

Discovering Puerto Rican Art Song:
A Research Project on Four Art Song Works by Héctor Campos Parsi

by

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ABSTRACT

Puerto Rico has produced many important composers who have contributed to the musical culture of the nation during the last 200 years. However, a considerable amount of their music has proven to be difficult to access and may contain numerous errors. This research project intends to contribute to the accessibility of such music and to encourage similar studies of Puerto Rican music.

This study focuses on the music of Héctor Campos Parsi (1922-1998), one of the most prominent composers of the 20th century in Puerto Rico. After an overview of the historical background of music on the island and the biography of the composer, four works from his art song repertoire are given for detailed examination. A product of this study is the first corrected edition of his cycles *Canciones de Cielo y Agua*, *Tres Poemas de Corretjer*, *Los Paréntesis*, and the song *Majestad Negra*. These compositions date from 1947 to 1959, and reflect both the European and nationalistic writing styles of the composer during this time. Data for these corrections have been obtained from the composer's manuscripts, published and unpublished editions, and published recordings. The corrected scores are ready for publication and a compact disc of this repertoire, performed by soprano Melliangee Pérez and the author, has been recorded to bring to life these revisions. Despite the best intentions of the author, the various copyright issues have yet to be resolved. It is hoped that this document will provide the foundation for a resolution and that these important works will be available for public performance and study in the near future.

To God, the reason of my life and my inspiration for music...

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Chapter 1

INTRODUCTION

Every country and community is defined by its culture, which includes the arts, and the arts include music. Music, similar to theater, re-creates an artwork each time it is performed and brings to life many aspects of a specific civilization. Thus, such art should not be considered superficial, but rather crucial to the understanding of any culture. This study attempts to promote the culture of Puerto Rico with the creation of the first corrected edition of four art song works by Héctor Campos Parsi, one of the most prominent Puerto Rican composers of the 20th century. A recording of these works, supporting this research, will also complement this edition.

One of the main purposes of this study is to increase the availability of Puerto Rican music, thereby fostering the reputation of this culture's tradition worldwide. Sadly, at the moment most Puerto Rican art song editions and recordings are either out of print or unavailable. Researchers must also wade through a great deal of bureaucracy in order to gain access, with any luck, to scores and recordings. The main issue is that performers and scholars must rely on the many archives (of both originals and copies) either in the possession of government agencies or held by family members of deceased composers. Such is not the case with modern or living Puerto Rican composers, most of whom act as their own publishers; their music is easily accessible, even by electronic media.

A “golden age” of Puerto Rican music occurred around the middle of the 20th century when a number of composers and performers combined their efforts to create a

national musical culture. It was during this time that organizations such as the Institute of Culture of Puerto Rico, the Conservatory of Music of Puerto Rico, and the Puerto Rico Symphony Orchestra were created, and events such as the Casals Festival came to exist on the island. Regrettably, the music and performances of that era seem to have dissipated, and, lamentably, most of the efforts of the last century dissipated as well. Thus, this study seeks to honor that generation and validate their hard work.

To better understand Campos Parsi's historical, ideological, and artistic background it is important to consider some brief facts from the history of Puerto Rico.¹ First, the roots of the Puerto Rican people are tri-racial: the *taínos*, who were the local indigenous people at the time of the discovery of the New World by Columbus; the African slaves who were brought with the Spanish; and the Spanish people. After 400 years under Spanish sovereignty, Puerto Rico in 1898 became part of the United States as a result of the Spanish-American War. This alliance led to the beginning of a new era for the island.

The Jones Act granted American citizenship to Puerto Rican inhabitants in 1917. After this, there was an economic slump resulting from the transition from the Spanish *peso* to the American *dollar*. This transition gave rise to serious issues in the economy of the agrarian island, a downturn that was to change only with the arrival of American corporations. Nonetheless, people were divided into those who wanted independence and those who were seeking annexation by the United States.

Music played an important role in the culture of the island. As J. Montalvo observed, "Of all the arts, music had the most profound and pervasive effect on island

¹ J. Montalvo, *Héctor Campos Parsi, his life and music: A biographical study with an analysis of four selected works* (NYU Dissertation, 1992), 16.

and culture.”² Music in churches had been constantly present since the 19th century for both secular and liturgical occasions.³ Foreign artists came to the island from time to time, bringing the latest trends in dance music and songs, including musical genres from the United States such as ragtime and the foxtrot.⁴

Music indigenous to Puerto Rico developed in various parts of the island. The Puerto Rican *danza*, originating in the mid-19th century, was one of the most popular traditions at the beginning of the 20th century, mainly promoted by composer and bandleader Juan Morel Campos.⁵ The *jíbaro* music (music of the mountains) was directly connected to the Spanish tradition and was played primarily on guitar, *cuatro*, *bordonúa*, and *tiple*.⁶ On the coast, the *bomba* and *plena* developed, derived from the African and Afro-Antillean traditions. Campos Parsi was to experiment in his music with all of these traditions.

² Ibid., 25.

