consists of a treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 4/4 time signature. The first system includes a piano (*p*) dynamic marking.

Handwritten musical score for the second system. It consists of a treble clef staff and a grand staff. The music continues with a *crescendo* marking and a forte (*f*) dynamic marking. The time signature changes to 4/4.

Handwritten musical score for the third system. It consists of a treble clef staff and a grand staff. A circled number '20' is written above the treble staff. The music continues with various rhythmic patterns and dynamics.

Handwritten musical score for the fourth system. It consists of a treble clef staff and a grand staff. The music includes a *pizz* (pizzicato) marking. The system concludes with a final chord.

Handwritten musical score for the first system. The top staff is in treble clef and contains a melodic line with the markings "arco" and "pizz.". The bottom two staves are a grand staff (treble and bass clefs) providing piano accompaniment.

Handwritten musical score for the second system. It features a treble clef staff with a circled measure number "30" and a repeat sign. The grand staff below provides accompaniment.

Handwritten musical score for the third system, consisting of a treble clef staff and a grand staff.

Handwritten musical score for the fourth system, consisting of a treble clef staff and a grand staff.

PIZZ. (40)

arco poco rit. a tempo

1.

PIZZ. (50) arco PIZZ.

2.

21.

arco

8va

pp subito

loco

loco (60)

crescendo

crescendo

Handwritten musical score system 1, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Handwritten musical score system 2, consisting of three staves. A circled number "80" is written above the first measure of the top staff. The notation continues with various notes and rests across the staves.

Handwritten musical score system 3, consisting of three staves. The word "pizz." is written above the first measure of the top staff. The music shows a continuation of the melodic and harmonic themes.

Handwritten musical score system 4, consisting of three staves. This system concludes the piece with a final cadence and some decorative flourishes in the lower staves.

24.

Handwritten musical score system 1, consisting of three staves. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical score system 2, consisting of three staves. The top staff continues the melody. The bottom two staves provide piano accompaniment. The notation includes various chords and rhythmic patterns.

Handwritten musical score system 3, consisting of three staves. The top staff begins with a circled number '70'. The system includes dynamic markings such as 'p' and 'pp', and tempo markings 'rit' and 'rit.' with dashed lines indicating a gradual change in tempo.

Handwritten musical score system 4, consisting of three staves. The top staff features a melodic line with dynamic markings 'p' and 'pp'. The bottom two staves provide piano accompaniment with dynamic markings 'p' and 'pp'. The tempo is marked 'a tempo'.

Handwritten musical score, first system. The top staff is marked with a circled "90" and the word "arco". The system includes a treble clef, a grand staff (treble and bass clefs), and various musical notations including notes, rests, and accidentals.

Handwritten musical score, second system. The top staff features markings for "Pizz" and "arco". The system includes a treble clef, a grand staff, and musical notations such as notes, rests, and accidentals.

Handwritten musical score, third system. The top staff is marked with "arco" and "Pizz.". The system includes a treble clef, a grand staff, and musical notations including notes, rests, and accidentals.

Handwritten musical score, fourth system. The top staff is marked with "arco", "Pizz.", and a circled "100". The system includes a treble clef, a grand staff, and musical notations including notes, rests, and accidentals.

pizz. *arco* *pizz.*

arco *pizz.* *arco*

f *f* *ff*

Allegro con brio $\text{♩} = 144$

IV

Handwritten musical score for the first system, measures 1-3. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Handwritten musical score for the second system, measures 4-6. The system continues the grand staff notation. The right hand has a more active melodic line with slurs. The left hand features chords and moving bass lines. Dynamics include forte (f) and fortissimo (ff). There are some handwritten annotations above the staff, possibly indicating fingerings or articulation.

Handwritten musical score for the third system, measures 7-9. The system continues the grand staff notation. The right hand has a melodic line with some slurs and accents. The left hand has a steady accompaniment. Dynamics include forte (f). There are some handwritten annotations above the staff, possibly indicating fingerings or articulation.

Handwritten musical score for the fourth system, measures 10-12. The system continues the grand staff notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include forte (f). There is a circled number 10 at the beginning of the system, likely indicating the start of a new section or measure.

Handwritten musical score system 1, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains three measures of music.

Handwritten musical score system 2, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains three measures of music.

Handwritten musical score system 3, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains three measures of music. A circled number "20" is written above the second measure of the vocal line. The word "Vivace" is written below the first measure of the piano accompaniment. There are triplets in the vocal line in the second and third measures.

Handwritten musical score system 4, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains three measures of music.

28

Handwritten musical score, first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. A circled number '17' is written above the first measure of the top staff.

Handwritten musical score, second system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. A circled number '30' is written above the third measure of the top staff.

Handwritten musical score, third system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. A circled number '30' is written above the third measure of the top staff.

Handwritten musical score, fourth system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. A circled number '30' is written above the third measure of the top staff.

29.

diminuendo poco a poco

(40)

poco rit...

poco più tranquillo

30.

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

50

pp dolce

Handwritten musical score for the second system, starting with measure 50. It includes dynamic markings like "pp dolce" and "mp".

Handwritten musical score for the third system, continuing the piece with various musical notations.

loco

Handwritten musical score for the fourth system, featuring dynamic markings like "loco" and "f".

(60)

risorgendo
f a tempo I

(70)

Handwritten musical score system 1, consisting of three staves. The top staff is a single melodic line. The bottom two staves are a grand staff (treble and bass clefs). The music is in 4/4 time and features various rhythmic patterns and accidentals.

Handwritten musical score system 2, consisting of three staves. The top staff has a melodic line with a *rit.* (ritardando) marking and a *a tempo* marking. The middle staff has a *f* (forte) dynamic marking. The bottom staff has a *rit.* marking. The system includes triplets and various rhythmic figures.

Handwritten musical score system 3, consisting of three staves. The top staff has a *diminuendo* marking. The middle staff has a *p* (piano) dynamic marking. The bottom staff has a *p* marking. The system includes triplets and various rhythmic figures.

Handwritten musical score system 4, consisting of three staves. The top staff has a circled number 80. The middle staff has a *p* marking. The bottom staff has a *p* marking. The system includes triplets and various rhythmic figures.

Handwritten musical notation, first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with a fermata over the first measure and a series of eighth notes in the second measure. The grand staff contains a complex accompaniment with many beamed notes.

Handwritten musical notation, second system. It consists of three staves. The top staff has a melodic line with a fermata and the word "loco" written above it. The grand staff below contains a complex accompaniment.

Handwritten musical notation, third system. It consists of three staves. The first measure of the top staff is circled and contains the number "90". The notation includes complex melodic and accompaniment lines.

Handwritten musical notation, fourth system. It consists of three staves. The notation includes complex melodic and accompaniment lines with various musical markings.

34.

100

Allegro
Segue
Poco più tranquillo
ped

110

The image shows three systems of handwritten musical notation. Each system consists of a single treble clef staff and a grand staff (treble and bass clefs). The first system is marked with a piano (*p*) dynamic and includes the word *Sra* above the first staff. The second system includes the word *loco* written above and below the first staff. The third system includes the words *ritando* and *ritando* above the first staff. The notation includes various notes, rests, and slurs, with some notes marked with 'x'. There are also circled numbers, such as '120' in the second system. The handwriting is in black ink on a white background.

Vigorous

(130)

The image shows a handwritten musical score for a piece titled "Vigorous". The score is written on four systems of staves. Each system consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked "Vigorous". The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and some dynamic markings like 'f' (forte). The score is handwritten and appears to be a student or working draft. A circled number "130" is written in the first measure of the third system. The page number "37." is written at the bottom center of the page.

Handwritten musical score system 1. It consists of a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is highly chromatic and runs across the system. Below it is a grand staff (treble and bass clefs) with block chords and some bass line movement.

Handwritten musical score system 2. It features a treble clef staff with a circled measure number '140'. The melody continues with complex intervals. The grand staff below shows chordal accompaniment.

Handwritten musical score system 3. The treble clef staff contains a dense, rhythmic pattern of notes, possibly a tremolo or a fast sixteenth-note passage. The grand staff below has sparse accompaniment.

Handwritten musical score system 4. The treble clef staff shows a melodic line with some triplets. The grand staff below features block chords with some bass line activity. There are some handwritten annotations like '3' and '5' above notes.

38

Allegro 1=144

Sonata

Jack DeLano



Allegro 2=144

Sonata

Jacob Delano



Handwritten musical score for guitar, measures 60-90. The score is written on six systems of two staves each. Measure numbers 60, 70, 80, and 90 are boxed in the first staff of each system. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions include *Pizz.* (pizzicato), *arco* (arco), and *mp* (mezzo-piano). Fingering numbers (III, IV) are indicated above notes. A 3-measure rest is present in measure 80. The key signature has one sharp (F#) and the time signature is 5/4.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values, rests, and dynamic markings. Measure numbers 100, 118, 120, 130, and 140 are boxed. The instruction "crescendo poco a poco" is written in the seventh staff. A large number "4" is written at the bottom center.

Adagio quasi largo

II

mf dolce

10

20

mf

30

40

f

50

agitato e crescendo

ff

V.S. ->

5

p

Handwritten musical score for the first system, consisting of four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a fermata and a dynamic marking of *f*. The second staff has a circled measure number **60**. The third staff has a dynamic marking of *f*. The fourth staff has a circled measure number **70** and a dynamic marking of *pp*.

Allegro ♩ = 132

Handwritten musical score for the second system, consisting of four staves. The first staff has a treble clef and a 3/4 time signature. The second staff has dynamic markings *Pizz.* and *ARCO*. The third staff has a circled measure number **10**. The fourth staff has a circled measure number **6** at the bottom center.