³ Ibid., 23.

⁴ Ibid., 28.

⁵ Ibid., 23-24.

⁶ These last three are Puerto Rican plucked instruments.

Chapter 2

HÉCTOR CAMPOS PARSI

BIOGRAPHY

Childhood

Héctor Miguel Ramón Campos Parsi (1922-1998) was born in Ponce, Puerto Rico. His parents were José Miguel Campos and Elisa Campos, and Mercedes Campos Parsi was his only sibling.⁷ The family moved to Utuado, a small town located in the south-central mountains of the island, when he was four years old. José Miguel Campos was a bank clerk and Elisa Campos dedicated herself as a traditional housewife and mother. They acquired a large house and lived very comfortably, and Campos Parsi had his first important musical experiences there.⁸ His father played the piano, and the family would gather frequently to dance and make music, both traditional music from Puerto Rico and the latest musical trends from South America, Spain, and the United States.⁹

The first manifestation of Campos Parsi's musical talent occurred at one of these gatherings, where he performed a famous tango, "Medias de Seda," at the piano, before the family and guests. What was impressive was that he was only four or five years old and had learned the song by ear, without having any formal musical training. The family then decided to give him musical instruction.¹⁰

⁷ Montalvo, 40.

⁸ Ibid., 41.

⁹ Ibid., 41.

¹⁰ Ibid., 41.

Campos Parsi became a student of Cecilia Muñoz de Negrón, a local music teacher, whose father was an important teacher, pianist, and bandleader.¹¹ Among her children were Luz and Cecilia, who were to become two of the most outstanding piano teachers on the island, and also lifelong friends of Campos Parsi.¹² Cecilia Muñoz rapidly detected a talent for singing in Campos Parsi's voice and began to train him, resulting in his singing for several events at church, school, and other occasions. "He became known as 'the celebrated child tenor.'"¹³

A concert in Utuado, by soprano Amalia Paoli and pianist Narciso Figueroa, created a deep impression on Campos Parsi, particularly the performance of Manuel de Falla's *Ritual Fire Dance*.¹⁴ Campos Parsi had never before encountered de Falla's compositional technique, nor his emotional expression. Miss Paoli heard the young boy's singing and advised him to pursue further training, but Campos Parsi was never serious enough about singing and at that time was not considering music as a career.¹⁵

In 1933 Campos Parsi's family moved to Aibonito, a town in the central mountainous area of the island. Campos Parsi completed his elementary school with honors in 1934.¹⁶ Although he first began high school in Ponce, the family transferred to Santurce two years later, in the north metropolitan area of the capital, San Juan.¹⁷

Although his musical training was interrupted for several years, Campos Parsi continued to play, and he was a confident singer and fluid improviser at the piano. He also began to compose. In 1935 he won the first prize of WKAQ-Radio's amateur

¹¹ Ibid., 42.

¹² Ibid., 43.

¹³ Ibid., 43.

¹⁴ Ibid., 45.

¹⁵ Ibid., 46.

¹⁶ Ibid., 47-48.

¹⁷ Ibid., 48.

composition contest with his waltz *Rosa María*; the reward consisted of \$5 and a live broadcast performance by the radio station.¹⁸

While in San Juan, Campos Parsi had the opportunity to sing with the San Jorge church choir, conducted by Margarita van Rhyn. She gave him free piano lessons, as the family could not afford them. It was she who first recognized his talent for composition.¹⁹ However, Campos Parsi continued his exploration of composition by himself, combining classical and popular trends, as his lessons were not on a consistent basis because his family could not afford it.²⁰

Father Gregorio, a Franciscan priest and old friend whom Campos Parsi knew from Utuado, was also in San Juan and invited him to sing at the church of San Francisco. Unfortunately, Campos Parsi's voice cracked when he sang the Ave Maria, and he suffered such embarrassment that he ended his performances as a singer.²¹

Search for a Career

Although Campos Parsi had an increasing number of opportunities as a professional musician, music was only an “ornament”²² for his family, and thus not a serious profession to which one dedicated one's life. They expected him to be a lawyer or a doctor.²³ He graduated from high school in 1938 and was admitted to the University of Puerto Rico. He studied biology and psychology there from 1939 to 1944, during which time he continued his involvement in the arts, participating in theatre and drama

¹⁸ Ibid., 49.

¹⁹ Ibid., 50.

²⁰ Ibid., 50.

²¹ Ibid., 51.

²² Montalvo quotes Campos Parsi's words, “Music was only considered an ornament for our lives”. This means that music was considered a hobby for Campos Parsi's family. Ibid., 50.

²³ Ibid., 50.

productions as assistant producer and sound engineer. He was also very active in the Círculo Musical Universitario, an organization at the University devoted to musical activities, among many other committees and clubs.²⁴ Because of his involvement in all these extracurricular activities, Campos Parsi's level of academic achievement declined.²⁵

Campos Parsi was also interested in journalism. He wrote articles for different newspapers such as *El Mundo*, *El País*, *El Día*, *El Imparcial*, and *La Torre* while at college. He also wrote for other occasions and organizations, such as music and movie reviews, social announcements, and publicity for various organizations.²⁶ During this period he also composed a piano piece, *Elisa* (a waltz), dedicated to (and titled in honor of) his mother, in the summer of 1941. By 1944, and without further formal musical training, Campos Parsi had composed his *Sonatina in g minor*.²⁷

In 1944, at his father's request, Campos Parsi moved to Mexico to pursue a medical career at the Universidad Autónoma de Méjico in Mexico City. Despite his failing academic levels he was accepted, as the admission requirements were not as strict as those of American universities.²⁸ This experience broadened the scope of his life, as it was the first time he lived in a big city with many things to offer artistically. There he met Francisco de la Torre, a distinguished Mexican lawyer. They soon became good friends, and de la Torre introduced Campos Parsi to many prominent artists in the city.

²⁴ Ibid., 56. Campos Parsi formed this club together with Luz Negrón and other friends for the promotion and discussion of classical music. The club kept Campos Parsi connected with the art music, and besides including lectures on great composers, local talent was introduced, including his. Other emerging composers, such as Amaury Veray, also participated in the events of this organization. These events comprised the beginning of Campos Parsi's career as a composer.

²⁵ Ibid., 59.

²⁶ Ibid., 53-54.

²⁷ F. H. Caso, *Héctor Campos Parsi en la historia de la música puertorriqueña del siglo XX* (San Juan: Instituto de Cultura Puertorriqueña, 1980), 88.

²⁸ Montalvo, 60.

One of them happened to be Carlos Chávez, a prominent Mexican composer, whom he met after a symphonic concert.²⁹

This concert would change Campos Parsi's life. It was the first time he had heard a live orchestra, and he was immersed in all the sound possibilities it could create.

Chávez became a strong influence on Campos Parsi, as Chávez detected his potential as a composer and encouraged him to pursue a musical career.³⁰

In 1945 Campos Parsi left his medical studies in Mexico City because of illness.³¹ He returned to Puerto Rico, where he met María Teresa Cortés, a prominent piano teacher, and Alfredo Matilla, an important poet. They were impressed with Campos Parsi's musical talent and reinforced Chávez's advice to pursue music and composition as a career. Thus he decided to take the important step to study music.

Boston (1947-50)

Coincidentally, Campos Parsi's cousin Alberto Parsi had received an offer to study at the New England Conservatory (NEC) in Boston, Massachusetts, where Amaury Veray³² was also studying. Alberto had decided to go to business school, and thus arrangements were made for Campos Parsi to take his place. He received a scholarship, together with another one from the Department of Education of Puerto Rico for \$1,000, which helped him begin his studies in Boston. He was granted admission in September of 1947, and there he studied composition with Francis Judd Cooke. One of his professors,

²⁹ Ibid., 61-62.

³⁰ In one of the parties Chávez attended, Campos Parsi had the opportunity to improvise at the piano. Chávez, after listening to his musical talent, advised the young composer to seriously consider a musical career. For more details, see Montalvo, 63.

³¹ Ibid., 63-64. Campos Parsi developed health problems because of the altitude and stress.

³² Amaury Veray was an emerging Puerto Rican composer whom Campos Parsi met originally during his time at the University of Puerto Rico. They were to become "rivals" later in their careers.

Ivan Waldbauer, introduced him to the music of Béla Bartók, which fascinated him.³³ Bartók's interest in and use of folk material caught the immediate attention of both Campos Parsi and Veray, who were to follow this nationalistic trend later in their careers. (An example is Campos Parsi's quote of Puerto Rico's National Hymn in the third movement of his *Cuarteto de Cuerdas*.³⁴)

Campos Parsi designated his first work produced while at NEC his Opus 1: a song for soprano and harp titled "El Arroyo," dedicated to and premiered by Elizabeth Sokoloff in 1948.³⁵ After this he had performances of other works, such as *I will lift mine eyes*, *Psalm 121* for soprano and orchestra, *Retablos*, for organ, and *Sonata*, for violin and piano. As was the case during his time in college in Puerto Rico, Campos Parsi was also active in several music-related organizations in the Boston area. He was president of the Union of Composers of Boston and the Chairman of the Publicity Committee of the American Federation of Music Students. He also participated in the Student Council of Berkshire Music Center and in the Fireside Club in Wellesley Hills, Massachusetts.

Also during his time in Boston, and with the help of his teacher Cooke, he spent the summers of 1949 and 1950 at the Berkshire Music Center in Tanglewood, where he studied composition with Irving Fine and Aaron Copland, attended lectures by Jacques Ibert and Olivier Messiaen, and received instrumental conducting lessons from Sergey

³³ Montalvo, 66-68.

³⁴ Caso, 100-101.

³⁵ Montalvo, 68. This song was later to be part of the cycle *Canciones de Cielo y Agua*. See Chapter 3 for further discussion.