Handwritten musical score for a single melodic line on a treble clef staff. The score consists of 10 staves of music. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions include "PIZZ." (pizzicato) and "ARCO" (arco). Measure numbers 20, 30, 40, and 50 are circled in the manuscript. The piece concludes with a first ending (1.) and a second ending (2.) leading to a "V.S." (Vivace) section indicated by an arrow.

8va

P subito

60 *Roco*

70 *poco a poco rit. Patempo*

80 *Pizz.*

8

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and performance instructions such as "arco", "Pizz.", and "arco". A circled number "90" is present above the first staff, and a circled number "100" is present above the fourth staff. The score concludes with a double bar line on the fifth staff.

Four empty musical staves.

Allegro con brio $\text{♩} = 144$

IV

sempre *ff*

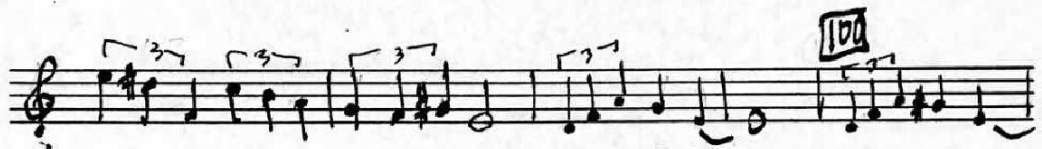
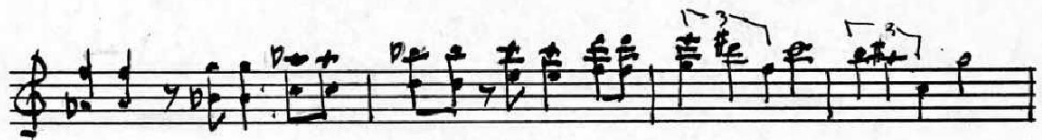
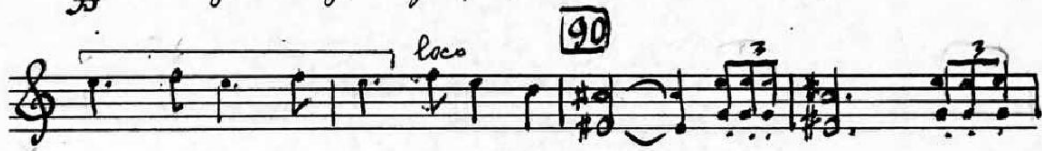
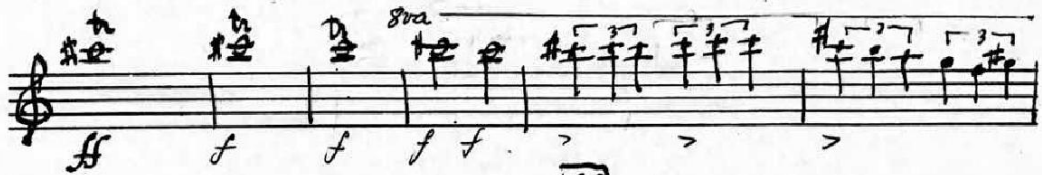
vigoroso

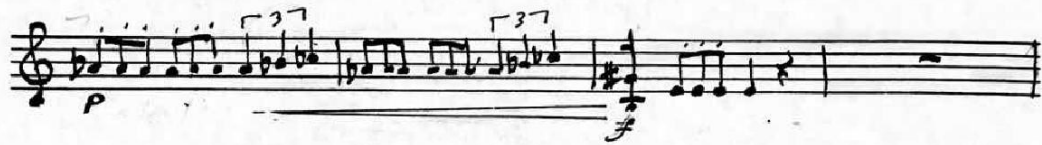
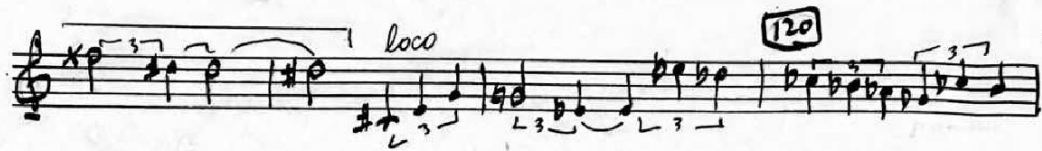
diminuendo poco a poco

10

Handwritten musical score on a page with measures 40, 50, 60, 70, and 80 marked in boxes. The score consists of eight staves of music, primarily in treble clef, with some bass clef notation at the end. The music includes various rhythmic patterns, including triplets and sixteenth notes. Performance instructions include *dolce*, *Crecedendo poco a poco*, *f VIGOROSO*, and *rit...*. The piece concludes with the instruction *V.S. →* (Vincenzo).

11





13 V.S. →

150

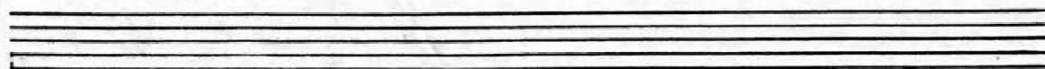
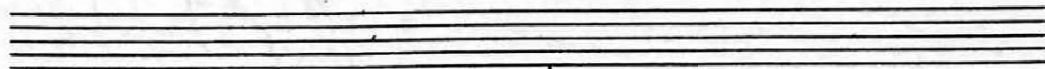
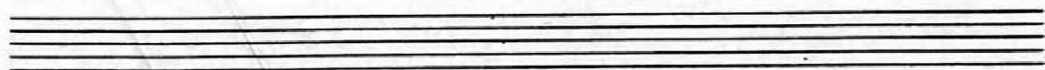
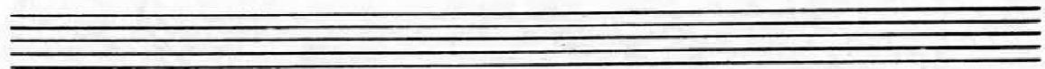
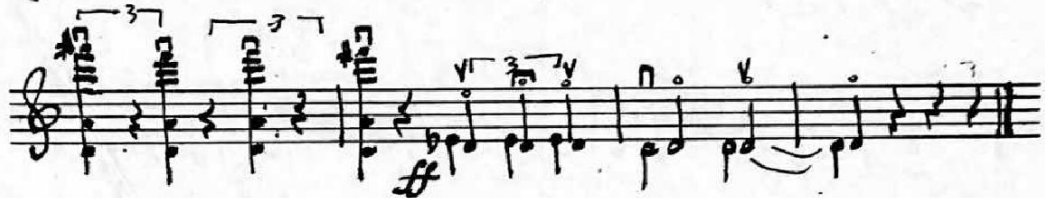
160

170

visoboso

180

14



Allegro 1=144

Sonata

Jack DeLano

Handwritten musical score for a Sonata, Allegro 1=144, by Jack DeLano. The score consists of ten staves of music in treble clef. It features various musical notations including dynamics (*f*, *f marcato*), articulation (accents), and performance markings (10, 20, 1). The music includes eighth and sixteenth notes, triplets, and rests.

Allegro 2=144

Sonata

Jacob Delano



Handwritten musical score for guitar, consisting of seven systems of two staves each. The score includes various musical notations such as notes, rests, and dynamic markings.

- System 1:** Starts with a circled measure number **60**. The first staff has a *Pizz.* marking. The second staff has an *arco* marking. The key signature has one sharp (F#).
- System 2:** Continues the melodic and harmonic development.
- System 3:** Continues the melodic and harmonic development.
- System 4:** Starts with a circled measure number **70**. The key signature changes to two sharps (F# and C#).
- System 5:** Continues the melodic and harmonic development.
- System 6:** Starts with a circled measure number **80**. The first staff has a *mp* marking. The second staff has a circled measure number **90**. The key signature changes to two sharps (F# and C#).
- System 7:** Continues the melodic and harmonic development.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values, rests, and dynamic markings. Measure numbers 100, 118, 120, 130, and 140 are boxed. The instruction "crescendo poco a poco" is written in the seventh staff. The page ends with a large number "4".

Adagio quasi largo

II

mf dolce

10

20

mf

30

40

f

50

agitato e crescendo

ff

V.S. ->

5

p

Handwritten musical score for the first system, consisting of four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a fermata and a dynamic marking of *f*. The second staff has a circled measure number **60**. The third staff has a dynamic marking of *f*. The fourth staff has a circled measure number **70** and a dynamic marking of *pp*.

Allegro ♩ = 132

Handwritten musical score for the second system, consisting of four staves. The first staff has a treble clef and a 3/4 time signature. It begins with a dynamic marking of *f*. The second staff has dynamic markings of *Pizz.* and *ARCO*. The third staff has a circled measure number **10**. The fourth staff has a circled measure number **6** at the bottom center.

Handwritten musical score for a single melodic line on a treble clef staff. The score consists of ten staves of music. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions include "PIZZ." (pizzicato) and "ARCO" (arco). Measure numbers 20, 30, 40, and 50 are circled. The piece concludes with a first ending (1.) and a second ending (2.) leading to a "V.S." (Vivace) section indicated by an arrow.

80a

P subito

60 *Roco*

70

poco a poco rit. Patempo

80

Pizz.

8

Detailed description: This is a handwritten musical score consisting of ten staves. The notation includes treble clefs, various time signatures (4/4, 3/4, 4/4, 3/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4), and complex rhythmic patterns. Annotations include '80a' at the top, 'P subito' on the second staff, '60 Roco' on the third staff, '70' on the fifth staff, 'poco a poco rit. Patempo' on the sixth staff, '80' on the eighth staff, and 'Pizz.' on the ninth staff. A circled '8' is located at the bottom of the tenth staff. The handwriting is in black ink on aged paper.

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and performance markings such as "arco", "Pizz.", and "Pizz. arco". A circled number "90" is present above the first staff, and a circled number "100" is present above the fourth staff. The score concludes with a double bar line on the fifth staff.