Koussevitsky.³⁶ Of these mentors, Copland was to be the strongest influence on Campos Parsi, aiding him in the beginning of his career.³⁷

Campos Parsi's first formal works of this time demonstrate the elements of his later and mature works. He revealed a promising talent, but also had many deficiencies to be improved, such as reading music and making full use of the piano as a tool in analysis of his music and other scores. Copland suggested to Campos Parsi that he leave NEC and search for a private teacher, among whom Nadia Boulanger arose as a possibility. During the summer of 1950 Campos Parsi also met Quincy Porter, by then director of the music department at Yale University, who suggested applying to Yale. Unsure of what to do, and in an effort to address his musical weaknesses, Campos Parsi applied and was admitted to Yale, where Paul Hindemith was teaching. However, Hindemith's teaching methodology did not appeal to Campos Parsi. It was then that he received a letter from Paris with an offer from Nadia Boulanger to study with her in France, most likely the result of help by Copland.³⁸

Paris (1950-54)

In Paris, a new stage in Campos Parsi's compositional career began. With some financial assistance from various supporters in Puerto Rico, he moved there in 1950 to study with Boulanger at the American Conservatory in Fontainebleau.³⁹ He learned French, studied sight-singing, dictation, solfège, and theory for the first year with

³⁶ Caso, 88.

³⁷ Montalvo, 73. Campos Parsi and Copland developed a long-lasting friendship, which proved pivotal for Campos Parsi's development of his career.

³⁸ Ibid., 77.

³⁹ Ibid., 78. Mariano Villaronga, then Secretary of Education of Puerto Rico, helped Campos Parsi obtain a scholarship from the government for his studies in France.

Boulanger's teaching assistant, Mademoiselle Annette Dieudonné. By 1951 Campos Parsi was studying with Boulanger, and he entered Fontainebleau's intensive musical program that focused on composition, harmony, orchestration, and counterpoint. Boulanger worked with him on the basics and implanted the aesthetic of the Neoclassical style, which would characterize his musical works of this period.⁴⁰

Paris also offered Campos Parsi new musical experiences. Performances of his music in Paris include his *Canciones de Cielo y Agua* in 1952, and in 1954 his *Cuarteto de Cuerdas* was performed at both the UNESCO Hall and at the École Normal de Musique.⁴¹ In 1953 he won several prizes, including the Maurice Ravel prize for his *Sonatina No. 2 for violin and piano*, which later received another important award from the Organization of American States, resulting in its publication a year later.⁴² His *Divertimento del Sur* won first prize in a composition contest sponsored by the Puerto Rican radio-television station WIPR, for which his *Sonata for Piano* was also given an honorable mention.⁴³ His musical studies in Paris culminated in 1954, after which Campos Parsi decided to return to Puerto Rico. But these years had helped him in strengthening his compositional technique and basic training in areas such as harmony, sight-reading, counterpoint, and analysis, and provided him with the necessary tools to fully express himself as a composer.⁴⁴

⁴⁰ Ibid., 81.

⁴¹ Ibid., 82-84.

⁴² Published by Peer/Southern.

⁴³ Montalvo, 82-84.

⁴⁴ Ibid., 85. A letter from Mademoiselle Boulanger to Vicente Meléndez of the Personnel Division of the Department of Education of Puerto Rico supports Campos Parsi's level of accomplishment.

Back to Puerto Rico

Campos Parsi arrived San Juan during the summer of 1954 and began working toward the development of Puerto Rican music and culture, a requirement of all the grants received during his time studying outside of Puerto Rico. His first job was as a music teacher and technical advisor for the Department of Education.⁴⁵ He developed a music curriculum for the Escuelas Libre de Música and helped in its implementation.

Campos Parsi kept active internationally. Among his performances abroad was that of his *Divertimento del Sur* in a festival of new music, Woche für Neue Musik, held in Frankfurt during the summer of 1954. In addition, he attended the Primer Festival de Música Latinoamericana in Caracas, Venezuela, where he became part of the newly created Asociación Interamericana de Música.⁴⁶

In 1955 the Institute of Culture of Puerto Rico (ICP) was created, and in 1956 Campos Parsi was invited to join the committee of musical affairs, which he immediately accepted. He later became the director of the music program.⁴⁷ While at the ICP, Campos Parsi helped in the promotion of music throughout the island, including classical, popular, and folkloric music.⁴⁸ In 1956, he also served as advisor in the creation of the Conservatory of Music of Puerto Rico, an institution devoted to educating musicians from beginners through the highest level on the island.⁴⁹

This period saw the majority of Campos Parsi's output, especially those works that implement the use of folk elements. Some examples are *Tres Poemas de Corretjer*

⁴⁵ Ibid., 88.

⁴⁶ Ibid., 89-92.

⁴⁷ Ibid., 96, 111. The official appointment happened in 1966, but since 1958 he was already performing such duties.

⁴⁸ Ibid., 97.

⁴⁹ Ibid., 97-98. The Conservatory of Music was officially established in 1960. Campos Parsi taught at the Conservatory from 1960 to 1973.