Four empty musical staves with five-line structures, intended for additional notation.

Allegro con brio $\text{♩} = 144$

IV

sempre *ff*

vigoroso

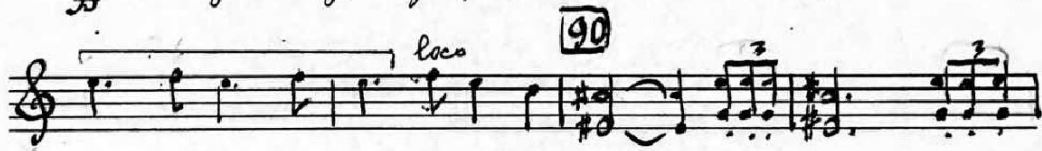
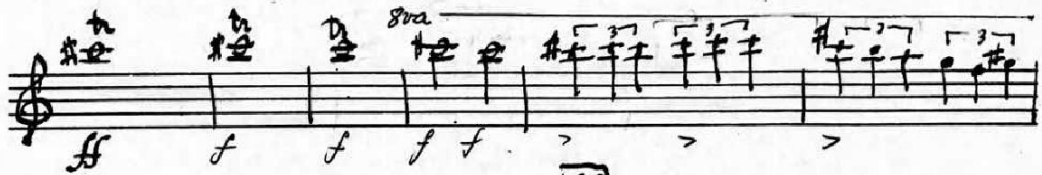
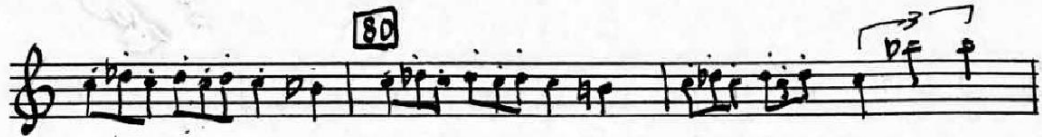
diminuendo poco a poco

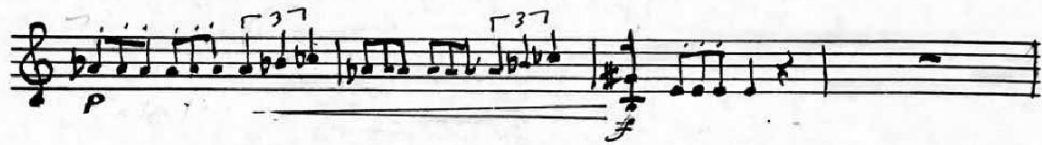
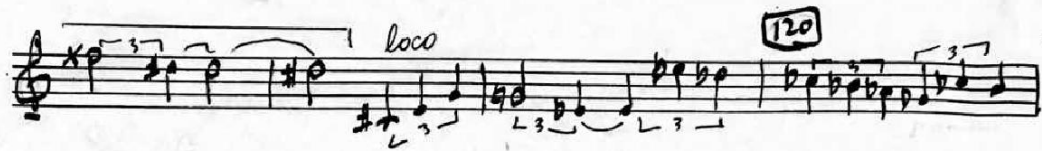
10

Handwritten musical score on a page with ten staves. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings.

- Staff 1:** Starts with a circled number **40**. Contains a whole note followed by a half note and a quarter note.
- Staff 2:** Features a complex rhythmic pattern with triplets and sixteenth notes. The word *dolce* is written below the staff.
- Staff 3:** Continues the rhythmic pattern with triplets.
- Staff 4:** Contains a circled number **60** and features a triplet of eighth notes.
- Staff 5:** Includes the instruction *Crescendo poco a poco* and *f VIGOROSO*.
- Staff 6:** Contains a circled number **70** and features a triplet of eighth notes.
- Staff 7:** Ends with the instruction *rit. ...* and *V.S. →*.
- Staff 8-10:** Three empty staves at the bottom of the page.

11





13

V.S. →

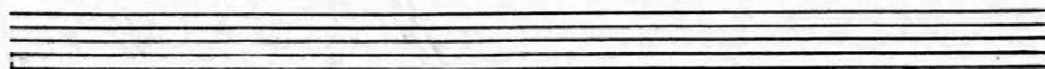
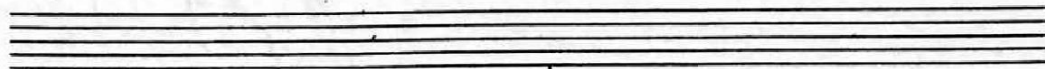
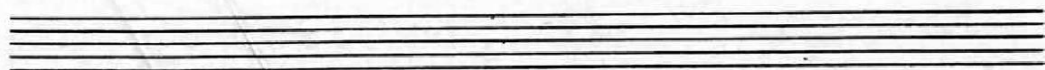
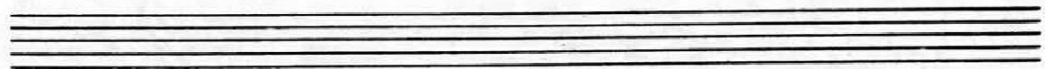
150

160

170

180

14



APPENDIX C

JACK DELANO'S SONATA FOR VIOLIN AND PIANO: SCORE AND PART

SONATA

para violín y piano

I

Jack Délano

Violin **Allegro** ♩ = 144

f

Piano **Allegro** ♩ = 144

5

9

© Ayisha Elisabeth Moss de Sandino

2

13

Musical score for measures 13-16. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

17

f marcato

Musical score for measures 17-20. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with accents and slurs. The grand staff accompaniment features chords and moving lines. The tempo/mood marking *f marcato* is present.

21

Musical score for measures 21-23. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with eighth notes and slurs. The grand staff accompaniment features chords and moving lines.

24

Musical score for measures 24-27. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with triplets and slurs. The grand staff accompaniment features chords and moving lines. The system ends with a double bar line and a 5/4 time signature.

27 *f*

30

32

35

39

(8)

43

47

52

57

5

Musical score for measures 57-59. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 5/4 time signature. Measures 57-59 show a melodic line in the upper treble staff and a more active bass line in the grand staff.

60

pizz.

arco

ff

Musical score for measures 60-62. The system consists of three staves. Measure 60 begins with a *pizz.* (pizzicato) instruction. The upper treble staff has a melodic line. The grand staff below features a complex, rhythmic accompaniment with many sixteenth notes. Measure 62 ends with an *arco* instruction and a *ff* (fortissimo) dynamic marking. The time signature changes to 5/4.

63

Musical score for measures 63-66. The system consists of three staves. The upper treble staff contains a melodic line with some grace notes. The grand staff below provides a harmonic accompaniment with block chords and some movement in the bass line. The time signature is 5/4.

67

Musical score for measures 67-69. The system consists of three staves. The upper treble staff has a melodic line. The grand staff below has a more active bass line. The time signature is 5/4.

6

70

73

75

77

poco rit. .

poco rit..

dim.

81 *a tempo* 7

mp
a tempo
p

86 *rit.* *a tempo*

rit. *a tempo*
rit. *a tempo*
mp

90

94

Musical score for measures 97-106. The score is written for piano and violin.

Measure 97: The piano part features a rhythmic pattern of eighth notes with various accidentals (sharps and flats). The violin part has a melodic line with a slur over measures 97 and 98.

Measure 100: The piano part continues with a similar rhythmic pattern. The violin part has a long, sustained note with a slur over measures 100 and 101.

Measure 102: The piano part continues with a similar rhythmic pattern. The violin part has a long, sustained note with a slur over measures 102 and 103.

Measure 106: The piano part features a complex rhythmic pattern with many accidentals. The violin part has a melodic line with a slur over measures 106 and 107. The dynamic marking *ff* (fortissimo) is present in both parts.

110

Musical score for measures 110-112. The system includes a vocal line and a piano accompaniment. The piano part features a forte (*ff*) dynamic marking and a long, sustained chord in the right hand.

113

Musical score for measures 113-115. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

116

Musical score for measures 116-119. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

120

Musical score for measures 120-124. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and a piano (*p*) dynamic marking.

10

126

p cresc. fp p

132

crescendo poco a poco

138

ff

140

ff

II

Adagio quasi largo

Musical score for the first system, measures 1-6. The tempo is Adagio quasi largo. The music is in 3/4 time. The upper staff (treble clef) begins with a melodic line marked *mf dolce*. The lower staff (piano) provides harmonic accompaniment with chords and moving bass lines.

Musical score for the second system, measures 7-12. The tempo is Adagio quasi largo. The upper staff continues the melodic line. The lower staff features a more active bass line with eighth notes and chords.

Musical score for the third system, measures 13-18. The tempo is Adagio quasi largo. The upper staff continues the melodic line. The lower staff features a more active bass line with eighth notes and chords.

19

p

25

mf *cresc.*

30

f

35

p

39

mf 3 3 3 *p* 3 3 3 *mf* 3 3 3

42

3 3 3 3 3 3 3 3 3 *agitato e crescendo*

agitato e crescendo

46

3 3 3 3 3 3 *ff*

ff

8^{va} - 1 *loco*

50

3 3 3 *f*

54

59

63

68

dim.

pp

f

pp

3

3

3

0

Detailed description: This page contains a musical score for measures 54 through 68. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The vocal part is on a single staff. Measure 54 shows a vocal line with a slur and a piano line with chords and a bass line. Measure 59 features a vocal rest and a piano line with triplets in the bass. Measure 63 has a vocal line starting with a forte (*f*) dynamic and a piano line with chords and a bass line. Measure 68 includes a vocal line with dynamics *dim.* and *pp*, and a piano line with chords and a bass line. The key signature has three sharps (F#, C#, G#).

III

15

Allegro ♩ = 132

f

pizz.