(1955), *Modesta* (incidental music for the film, 1955), *Tres Fantasías* for piano (1956), *Cuatro puntos cubanos* (1957), *Juan Bobo y las Fiestas* (1957), *Los Paréntesis* (1957), *Majestad negra* (1959), and *Oda a Cabo Rojo* (1959).⁵⁰ During these years from 1954 to 1959, he, along with Amaury Veray and Jack Délano, brought the nationalistic school of composition in Puerto Rico to its highest level. He also returned to Tanglewood for further studies with Copland during the summer of 1956. Two works reflect this influence, particularly in the orchestration: *Musica per l'Estagione Estiva* (1956) and especially *Oda a Cabo Rojo* (1959).⁵¹

Pablo Casals' arrival in Puerto Rico in 1956 played an important role in the future of music on the island. Casals fell in love with his mother's homeland and people, and thus decided to contribute to the development of the artistic environment. Effective the following year, the Casals Festival, which had traditionally been held in Prades, France, was held in Puerto Rico. This gave Puerto Rico "immediate international coverage and exposure".⁵² For Campos Parsi, it meant the performance of two of his works in the first season of the Casals Festival in Puerto Rico: *Divertimento del Sur* and *Piano Sonata in G*.⁵³

Further Exploration in Composition

Campos Parsi broke from his Neoclassical/folkloric style with *Petroglifos* (1966), a work commissioned by the ICP, which would be premiered in Caracas, Venezuela,

⁵⁰ Caso, 102-103.

⁵¹ Ibid., 103.

⁵² Montalvo, 101.

⁵³ Ibid. "The record was issued on the Cook label, sponsored by the University of Puerto Rico and the Instituto de Cultura."

during the Third Festival of Latin American Music.⁵⁴ The influence of musicians such as John Cage, Luciano Berio, Edgard Varèse, Bruno Maderna, and Pierre Boulez opened the way for Campos Parsi to search for a new identity and aesthetic in his music.⁵⁵ He first heard the music of these composers at the First International Congress of Composers held in Stratford, Canada, in 1960. These new trends and techniques to which he was exposed opened possibilities in the mind of Campos Parsi.⁵⁶ Thus, after being inactive as a composer for some years (1961-1964) he pursued a new expressive medium beyond the Neoclassical heritage taught by Boulanger and Copland.

Another significant influence on Campos Parsi was Alberto Ginastera, for whom he felt a strong admiration.⁵⁷ Ginastera's works (such as the 1964 opera *Don Rodrigo*, which uses the twelve-tone system) impressed Campos Parsi in such way that he felt challenged to experiment with new compositional techniques. Perhaps one of the most notable changes was the use of non-traditional notation, as evident in his work *Columnas y Círculos* (1966). Other local composers associated with such experimental forms of composition were Francis Schwartz and Rafael Aponte-Ledeé.

Despite his experimentation in such newer styles, which some of his contemporaries deemed unsuccessful, he was still considered one of the most important Puerto Rican composers, perhaps in part because of his efforts to promote Puerto Rican music through his position as director of the ICP's music program. In 1966 he organized the First Inter-American Festival for the Arts. He joined the Faculty of Humanities at the University of Puerto Rico, Cayey campus, and remained there until his death in 1998.

⁵⁴ Caso, 130.

⁵⁵ Ibid., 125.

⁵⁶ Montalvo, 105.

⁵⁷ Ibid., 108.

OVERVIEW OF WORKS

A comprehensive list of Campos Parsi's compositions can be found in Appendix A of this paper, sorted by year. This list includes the name of the composition, year composed, and instrumentation.

SELECTED WORKS FOR THE CORRECTED EDITION

Between 1947 and 1967 Campos Parsi wrote his complete vocal output. It consists of fourteen works for voice, all of them with piano accompaniment except the second version of *Columnas and Círculos* (1967), which is for tenor, soprano, piano, vibraphone, and clavichord. From these, the author has selected four works to be included in the corrected edition: *Canciones de Cielo y Agua*, *Tres Poemas de Corretjer*,⁵⁸ *Los Paréntesis*, and *Majestad Negra*.

Composed in 1947, *Canciones de Cielo y Agua* was Campos Parsi's first mature work and first attempt in the art song genre. "El Arroyo" was dedicated to Elizabeth Sokoloff, who premiered it in 1948 in Boston in the original version for voice and harp; two additional songs, "Los Signos en el Cielo" and "El Aguacero," were later added and dedicated to Flore Wend, who premiered the three songs as a cycle for voice and piano in 1953. In this same year Goeme Editions published the cycle in Paris. According to the composer, this work was accepted by Victoria de Los Ángeles while he was in France.⁵⁹

⁵⁸ As a note of interest, the author found an unfinished orchestration that Campos Parsi made of the first song, "Ese rumor del Balbas," in his personal archives housed in a special collection by the University of Puerto Rico, Cayey campus. Apparently, he intended to make a version for soprano and string orchestra.