Allegro ♩ = 132

f

5 arco *pizz.* arco

9

13 *p*

The musical score is for the third movement, starting on page 15. It is in 3/4 time and consists of four systems. The first system shows the beginning of the piece with a forte (f) dynamic and a pizzicato (pizz.) instruction for the right hand. The second system continues with arco and pizzicato markings. The third system features a series of chords in the right hand and a rhythmic pattern in the left hand. The fourth system ends with a piano (p) dynamic marking. The score is written for violin and piano.

16

17

Measures 17-18. Measure 17 is in 4/4 time with a forte (f) dynamic. The right hand has a melodic line with a half note and a quarter note. The left hand has a bass line with a half note and a quarter note. Measure 18 is in 3/4 time. The right hand has a quarter note and a half note. The left hand has a quarter note and a half note.

19

Measures 19-21. Measure 19 is in 4/4 time. The right hand has a melodic line with a half note and a quarter note. The left hand has a bass line with a half note and a quarter note. Measure 20 is in 3/4 time. The right hand has a quarter note and a half note. The left hand has a quarter note and a half note. Measure 21 is in 4/4 time. The right hand has a quarter note and a half note. The left hand has a quarter note and a half note.

22

pizz. arco

Measures 22-24. Measure 22 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note. Measure 23 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note. Measure 24 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note.

25

pizz. arco

8va

Measures 25-27. Measure 25 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note. Measure 26 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note. Measure 27 is in 4/4 time. The right hand has a half note and a quarter note. The left hand has a half note and a quarter note.

28

(8) *p*

34

39 *pizz.*

44 *arco*

arco 1. 1.

18

Musical score for measures 49-54. The score is in 3/4 time and features a piano accompaniment and a solo line. Measure 49 is marked with a forte *f* dynamic and includes a first ending bracket. The solo line is marked *pizz.* (pizzicato) and *arco* (arco). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure 52 shows a change in the solo line's articulation and dynamics. Measure 54 concludes with a key signature change to three flats and a time signature change to 3/4.

Musical score for measures 56-59. The score is in 3/4 time and features a piano accompaniment and a solo line. Measure 56 is marked with a piano *pp* dynamic and *subito* (suddenly). The solo line is marked *8va* (octave up) and *8va* (octave down). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure 59 concludes with a key signature change to three flats and a time signature change to 3/4.

60

Musical score for measures 60-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 60 features a melody in the treble staff and accompaniment in the grand staff, marked with a forte *f* dynamic. Measure 61 continues the accompaniment with a forte *f* dynamic. Measure 62 shows a change in the treble staff and continues the accompaniment.

63

Musical score for measures 63-65. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 63 features a melody in the treble staff and accompaniment in the grand staff. Measure 64 continues the accompaniment. Measure 65 shows a change in the treble staff and continues the accompaniment.

66

Musical score for measures 66-68. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 66 features a melody in the treble staff and accompaniment in the grand staff. Measure 67 shows a change in the treble staff and continues the accompaniment. Measure 68 continues the accompaniment.

69

Musical score for measures 69-71. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 69 features a melody in the treble staff and accompaniment in the grand staff, marked with a *poco rit.* (ritardando) instruction. Measure 70 continues the melody and accompaniment, also marked with a *poco rit.* instruction. Measure 71 shows a change in the treble staff and continues the accompaniment.

72 *a tempo*
p

a tempo
p

77

77

82 *pizz.*

82 *pizz.*

87 *arco*

87 *arco*

92

pizz. arco pizz. arco

96

pizz. arco pizz.

100

arco pizz. arco pizz.

104

arco pizz. arco

f *f* *ff*

IV

Allegro con brio ♩ = 144

1

Allegro con brio ♩ = 144

f

4

tr

sempre ff

7

f

10

13

Musical score for measures 13-16. The system consists of a vocal line and a piano accompaniment. The vocal line features eighth notes with accents and slurs. The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand.

17

f *vigoroso*

Musical score for measures 17-20. The system consists of a vocal line and a piano accompaniment. The vocal line has triplets and slurs. The piano accompaniment features a more active bass line with eighth notes and triplets in the right hand. The marking *f* *vigoroso* is present.

21

Musical score for measures 21-24. The system consists of a vocal line and a piano accompaniment. The vocal line has slurs and rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

25

Musical score for measures 25-28. The system consists of a vocal line and a piano accompaniment. The vocal line has slurs and rests. The piano accompaniment features triplets in both hands and a steady eighth-note bass line.

30

Musical notation for measures 30-31. Measure 30 features a treble clef with a whole note chord and a triplet of eighth notes. The piano accompaniment starts in measure 31 with a complex rhythmic pattern of sixteenth notes in both hands.

32

Musical notation for measures 32-33. Measure 32 has a treble clef with a whole note chord. The piano accompaniment continues with sixteenth notes, featuring a large slur over the right hand.

34

diminuendo poco a poco

Musical notation for measures 34-35. Measure 34 has a treble clef with a whole note chord and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The instruction *diminuendo poco a poco* is written below the staff.

37

Musical notation for measures 37-40. Measure 37 has a treble clef with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

40 *poco rit. poco più tranquillo*

44

49 *dolce*
mp

54 *p*

59

63

crescendo poco a poco

a tempo I

f vigoroso

cresc.

a tempo I

8^{vb}-----

67

71

74 *rit.* *f* *a tempo*

rit. *f* *a tempo*

77 *diminuendo* *p*

diminuendo *p*

81 *tr* *ff* *f* *f*

tr *ff* *f* *f*

85 *f*

f

88

93

98

p

104

p

8va

p

Ped.

110

p

115

120

a tempo I

p

a tempo I

f

124

f

vigorouso

ff

30

Musical score for measures 127-129. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 127 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measures 128 and 129 continue with similar rhythmic patterns and include various accidentals and dynamic markings.

Musical score for measures 130-132. The system consists of three staves. Measure 130 shows a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measures 131 and 132 continue with similar rhythmic patterns and include various accidentals and dynamic markings.

Musical score for measures 133-136. The system consists of three staves. Measure 133 starts with a treble staff marked *f* and a bass staff with a triplet of eighth notes. Measures 134, 135, and 136 continue with similar rhythmic patterns and include various accidentals and dynamic markings.

Musical score for measures 137-138. The system consists of three staves. Measure 137 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 138 continues with similar rhythmic patterns and includes various accidentals and dynamic markings.

139

Musical score for measures 139-140. The top staff features a melodic line with a long slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

141

Musical score for measures 141-143. The top staff has a melodic line with triplets. The piano accompaniment has a bass line with triplets and chords in the right hand.

144

Musical score for measures 144-147. The top staff has a melodic line with triplets and a forte (*f*) dynamic. The piano accompaniment has chords in the right hand and a bass line with triplets.

148

Musical score for measures 148-151. The top staff has a melodic line with triplets. The piano accompaniment has chords in the right hand and a bass line with triplets.

32

153

p tranquillo

156

160

164

8^{vb}

168 *vigoroso* 33
p *cresc.*

172

175

178

Musical score for piano, measures 181-188. The score is written for a grand piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 181, 184, 186, and 188 are indicated at the start of their respective systems. The first system (measures 181-183) features a melodic line in the upper treble staff with triplets and an 8va marking above the second measure. The grand staff below contains accompaniment with triplets. The second system (measures 184-185) shows a change in the upper treble staff to a more rhythmic, chordal pattern, with a circled '8' below the first measure. The grand staff continues with a complex accompaniment. The third system (measures 186-187) features a melodic line in the upper treble staff with triplets and a circled '8' below the first measure. The grand staff continues with a complex accompaniment. The fourth system (measures 188-189) shows a melodic line in the upper treble staff and a complex accompaniment in the grand staff.

190

192

194

Violin

SONATA

para violín y piano

I

Jack Délano

Allegro ♩ = 144

f

5

9

13

16

f marcato

19

22

24

25

27

f

© Ayisha Elisabeth Moss de Sandino

29

32

35

46

50

56

63

66

70

72

3 pizz. arco *ff*

77 **3** poco rit. a tempo *mp* **IV**

85 **III** rit. a tempo **4**

93

96

101

107 *ff*

111

117 **8** *p* cresc. *fp*

131 *p* crescendo poco a poco

137 *ff* *ff*

4 Adagio quasi largo

II

Musical score for Adagio quasi largo, II, measures 4-67. The score is written in 3/4 time and consists of nine staves of music. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Measures 4-8: *mf dolce*, with accents and slurs.
- Measures 9-15: Continuation of the melodic line with slurs and accents.
- Measures 16-25: Includes a 4-measure rest and ends with *mf*.
- Measures 26-32: *cresc.* and *f*, featuring a 4-measure rest.
- Measures 33-40: *mf* and *p*, featuring a 2-measure rest and triplets.
- Measures 41-44: *mf* and *p*, featuring triplets.
- Measures 45-50: *ff*, featuring triplets and the instruction *agitato e crescendo*.
- Measures 51-57: *f*, featuring a 2-measure rest and slurs.
- Measures 58-66: *f*, featuring a 5-measure rest and slurs.
- Measures 67: *dim.* and *pp*, ending with a fermata.

III

Allegro ♩ = 132

pizz.

5

5 arco pizz. arco

10 p

16 f pizz. arco

20 pizz. arco

25 p

31

36 pizz.

43 arco 1.