⁵⁹ Montalvo, 84. Apparently, the cycle was presented by Campos Parsi to the prominent singer and she offered him the possibility of singing it. However, no documented evidence of a performance by Victoria de los Ángeles of this work was found.

Tres Poemas de Corretjer, *Los Paréntesis*, and *Majestad Negra* were composed between 1955 and 1959, after Campos Parsi's return from Paris to Puerto Rico. His studies with Boulanger contributed to his development into a more accomplished composer, resulting in the composition of mature works such as these three. *Tres Poemas de Corretjer* was composed in 1955 in his nationalistic style, as demonstrated by the use of folk material in the music. *Los paréntesis* was completed in 1957 and broke from that nationalistic writing, employing a more universal language, and demonstrating the influence of the French tradition he was exposed to while in Paris. He returned to his use of folk material in 1959 with *Majestad Negra*, which turned out to be his last vocal work in the nationalistic style.

For the works discussed in this paper, several sources will be referenced with assigned abbreviations. These sources are:

- *Manuscript* (MS). Found either in the composer's personal collection or in the General Archives of Puerto Rico.
- *Goeme edition* (GE). This edition was published in Paris in 1953 and accessed from the composer's personal collection.
- *Institute of Culture of Puerto Rico score edition* (ICP-SE). This edition, under the name of *Romances*⁶⁰ and dated 1970, was either ready to be published but apparently never released, or published but never documented in their catalogue.⁶¹

⁶⁰ The title's origin is unknown.

⁶¹ According to Montalvo's Published List of compositions, 150. Also, a call to the ICP on March 18, 2013, confirms this edition was never published. However, another call to the ICP on April 12, 2013, presents the possibility that it might have been published but never documented in their lists, as at that time scores were not documented as well as books or other artistic works such as recordings.

- ICP's published recordings:
 - (ICP-C4) *Tres Poemas de Corretjer*. Recorded by María Esther Robles, soprano, and Jesús María Sanromá, piano (1957).
 - (ICP-C6) *Los Parénstesis, Majestad Negra*. Recorded by Luisista Rodríguez, soprano, and Jesús María Sanromá, piano (1967).
 - (ICP-C22) *Canciones de Cielo y Agua*. Recorded by Margarita Castro-Alberti, soprano, and Luz Negrón de Hutchinson, piano (1988).

Chapter 3

CANCIONES DE CIELO Y AGUA

In 1947, Campos Parsi set three of his own poems to music, which were known as the *Canciones de Cielo y Agua*, his Opus 1. This early work reflects his interest in and potential to write in the art song genre. His preference for ostinato figures and sequences is evident, and the harmonic language, while imaginative, is somewhat conservative for that time.⁶² The text depicts the sorrowful loss of a lover and the grief and loneliness it causes.

The first song, “Los signos en el cielo,” begins with an *Agitato*, recitative-like passage, followed by an *Adagio* section. The initial phrase, “Los signos en el cielo,” is a lamentation of the “signs in the sky” that describe the lover’s loss, and is dramatically declaimed by the soprano in this *agitato* recitative over an arpeggiated chord in the piano. In the contrasting *Adagio*, the vocal line presents a more lyrical melody, supported by the piano accompaniment with its *lontano*⁶³ character and constant eighth-note movement. The darkness of the text (“Las nubes se cierran sobre el sol, la luz se esconde tras del negror”) is conveyed through the *Adagio* tempo and minor harmonies that complement the meaning of the text.

In the next section, the triplets and sixteenths move the tempo forward and the harmonies have a Spanish flavor through the use of the Phrygian mode. This increased motion could represent the “wind” and the “dragging of the sorrow” the text makes reference to. The rhythm of the vocal line increases in an agitated section with the words

⁶² Caso, 96. His harmonies are limited to a modal writing.

⁶³ *Lontano* is an Italian word used to refer to a sound “far away.” It is most commonly used in orchestral music.

“Que agarrotan a mis ojos doloridos de estar solos,” depicting the pain the eyes are suffering from being lonely. The song ends with its initial phrase, “Los signos en el cielo,” in a calm, whispering voice; a resigned emotion, as opposed to the dramatic beginning of the song.

In the second song, “El aguacero,” the accompaniment consists of constant rhythmic patterns that evoke South American rhythms, such as those found in Andean music or the Venezuelan *joropo*. A fast vocal line over the piano part requires precise diction from the singer. The piano portrays the “heavy rain” of the title with its ostinato figures throughout the song. The setting of the text is very simple and does not offer specific examples of text painting or similar techniques. The pianist needs a sophisticated technique and careful attention to the dynamics and articulation, which could prove demanding because of the *senza Ped.* indication that requires the control of finger legato with no assistance from the pedal. This is particularly difficult in two places: mm. 23-24 with the double thirds in the piano right hand, and at the conclusion, where the piano needs to perform a diminuendo to a *ppp* (mm. 30-32).

As mentioned above, the final song “El arroyo” was the first to be composed. Originally written for harp and voice, the piano needs to emulate a more round, “harpistic” sound with its arpeggios. According to J. Montalvo, “the composer describes the work as a ‘cascade of rippling arpeggios’.”⁶⁴ This song could also prove challenging for the singer, both emotionally and technically, as there are many words over a repetitive melody that need subtle changes for each repetition. The harmonies are mainly modal and revolve around the simple alternation of two chords, thus depicting the constant and

⁶⁴ Montalvo, 68.

unchanging sorrow for the loss of the lover. The setting of the last words, “Tristes aguas, aguas tristes,” could imply that, regardless of the order of the words, the result will be the same: the tragic end for that person who loses his or her lover.

Poems and Translations ⁶⁵

I. Los Signos en el Cielo

¡Ay! Los signos en el cielo

*Las nubes se cierran sobre el sol.
La luz se esconde tras del negror.
Y en el viento que alza su cola
sin piedad,
arrastrando va mi corazón
esta pena de un amor.
Y en las nubes hay una marca de dolor,*

*Los signos de llanto y de pasión
que agarrotan a mis ojos doloridos
de estar solos.*

¡Ay! Los signos en el cielo.

II. El Aguacero

*Qué húmeda queda la tierra
luego del gran aguacero,
cuando se derrama el cielo
sobre el lomo de la sierra.
Y en el verde de las hojas,
y en el aroma del suelo,
me va llegando consuelo
a mi más grande congoja.
Pues se ha ido mi cariño
junto con el aguacero.
En cada gota de lluvia
se va un trozo de mi alma;
ya no sabré de más calma*

I. The signs in the sky

Ah! The signs in the sky.

The clouds close on the sun.
The light hides behind the dark.
And in the wind that raises its tail
mercilessly,
My heart goes by, dragging
this sorrow of love.
And in the clouds there is a mark of
pain,
the signs of weeping and passion
that seize upon my painful eyes
of being lonely.

Ah! The signs in the sky.

II. The Heavy Rain

How wet the earth is
after the heavy rain,
when the skies are poured
over the back of the mountain.
And in the leaves' verdure,
and in the soil's aroma,
I begin to receive consolation
for my greatest grief.
Because my love has gone
with the heavy rain.
In each drop of rain
a piece of my heart is gone;
I will not know of more calmness

⁶⁵ Translated from Spanish by the author.

que el dolor que va en el agua.

*Y en la bruma levantada
sobre la más vieja loma
perdida hay una paloma,
maltratada y muy cansada;
es mi alma atribulada
¡persiguiendo tu crucero!*

III. El Arroyo

*Como el agua que enredada va
al rosario de las piedras grises,
va bordando mi triste cantar*

*un arroyo de caminos tristes.
Y en el cauce estrecho de su andar*

*hay un cuento de lágrimas verdes,
lágrimas que lloraron mis ojos
por tu mal.*

*Y al ver yo las aguas correr
saltando por entre los juncos
en mis manos se quiebra un querer,
mis labios se quedan muy juntos.*

*Como el agua que enredada va
a los troncos cerca de la orilla,
así se ata a ti mi existir.*

*Y no conozco de otra vida.
Y como el arroyo yo soy,
en marcha constante a la muerte
hacia el mar que sabe recibir*

*aquellos de la pena fuerte
Tristes aguas
¡aguas tristes!*

than the pain that goes in the
water.

And in the lifted mist
over the oldest forgotten hill
there is a dove,
mistreated and very exhausted;
it is my troubled soul
in your pursuit!

III. The Stream

As the water goes entangled
in the rosary of the gray stones,
so goes my mournful singing
embroidering

a stream of mournful paths.
And in the narrow channel of its
stride

there is a story of green tears,
tears that fell from my eyes
because of your evil.

And when I see the waters running
splashing between the reeds
a love breaks in my hands,
my lips keep close together.

As the water goes, entangled
to the tree trunks next to the river,
So I am tied to your existence.

I do not know of another life.

I am like the stream,
in constant pace with death
as it goes to the ocean, who knows
how to receive

those of strong sorrow.
Waters mournful,
mournful waters!

Editorial Notes: Canciones de Cielo y Agua

I. “Los Signos en el cielo”

m. 1 – Most editions of this song have note errors in the piano’s left hand. There should

be a D2, dotted half note, followed by 32nd notes on the pitches D3, A^b3, C4

- instead of the given D3, F^b3, A3, found in the ICP-SE. Although the notes and values of the rests in the vocal and piano parts do not arithmetically or metrically align, they are reproduced in the corrected score as the composer wrote them without any change.
- m. 6 – In the GE, the piano chord is arpeggiated upward, while in the ICP-SE it appears as a block chord. The upward arpeggiation is to be used in performance, as is evident in the ICP-22 recording during the composer’s lifetime. Also, there seems to be some controversy regarding the note E in the chord (both in the left and right hands). Recordings demonstrate that performers have, for unknown reasons, interpreted this as an E-natural, where it should be E^b, according to the key signature. There is no evidence that points toward using E-natural here, thus it should be kept as E^b.
- m. 20 – There is a missing flat in the ICP-SE. It should read B^b4 (piano right hand) instead of B4-natural for the first eighth note in the ICP edition.
- m. 24 – The piano chords are tied, although whether they should be “connectedly” repeated or merely held through is unclear. In the GE (the composer’s copy) there is a breath mark over the ties, which would be an indication of repeated chords. In the second chord, however, a C4 moves to B3-natural, which is consistent in both editions. Recordings show no repetition of the chords. The present edition will reproduce the tied chords as they appear in both editions.