49 2. pizz. arco

52 pizz. arco

6

55 *pp subito* *8^{va}*

58 (8) *f*

63

66

69 *poco rit. a tempo* *p*

75

81 *pizz.*

88 *arco* *pizz.*

94 *arco* *pizz. arco* *pizz. arco*

99 *pizz. arco* *pizz. arco*

103 *pizz. arco* *pizz. arco* *ff*

IV

Allegro con brio ♩ = 144

1 **4** *tr* *tr* *sempre ff* *f f f* **3 3**

10

15

19 *f* **3 3 3 3 3 3** *vigoroso*

24 **3 3 3 3 3 3** **3 3 3** **V**

29

35 *diminuendo poco a poco* **3 3 3 3 3 3 3 3 3 3**

38 *poco rit. poco più tranquillo* **3 3 3 3** **8**

51 *dolce* **3 3 3 3** *mp* **3 3 3 3**

56 **3 3 3 3 3 3**

8

62 *a tempo I*

crescendo poco a poco *f* *vigoroso*

66

70

73 *rit.* *a tempo* *f*

78 *diminuendo*

82 *tr* *tr* *tr* *ff* *f* *f* *f* *f*

89

94 *p*

100

105 *p* *p* **2**

113 *8va*

p

119 *a tempo I*

p *f*

124 *f*

130 *f*

134

137

139

141

144 *f*

148

154

10

161

167 *vigoroso*
p *cresc.*

170

173

176

180 *ff*

183

187

190

192

194 *ff*

APPENDIX D

HECTOR CAMPOS PARSI'S SONATINA NO. 2 FOR VIOLIN AND PIANO:
CORRECTIONS MADE TO THE PEERMUSIC EDITION BY THE COMPOSER
HIMSELF³³⁵

³³⁵ Compiled from documents in the personal collection of Francisco Cabán

I. Vivo

Measure number	Instrument	Printed error	Correction made by composer
22-24	Piano	Staccato only marked in violin part	all 16 th notes in both hands marked staccato
23	Piano-left hand	Last 16 th note C natural	Last 16 th note D, 7 th below printed C natural
23	Piano-right hand	Last 16 th note is single C natural	The note D is added below the C natural, making the chord, C natural-D
24	Piano-right hand	First note is single B	D is added below B
24	Piano-left hand	First note is a single B	D is added below B
23-24	Piano	No ties	Last 16 th note, D, in measure 23 is tied to first 16 th note, D, in measure 24
27	Piano-left hand	No staccato marked	First 8 th note of second beat marked staccato
32	Piano-right hand	Last 8 th note C#	Last 8 th note B natural
39	Piano	No dynamic marked	<i>Piano</i>
41-42	Piano	No dynamic marked	<i>Crescendo</i>
44	Piano	<i>Fortissimo</i> marked on second beat	<i>Fortissimo</i> starts on the first note of the piano entrance
48-49	Piano-right hand	No tie	Last D of measure 48 is tied to first D in measure 49
52, beat 4	Violin	No slur	C natural slurred to B
54-55	Piano	No slur in 54	Last 8 th note in 55 is slurred to beat two in measure 55
58, beats 1 and 2	Piano-right hand	No slur	G# slurred to A
59-60	Piano-right hand	Slur only on bottom note	Last note of 59 slurred to first note of 60 on both notes
60-61, beat 2	Piano-right hand	No slur	C in measure 60 slurred to B in measure 61
62-63	Piano-right hand	No slur	E in measure 62 slurred to G in 63

63-64	Piano-right hand	No slur	Last 8 th note of 63 slurred to 2 nd beat of 64
70	Piano-left hand	F#	F natural
72, beat two	Violin	No accent	Accent on E
72	Piano	No marking	<i>Delicado</i>
103-104	Piano and violin	No accelerando printed	Accelerando a Tempo I
114	Piano-right hand	No tie	Fb on first beat tied to Fb on second beat
126, last 8 th note	Piano	F# in both hands	F natural in both hands
129, beat one	Violin	F#	F natural
129, beat two	Piano-left hand	F#	F natural
137	Violin	Last C of beat one tied to first C of beat two	No tie
137-138	Piano-right hand	No natural sign written	F natural
148, beat two	Piano-right hand	C natural bottom note of chord	D natural bottom note of chord
149, and of beat one	Piano-right hand	C natural bottom note of chord	D natural bottom note of chord
152, and of beat one	Piano-right hand	C natural bottom note of chord	D natural bottom note of chord
155, and of beat one	Piano-right hand	C natural bottom note of chord	D natural bottom note of chord
160, and of beat two	Piano-right hand	B octave	Remove bottom B, leaving a single B
169, beat two	Piano-right hand	E is doubled	Quarter note E is removed, leaving only the 16 th note E
174, beat two	Violin	Staccato	No staccato
177, and of beat one	Piano-left hand	A natural	A#
178	Piano-left hand	Written F# reminder	No F# reminder needed

184, beat two	Piano-left hand	C natural	C#
185	Violin	C#	C natural
185, and of beat one	Piano	F naturals in both hands	F#'s in both hands
187, beat one	Piano-left hand	No # written	G#
187, beat two	Piano-left hand	C#	C natural
189, beat two	Violin	First note of beat two is an 8 th note in violin part	First note of beat two is a 16 th note (as is written in score)
194, beat one	Piano-left hand	Bottom note is an A natural	Bottom note should be a C natural
208, and of beat one	Piano-right hand	Cb	C natural
209	Piano and violin	No tempo indication	“ <i>más tempo</i> ” written
214, beat two	Piano-left hand	F#	E
223-224	Violin	No tie	Last chord of 223 tied to first chord of 224
227	Violin	C#	C natural
228, beat one	Violin	C#	C natural
228, beat one	Piano-right hand	No natural sign written	F natural
229	Piano-left hand	Fb	F natural
231-232	Piano	No crescendo	Crescendo
241	Piano-left hand	C#	C natural
273	Violin	No bowing printed	First note, A, is up bow
274	Piano-right hand	Second chord: D, F, A	C, E, A
275	Violin	No bowing printed	First note, A, is up bow
275	Piano-right hand	First chord: F#, D, B	First chord: G, B, D
281	Violin	Slur on second beat	No slur

II. Adagio

Measure number	Instrument	Printed error	Correction made by composer
1	Piano	" <i>Poco a rilievo</i> " already written in score	<i>Poco in rilievo</i>
3	Piano-right hand	Printed rhythm: 8 th rest, dotted quarter, quarter	Corrected rhythm: 8 th rest, quarter note, quarter note (the dot on the first quarter note should be eliminated)
19	Violin	A naturals already written in score	A naturals
20	Piano-right hand	Printed rhythm: 8 th note- two 16 th notes, four 16 th notes (with a tie on the D)	Corrected rhythm: two 16th notes-8th notes , four 16 th notes (with tie on the D)
29	Piano-left hand	Not tie on first beat	Tied first beat to second beat
35-36	Violin and piano	No breath mark	Breath mark (') between the two measures
39	Violin	No indication is printed	<i>Senza Sordino</i>
41	Piano		All of the A's are natural in the right hand, and A# in the left hand
52	Piano-left hand		A# in the left hand

III. Comodo e grazioso

Measure number	Instrument	Printed error	Correction made by composer
13	Piano-right hand	Rhythm in the top voice has a 16 th note rest	16 th note rest should be eliminated, and the previous D 16 th note should be made into an 8 th note
16	Piano-left hand	Printed notes in left hand: D, D, A, D, F#, C natural	Notes in the left hand should be: D, D, A, D, A , C natural
18	Piano-left hand	(First note in Peermusic edition also a Bb)	First note is Bb

23	Violin	Printed rhythm: 8 th note, 16 th rest, 32 nd note triplet, four 32nd notes, 16th note triplet	Corrected rhythm: 8 th note, 16 th rest, 32 nd note triplet, 32nd note triplet, four 16th notes
39	Violin	Printed notes: G, F#, D, C, B	Corrected notes: G, F#, D, C, G
45	Piano-right hand	Second beat printed chord: D, F, B	Second beat corrected chord: D, F, Bb
45	Piano-left hand	F#	F natural
46	Violin	Second beat printed notes: C, Ab, C, Eb	2 nd beat corrected notes: C, Ab, Cb, E
46	Piano-left hand	C#	C natural
49, 50, 51	Violin	Phrasing marking (staccato slurs in groups of two)	Phrasing markings are not necessary
49	Piano-left hand	Printed left hand notes: A, F#	Corrected left hand notes: A, D
57	Piano-right hand	Glissando starts on F	Glissando should start on F natural
98-99	Piano	<i>Ritardando molto a Tempo I</i>	<i>Ritardando molto</i>
105	Piano	Eb on second beat	E natural on second beat
111	Piano	Second chord printed: B, D, F, Bb	Second chord corrected: Bb, Db, F, Bb
113	Violin	Printed fermata	Eliminate fermata on last note
114	Violin	No fermata	Add fermata on the first note, G
114	Piano-right hand	First note is an 8 th note with fermata	First note is a 16 th note with fermata
114	Piano-left hand	No fermata	Fermata over the first note, F
118-119	Violin	No tie on last note	Last note of 118 is tied to first note of 119
119	Violin	First note is a G	First note is an Ab
127-128	Piano	Tie only in right hand	The last chord in both hands is tied to the downbeat of the next measure
134	Piano and violin	No accents	C is accented
145	Violin	No sforzando	Sforzando on downbeat
144-145	Piano-left	No accents	Accented tenuto on

	hand		each of the quarter notes
149-152	Piano-left hand	No accents	All notes have accented tenutos
152, second beat	Piano-right hand	Notes printed: F#, C	Corrected notes: E, C
158	Piano	No dynamic written	Piano on last eighth note
159	Piano-left hand	Last quarter note staccato	Both quarter notes staccato
163	Piano	<i>Forte</i>	<i>Mezzo-forte</i>
172	Piano-left hand	Last note is a single D	D is doubled at the octave

APPENDIX E

HECTOR CAMPOS PARSÍ'S SONATINA NO 2 FOR VIOLIN AND PIANO:

ADDITIONAL DISCREPENCIES AND CORRECTIONS

I. Vivo

Measure number	Discrepancy	What I believe is correct
5	Slur in the score, no slur in the violin part	Slur
55, beat three	First three 16 th notes slurred in score, not in violin part	Slur
81, beat two	Slur with staccato in score, no slur in violin part	Staccato slur
105, down beat	<i>Forte</i> printed in score, not in violin part	<i>Forte</i>
106, and of beat one	<i>Forte</i> printed in score, not in violin part	<i>Forte</i>
124, last 8 th note	Accent in violin part, not in score	Accent
182, first note	B in score, C in violin part	B
209, last 8 th note	Accent in score, tenuto in violin part	Accent
233, and of beat two	<i>Diminuendo</i> in score, not in violin part	<i>Diminuendo</i>
271-275	<i>Crescendo</i> writing in piano part, but not violin part	Both instruments should <i>crescendo</i>
276, and of beat one	<i>Fortissimo</i> written in score but not violin part	<i>Fortissimo</i>

II. Adagio

Measure number	Discrepancy	What I believe is correct
1, last 8 th note	D in score, E in violin part	D
4	<i>Tenuto</i> mark in violin part, but not in score	<i>Tenuto</i>
21, first beat	Two notes slurred in score, three notes slurred in violin part	Matter of personal preference
35	Slur stops on first eighth note in violin part, extends to second note in the score	Matter of personal preference

III. Comodo e grazioso

Measure number	Discrepancy	What I believe is correct
3, beat four	F# in score, A in violin part	Score
14, and of beat one	Two 32 nd notes and a 16 th note tied to dotted 8 th in score; two 64 th notes and a 32 nd note tied to a dotted 8 th in the violin part	Violin part
17, first 5 notes	Note discrepancy between score and violin part Violin: A-G-F#-E-E Score: A-G-E-D-E	Score (A-G-E-D-E)
37	Notes are marked staccato in violin part, not in score	Staccato
45, first 16 th note	Db in score, D natural in violin part	Db
63, first beat	Separate in score, hooked in violin part	Matter of personal preference
104	Both groups of three notes are slurred in score, but separate in violin part	Slur
108, last three notes	Staccato in violin part, but not in score	Staccato
162, first two notes	Hooked in violin part, separate in score	Hooked
167, last beat	Diminuendo in violin part, <i>subito piano</i> in score	Matter of personal preference

APPENDIX F

JACK DELANO'S SONATA FOR VIOLIN AND PIANO: DISCREPANCIES AND
CORRECTIONS

I. Allegro

Measure number	Instrument	Discrepancy	What I believe is correct	Why
7, beat 4	Violin	G# in score, G natural in violin part	G natural	In the piano score, it goes from Ab to G# (sharp left over from previous note). In the violin part, it goes from G# to G natural. I believe he left off the natural in the piano score, or else it would be the same repeated note, instead of moving by half steps, as is preceding and following these two notes.
7, last 8 th note	Piano	D natural in the treble clef, no D natural in the bass clef	Both clefs should contain D naturals	There are perfect octaves for four measures, I believe this should be a perfect octave as well
8, beat 3	Violin	Slur in score, no slur in violin part	Slur	The slur on the third beat follows the pattern of every other beat being slurred.
13, beat 2	Violin	Slur in score, no slur in violin part	No slur	No slur on beat two keeps the established pattern of slurs only on the 1 st and 3 rd beat.
17	Violin	<i>Forte marcato</i> in violin part, nothing in the score	<i>Forte marcato</i>	I believe this dynamic marking was unintentionally left out of the score.
18, beat 3	Violin	No B natural written	B natural	First beat is C# to B#, it should be C natural to B natural in the third beat. Otherwise, it would be unison instead of half steps.
19, beats	Violin	A remains sharp	A natural	Otherwise, the A#

3 and 4		in score and part		would be enharmonic with the Bb
20, and of beat 1	Violin	Staccato on F# in score, no staccato in the violin part		Whether or not there is a staccato is ultimately up to the performer. There should be a separation between the first and the second note of measure 20, as a new phrase is started.
27	Violin	Forte written in violin part, not in score	<i>Forte</i>	I believe this dynamic marking was unintentionally left out of the score.
32, and of beat 4	Piano-right hand	No Db in the bottom of the right hand octave	All notes in the right and left hand should be Db	All the notes are perfect octaves. It makes sense that this should be a perfect octave as well.
44, beat 4	Piano-left hand	Gb	G natural	The Gb should be canceled. This follows the pattern of perfect fifths ascending by whole steps.
62, and of beat 3	Violin	C in the score, E in the violin part	C	There is a pattern of half steps, C to Db, Ab to A, etc. The note has to be a C in order to fit the pattern of half steps.
62	Violin	<i>Fortissimo</i> written in score, nothing written violin part	<i>Fortissimo</i>	I believe this dynamic marking was unintentionally left out of the violin part.
64, beat 2	Piano	Quarter note rest missing	Quarter rest on second beat	The added rest on the second beat follows a five measure patten of chord-rest.
65, and of beat 3	Violin	D is slurred to D# in the violin part but not the	Slur	The slur on beat three follows the pattern of slurs in measures 65,

		score		67, and 68.
69, beat 4	Violin	Four note slur in score, two note slur in violin part	Four note slur	The motion on the fourth beat is contrary to the previous three beats, and bowing should reflect that. Bowing should also be consistent in measures 69-71. The last beat of 71 is slurred in both the violin part and the score.
70	Violin	Two note slur in violin part and score	Four note slur	Bowing should be consistent in measures 69-71.
72, beat 3	Piano-left hand	Eighth note rest missing	Eighth note rest on beat three	There is an eighth rest in the right hand, and the rhythm is the same for several measures. Additionally, without this rest, there would not be enough beats in the measure.
81	Violin	Whole measure is slurred in the violin part, but only the first three notes are slurred in the score.	Whole measure slurred	This is just a personal preference, it is ultimately up to the performer.
84	Violin	Rhythm in score=quarter, two eighths, quarter, quarter; rhythms in violin part=quarter, quarter, two eighths, quarter	Score	The Db acts as a passing tone to the B Major chord on beat three.
87, beat 4	Violin	Two eighth notes are slurred violin part, but not in the score	Slur	With the slur, the whole note in measure 88 ends up down bow

93-96, beats 3-4	Violin	A crescendo is written through all of the 16 th note runs in the score, but only on the first run in the violin part	Crescendos should be written through all of the 16 th note runs	I believe these crescendo markings were left out of the violin part.
102, beat 2	Piano-left hand	G natural	G#	Without the G# it is no longer a whole tone scale. In measure 100 it is a G#, and the following G's in the measure are G#'s.
104, beat 1	Violin	C# in violin part, C natural in score	C natural	The A# and C natural chord appears in measures 100-103. In addition, if the C is natural, all voices in measures 104-106 descend in a chromatic line.
104, beats 2 and 4	Violin	F# and F natural in score, E# and E# in violin part	F# and F natural	These notes keep a descending chromatic line, consistent with the other voices.
107	Piano-left hand	The left hand could be meant to be an octave below what is written in score		107-108 is similar to 109-110 and 111-112. There is no octave movement in 110 or 112
113-114, and of beat 2	Piano-left hand	A natural in 113, Ab in 114		These measures are identical other than these notes.
115, last eighth note	Piano-right hand	F#	F natural	The F natural would continue the pattern established in the beginning of the measure.
137, beat 4	Piano-right hand	No E written	Should contain E	This exact chord appears 7 times in previous measure, and all contain E's. There are E's in the chords in the

				following measure as well.
140	Piano	No 8vb sign is written	8vb	There is an 8va sign in the right hand, creating an ascending, stepwise sequence. An 8vb sign in the left hand would eliminate any octave jumps, and therefore create a contrary motion of a descending, stepwise sequence.
141, beats 3-4	Piano-left hand	B natural on the top of the chord, Bb on the bottom	Both notes should be B natural	A natural sign on the bottom note was most likely left out. The same chord appears on the down beat of 142, with all B naturals.

II. Adagio quasi largo

Measure number	Instrument	Discrepancy	What I believe is correct	Why
1 and 2	Violin	Whole measure slurred in violin part, no slur in score	Slur	I believe this bowing was unintentionally left out of the score.
2 and 3	Violin	Accents on the down beats in the score, no accents in the violin part	Accent	I believe this marking was unintentionally left out of the violin part.
4, beat 3	Violin	Slur in the violin part, no slur in the score	Slur	A slur on beat three follows the pattern of slurs on the 1 st and 3 rd beats.
12, beat 3	Violin	G# in violin part and score	G natural	In the second half of the measure, the piano changes to G and D naturals.

12 and 13	Violin	Last three eighth notes slurred in the score, but not in the violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
13, beats 1 and 3	Violin	G# in the score, G natural in the violin part	G#	The piano also has G# in measure 13.
17	Violin	Last three 8 th notes slurred in violin part, not in score	Slur	I believe this bowing was unintentionally left out of the score.
26, beat 1	Piano-right hand	B natural	Bb	There is a Bb in the violin on the first beat. Additionally, the B is marked natural on the second beat, suggesting that the first beat should have been flat.
27	Piano-left hand	Quarter note on the down beat	First chord should be a half note in both hands	Without the half note, there are only two beats in a 3/4 measure in the left hand.
29, beat 2	Violin	Slurred in the violin part, but not in the score	Slur	I believe this bowing was unintentionally left out of the score.
31, beat 1	Violin	Slurred in violin part but not in score	Slur	I believe this bowing was unintentionally left out of the score.
35, beat 1	Piano-left hand	A natural	Ab	There is an Ab in the right hand, and the second beat has a natural written beside the A, suggesting that it should previously be flat.
41	Violin	<i>Mezzo-forte</i> in the score, <i>forte</i> in the violin part		This decision is largely up to the performer. The

				important thing is that there is a dynamic contrast.
42, beat 3	Violin	Written C#	C natural	When the notes ascend, they are sharp. When the notes descend, they are flat. The line goes from a Db to a C, if the C is not natural, it would be an enharmonic note.
53, beat 1	Violin	Accent in score, no accent in violin part	Accent	I believe this marking was unintentionally left out of the violin part.
54, beat 1	Violin	Accent in score, no accent in violin part	Accent	I believe this marking was unintentionally left out of the violin part.
54, and of beat 2	Violin	A# in score, A natural in violin part	A#	The A is sharp in the piano part.
54, beat 1	Piano-left hand	F natural	F#	There is an F# in the right hand. Additionally, the previous measure has an identical downbeat, and the F is sharp in the left hand as well.
54, beats 2 and 3	Piano-right hand	All notes sharp	All notes natural	In the previous measure, all notes are natural on the 2 nd beat.
55, beat 2	Violin	Slur in violin part, no slur in the score	Slur	I believe this bowing was unintentionally left out of the score.
56, beats 1 and 3	Violin	Slur in violin part, no slur in the score	Slur	I believe this bowing was unintentionally left

				out of the score.
57, down beat	Violin	Accent in score, no accent in violin part	Accent	I believe this marking was unintentionally left out of the violin part.
68	Violin	Diminuendo in the score, none in the violin part	Diminuendo	I believe this dynamic marking was unintentionally left out of the violin part.

III. Allegro

Most of the bowing were written entirely in the violin part in the movement. As greater bowing details are written in the violin part, I believe it is what Delano wanted, and did not take the time to write all of the bowings in the score.

Discrepancies in bowing alone:

Measure number	Bowing noted in violin part that is not notated in the score
1-2	Slur on the first two 16 th notes of beats 1 and 3
5	Slur on the first two 16 th notes of beats 1 and 3
7-8	Slur on the first two 16 th notes of each beat
9-12, 93,	All chords down bow
13	First 8 th note down bow
15, 16, 18, 20, 21, 24, 49, 51, 56, 57, 58, 61, 63, 96, 97, 99, 101, 103, 105	Slur on the first two 16 th notes of beat 1, and last two 16 th notes of beat 2
32, beat 1	First two eighth notes slurred
55	16 th notes slurred in groups of 4
66 and 68	First two 16 th notes of each beat slurred
74	Two eighth notes on beat 2 slurred together, and two eighth notes on beat 3 slurred together
75	Eighth notes on beat 1 slurred together, and eighth notes on beat 3 slurred together
76	Eighth notes on beat 1 slurred together
77	Eighth notes on beat 2 slurred together
79	Last two eighth notes are slurred <i>in the score</i> , and not the violin part
94	First two 16 th notes slurred

Other discrepancies:

Measure number	Instrument	Discrepancy	What I believe is correct	Why
15	Violin	The dynamic <i>piano</i> is written in the score but not the violin part	<i>Piano</i>	I believe the violin part is missing this dynamic. The same dynamic is written for the piano in the score as well.
16	Violin	Crescendo is written in the score, but not the violin part	Crescendo	I believe the violin part is missing this dynamic. Additionally, there is a <i>forte</i> in the next measure.
17	Violin	<i>Forte</i> is written in the score, but not the violin part	<i>Forte</i>	I believe this dynamic was unintentionally left out of the violin part.
17, and of beat 3	Piano-left hand	Fb	Db	The intervals of the first three eighth notes are an ascending perfect 5 th followed by an ascending perfect 4 th . The next three notes should repeat the same pattern, only up one half step.
17 and 19, beat 4	Piano-right hand	G# in 17, G natural in 19		
17 and 19	Piano-left hand	Different eighth note grouping; measure 17 is only measure with articulation written	Grouping and articulation should match measure 17	Grouping of eighth notes in measure 17 suggest measure should be felt in 3, just as it is in violin part
22 and 25	Violin	First chord is written as an eighth note followed by two	Dotted quarter notes	Because these chords are pizzicato, played in a fast tempo, the difference

		eighth rests in the violin part, and as a quarter note followed by an eighth rest in the score		in notation does not really affect how the chords will sound. I have therefore chosen to notate them as dotted quarter notes (as Campos Parsi did in measure 6) throughout the entire movement for consistency.
27, beat 3	Violin	G# in the violin part, G natural in the score	G natural	The G natural keeps the pattern of every other interval being a half step. In addition, the piano has G naturals on beat 4 as well.
29	Violin	The rhythm in the score is two dotted quarter notes; the rhythm in the violin part is quarter, dotted quarter, eighth note	Quarter, dotted quarter, 8 th note	When a similar measure occurs in measure 72, it is a quarter, dotted quarter, eighth note in both the score and violin part
31, and of beat 1, and of beat 3	Violin	Violin part is G#, score is G natural	G#	The G# would keep this measure consistent with its repetition in measure 74 (except in the repetition everything is transposed up a half step).
35, beat 2	Violin	C natural in score, C# in violin part	C#	With the C#, the violin plays the exact same chord that the piano has in the left hand.
36, beat 1 and 3	Violin	C natural in score, C# in violin part	C#	With the C#, the violin plays the exact same chord that the piano has in the left hand.

38, and of beat 3	Piano, right hand	Eb	E natural	I believe the natural sign was unintentionally left out. This same chord appears two more times in the following measure, and the E is always natural.
41, beat 2	Piano, right hand	B natural	Bb	The second and third beat of the previous measure goes from a Bb to a C#. I believe measure 41 should be the same. Additionally, there are Bb's in the left and the violin in both measure 40 and 41.
43-46	Violin	Staccato in the violin part, but not the score	Staccato	I believe this articulation marking was left out of the score. In addition, these notes are played pizzicato, so their length cannot be too long, with or without the staccato markings.
50	Violin	Two eighth note chords in violin part, two dotted quarter note chords in the score	Dotted quarter notes	This rhythm appears many times with pizzicato chords throughout the movement. I have written it using dotted quarter notes every time for consistency.
52	Violin	A measure of rest in the violin part, two dotted quarter pizzicato chords in the score	Two dotted quarter pizzicato chords	The two chords follow the rhythmic pattern of measures 49-50, a pattern that was first introduced in measures 5-6.

53, beat 3	Piano-right hand	C natural	Cb	The two scales in measures 53 and 54 should contain the same notes, one octave apart. There is a Cb in the first beat of measure 53. There is also a Cb on the third beats of measures 53 and 54.
54, beat 1	Piano-left hand	D natural	Db	The two scales in measures 53 and 54 should contain the same notes, one octave apart. There is a Db on the first beat of measure 54. There is also a Db in the third beats of measures 53 and 54.
55	Violin	<i>Diminuendo</i> in the score, nothing in the violin part	<i>Diminuendo</i>	I believe this marking was unintentionally left out of the violin part.
60	Violin	<i>Crescendo</i> in the score, nothing in the violin part	<i>Crescendo</i>	I believe this marking was unintentionally left out of the violin part.
61	Violin	<i>Forte</i> in the score, nothing in the violin part	<i>Forte</i>	I believe this dynamic marking was left out of the violin part.
66, 2 nd 16 th note of beat 2	Violin	A# in score, A natural in violin part	A natural	The A natural follows the pattern of a half step between the first two 16 th notes on beats 1 and 2. Additionally, the A is natural in measure 68.
72, and of beat 2	Piano-left hand	D natural	Db	The first note of the measure in the left hand is a Db. There is a Db the following and preceding beat

				in the violin, and there is also a Db in the left hand in the next measure.
73, beats 2 and 3	Violin	Two note slurs with accents on the first 8 th note of each beat in violin part; no accents or slurs in score	Accents and slurs	When this material appears previously in measure 30, there are both accents and slurs in both the violin part and the score.
76, beat 2	Violin	Bottom note of chord is a Bb in the score, but remains a B natural in the violin part	Bb	There is a Bb in the piano on the same beat.
78, beat 2	Violin	Bottom note of chord in score is G, bottom note in violin part is A	G	The same chord appears on the down beat of measure 77, and the bottom note is G, not A.
81, beat 2	Piano-left hand	E natural	Eb	The first note in the measure is an Eb, an octave below. When the left hand repeats itself in the following two measures, both E's are flat.
82, last 8 th of beat 3	Piano-right hand	B natural	Bb	In this measure, there are Bb's in the left hand of the piano, as well as the violin part.
84, beat 3	Piano-right hand	Gb	G natural	The first three chords in the right hand in measure 84 are immediately repeated. The first chord has a G natural, and chord on the third beat should also have a G natural to match it.

87-90	Violin	Staccato in violin part, but not in score	Staccato	I believe this articulation marking was left out of the score. In addition, these notes are played pizzicato, so their length cannot be too long, with or without the staccato markings.
93, beat 1	Piano-left hand	Quarter note	Eighth note	The first note is at the end of an eighth note passage in the left hand, and there are two eighth note rests after it. Additionally, with the quarter note, there is an extra half of a beat in the measure.
101	Violin	Two dotted quarter note chords in the score, two eighth note chords followed by quarter rests in the violin part	Dotted quarter notes	This rhythm appears many times with pizzicato chords throughout the movement. I have written it using dotted quarter notes every time for consistency.
101, beat 3	Piano-left hand	10 th	Octave	The rest of the measure consists of octaves in the left hand. In addition, it was previously an octave in measure 97, an identical measure.

IV. Allegro con brio

Measure number	Instrument	Discrepancy	What I believe is correct	Why
19, beats 3 and 4	Violin	All down bows marked in violin part, no bowing marked in score		The bowing used is ultimately up to the performer. I chose to use, down, up, up on the quarter note triplets.
20, beats 3 and 4	Violin	All down bows marked in violin part, no bowing marked in score		
21-22	Violin	Down bows marked on each G-Eb chord (every two eighth notes) in the score, no bowing marked in violin part	Down bows	The bowing that is marked, is in essence just how it comes. Although it is not completely necessary to mark these bowings, they do work well.
22	Piano-right hand	C naturals		It is possible that this measure is meant to have C#'s like previous measure
28, beat 3	Violin	Quarter note rest in score with two triplet quarter notes following the rest, 3 triplet quarter notes in violin part with no rest	Score	This follows the pattern set by the piano in the 1 st half of the measure.
28, beat 3	Piano-left hand	C#	C natural	The C in the right hand is natural. Additionally, it follows the pattern in measures 25-26 of C natural to Db.
31 and 33, last 16 th note of beat 3	Piano-both hands	Both measures are identical, except 31 has B natural and 33	B natural	Previously, there were B naturals in both measures.

		has B#		
35, beat 2	Violin	F# in score, F natural in violin part	F#	There is a descending, whole tone scale through measures 35-37. F# fits into this whole tone scale.
35 and 36, beat 4	Violin	Hooked bowing in score, no slur in violin part	Slur	The last two eighth notes should be hooked, in order for the downbeat do be downbow.
51	Violin	<i>mp</i> written in score, but not violin part	<i>mp</i>	I believe this dynamic marking was unintentionally left out of the violin part.
51, beats 1 and 2	Violin	Slur in score, not in violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
56, beats 3 and 4	Violin	Slur in score, not in violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
63	Violin	“ <i>crescendo</i> ” written in score, “ <i>crescendo poco a poco</i> ” written in violin part		No matter how it is written, there should be a <i>crescendo</i> from measure 63 to measure 65.
65, beats 3 and 4	Violin	All three chords marked down bow in score, but not in violin part	Down bows	I believe this bowing was unintentionally left out of the violin part.
71 and 72	Piano-right hand	F naturals	F#'s	The piano part in measure 71 is the same, except that it has F#'s. There are also F#'s in the violin part.
72, beat 3	Violin	C natural in violin part, C# in score	C#	Each group of 16 th notes are made up of fragments of whole tone scales in measures 72-73. There would have to be a C# in order for this beat to

				be made up of whole tones as well.
73, beat 1	Violin	Bb, Ab, Gb, E in score; Bb, A natural, G natural, F in violin part	Ab, Gb, E	Each group of 16 th notes are made up of fragments of whole tone scales in measures 72-73. There would have to be an Ab, Bb, and E in order for this beat to be made up of whole tones as well.
73, beat 3	Violin	G natural in violin part, Gb in score	G natural	Each group of 16 th notes are made up of fragments of whole tone scales in measures 72-73. There would have to be a G in order for this beat to be made up of whole tones as well.
75	Violin	C# in score, C natural in violin part		
75-77	Violin	Chords marked down bow and up bow in the violin part, no bowings in the score	Down bow, up bow	I believe this bowing was unintentionally left out of the score.
88	Violin	Dotted quarters slurred to eighths in score, no bowings in violin part	Slurs	I believe this bowing was unintentionally left out of the violin part.
89	Violin	Second note of the measure slurred to third note in the score, no bowings in the violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
98, beats 1 and 2	Violin	Three note slur in the score, but not the violin part	Slur	I believe this bowing was unintentionally left out of the violin part.

98, beat 3	Violin	G# in score, G natural in violin part	G#	G#'s are found in the surrounding measures. Additionally, this motif is repeated, transposed in measures 116-119. The note following the quarter note triplet always descends a half of a step.
100, beats 1 and 2	Violin	Three note slur in the score, but not the violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
100, beat 3	Violin	G# in violin part, G natural in score	G#	G#'s are found in the surrounding measures. Additionally, this motif is repeated, transposed in measures 116-119. The note following the quarter note triplet always descends a half of a step.
102-103	Violin	Slurred in groups of three in the score, but no bowings in the violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
113	Violin	<i>Piano</i> marked in score, but not violin part	<i>Piano</i>	I believe this dynamic marking was unintentionally left out of the violin part.
115, beat 2 and 3	Violin	Last three notes slurred in the score, but not violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
116, beat 2 and 3	Violin	Last three notes slurred in the score, but not violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
119, beat 4	Violin	Last two notes slurred in score, but not violin part	Slur	I believe this bowing was unintentionally left out of the violin part.

120	Violin	Slurred in groups of 3 in the score, but not in violin part	Slurs	I believe this bowing was unintentionally left out of the violin part.
121	Violin	“a tempo I” is marked in score but not in violin part	a tempo I	This could mean that there is supposed to be a ritardando in the previous measure
123, beat 1	Violin	<i>Forte</i> marked in violin part, but not score	<i>Forte</i>	I believe this dynamic was unintentionally left out of the score.
125-128	Violin	All chords marked down bow in violin part, no bowing in score	Down bows	I believe this bowing was unintentionally left out of the score.
127-128	Violin	Same chord is repeated 6 times in violin part, three chord sequence is repeated twice in score	Repeated three chord sequence as in score	The last two beats of measures 125 and 126 has the same chords as written in the score in 127 and 128. This way, 127 and 128 are just a rhythmic augmentation of the last two beats of 125 and 126.
131-133	Violin	All eighth notes marked staccato in score, but not in violin part	Staccato	I believe this articulation marking was unintentionally left out of the violin part.
136	Violin	All eighth notes marked staccato in score, but not in violin part	Staccato	I believe this articulation marking was unintentionally left out of the violin part.
151, beat 3 and 4	Violin	Half note a quarter note written in score, two quarter notes written in violin part	Two quarter notes	This matches the rhythm of the previous measure
152	Violin	Two half notes in score; quarter note and half	Two half notes	There need to be two half notes in order to fill a 4/4 measure.

		note in violin part		
153, beat 4	Violin	F natural in score, F# in violin part	F natural	The piano repeats this same material in the next measure, and has an F natural on beat 4.
163	Violin	Last three notes slurred in score, but separate in violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
166-167	Violin	Slurred in groups of three in score, separate in violin part	Slur	I believe this bowing was unintentionally left out of the violin part.
168	Violin	<i>Vigoroso</i> written in violin part, but not score	<i>Vigoroso</i>	I believe this marking was unintentionally left out of the score.
168	Violin	<i>Piano crescendo</i> written in score, but not violin part	<i>Piano crescendo</i>	I believe this dynamic marking was unintentionally left out of the violin part.
169-179	Violin	All eighth notes are marked <i>staccato</i> in score, but not in violin part	<i>Staccato</i>	Measure 168 in the violin part is also marked <i>staccato</i> . Therefore, I believe this marking was unintentionally left out of the violin part.
184-185	Violin	Chords marked down bow in violin part, but not in score	Down bow	I believe this bowing was unintentionally left out of the score.
189	Violin	Last 16 th note in score is a C#, last 16 th note in violin part is a D	C#	In measures 188-189, the last 16 th note of a beat is connected to the first 16 th note of the next beat by a half step, the C# would maintain this pattern.
192	Violin	C natural in score, C# in violin part	C natural	The piano also has a C natural, and the violin and piano are in octaves in this measure.
193- 194	Violin	First four chords	Bowings	I believe this bowing

		marked down bow in violin part, but not the score; last five notes are marked as the come in violin part, but not score	marked in the violin part	was unintentionally left out of the score.
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APPENDIX G
LETTERS OF PERMISSION



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July 19, 2018

Ayisha E. Moss
BM Violin Performance, Conservatorio de Musica de Puerto Rico
MM String Pedagogy; Violin Performance, University of New Mexico
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RE: SONATINA NO. 2 FOR VIOLIN AND PIANO by Hector Campos Parsi

Dear Ayisha E. Moss,

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RE: SONATA FOR VIOLIN AND PIANO by Jack Delano

Dear Ayisha Moss,

I hereby grant you permission to include a copy of the manuscript score and parts of the above mentioned work in your dissertation for Arizona State University.

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With kind regards,
PABLO DELANO

A handwritten signature in black ink that reads "Pablo Delano". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Short Consent Template

I am a graduate student under the direction of Professor Danwen Jiang in the music department of the Herberger Institute for the Design and the Arts at Arizona State University. I am conducting a research study to collect information about composers Jack Delano and Hector Campos-Parsi. I also wish to collect information specifically about their sonatas for violin and piano.

I am inviting your participation, which will involve a single, phone interview. I do not expect the interview to last more than 30 minutes. You have the right not to answer any question, and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Although there is no direct benefit to you, your participation will aid me in creating a performance guide to Jack Delano's Sonata for Violin and Piano, and Héctor Campos-Parsi's Sonata No. 2 for Violin and Piano, and make these pieces more readily accessible and known to performers. There are no foreseeable risks or discomforts to your participation.

Information and quotes from this interview may be used in my dissertation. You may tell me if there is anything you wish that I do not include. You will be identified and acknowledged by name.

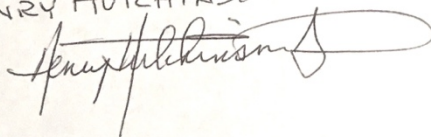
I would like to audio record this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

If you have any questions concerning the research study, please contact the research team at: (Ayisha Moss: ayishaelisabeth@gmail.com, 931-492-2201, or Danwen Jiang: danwen.jiang@asu.edu). If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

By signing below you are agreeing to be part of the study.

Name: HENRY HUTCHINSON NEGROD

Signature:



Date:

10/16/18

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By signing below you are agreeing to be part of the study.

Name: Laura Delano Duncan

Signature:

Date: 12-2-2017

A handwritten signature in black ink on a light-colored background. The signature is written in a cursive style and appears to read "Laura Duncan".