II. “El aguacero”

No discrepancies between GE and ICP-SE editions were found for this song.

III. “El arroyo”

- m. 3 – The GE shows a *pp* marking, while the ICP-SE shows *mp*. No manuscript is available for comparison, only the composer’s GE copy, which shows no marking by the composer on this.
- m. 11 – In comparison to mm. 12-13, the top note of the second half-note in the left hand may appear as B^{b3} instead of the published A^{b3}; however, both the GE and ICP-SE editions agree on the A^{b3}.
- m. 15 – The composer’s marking in his personal GE shows a diminuendo during the first half note in both the vocal and piano parts. Also, the piano is marked *pp* on the second half note.
- mm. 28-30, 32-33 – A slur is missing in the ICP-SE between the eighth note and the dotted quarter note in the right hand, which is a pattern that appears consistently in this section of the song (mm. 28-36). The slur is not missing in m. 31, nor in mm. 34-36.
- m. 31 – The ICP-SE shows a chord [G^{b3}, B^{b3}, F4] on the first half note of the piano left hand; the chord should be spelled [E^{b3}, B^{b3}, F4], as in the GE. This spelling is consistent with m. 29, and subsequently with mm. 33-37.
- m. 32 – The ICP-SE is missing arpeggio markings in the piano right hand; only the first chord has this marking. There should also be arpeggio markings on the right-hand eighth notes and on the second dotted quarter note, as a marking covering both hands.

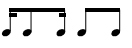
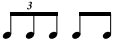
- m. 41 – A handwritten diminuendo marking appears in the composer’s copy of the GE, which does not appear in the original GE or in the ICP-SE. It might be a later addition from the composer, or just a performance note.
- m. 43 – A handwritten fermata appears at the end of the measure in the composer’s GE. Apparently, he was very emphatic in having a notable break before the next measure.
- m. 48 – A quarter-note F4 with a fermata below the B^b4 of the piano right hand appears handwritten in the composer’s GE score, followed by a quarter rest. This may imply a gradual release of the chord; the performer would hold the B^b4 and F4 (as they are tied from the previous measure), while releasing the other notes of the chord, and then release the F4 before finally releasing the B^b4. Also, the B^b4 tied from mm. 47 to 48 does not appear in the ICP-SE.

Chapter 4

TRES POEMAS DE CORRETJER

Composed in 1955, *Tres Poemas de Corretjer* reflects the composer's nationalistic style, complementing the patriotic text by Juan Antonio Corretjer through the use of folk elements. These songs demonstrate maturity in Campos Parsi's treatment of the art song. This maturity in form, motivic treatment, harmonic palette, and text-setting reflects his intensive years of study in France with Boulanger. Although the poetry Campos Paris chose does not reflect a popular character, he sets these texts to three Puerto Rican popular music forms: two of them are variations of the music of the mountains (*mapeyé* and *seis*), the other is a middle-class dance form called *danza* that has its origins in the late 19th century.

The first song, "Ese rumor del Balbas," begins with the *mapeyé* motive, which he also uses in other works, such as *Puntos Cubanos*. This motive appears throughout the song (mm. 23-30, 38-46, 47-52, 65-72), with several contrasting episodes in the voice line. The mood of the *mapeyé* is a relaxing one, which goes along well with the setting of "Ese rumor del Balbas me adormece" (That noise of Balbas makes me sleepy). The rest of the text presents a memory from a place that no longer exists in the childhood of a person. The song ends with a recitative-like phrase in the voice, "Por esta ausencia pasa el recuerdo," confirming the absence of this memory.

The second song, "En la luz," is slow and based on *danza* rhythms. The *danza*'s basic rhythm  appears throughout the song, and sometimes its variation  is also evident. A Phrygian melody is introduced by the piano, with notes in the accompaniment that are like constant raindrops, leaving only a few special moments for

rubato. The words “calmo,” “anoheciente,” and “silencio” suggest the mood of a calm night, a mood that is set by the piano at the beginning of the song. A middle section implying a *stretto* provides contrast to the slow pulsation section, reflective of the word “angustia” (anguish). After the troubled episode the slow dance comes back in G minor, although there is a transition at the end to finish the song in A minor, as it originally began. The singer then portrays the person submerging again in his or her loneliness, with both the slow dance and the text, particularly the last word, “solitario.”

The final song, “Soneto insomne,” is marked 6/8 + 3/4, thus alternating between two and three beats in the measures. This rhythm is frequently found in many forms of Latin American music. An interpretation of the text could be a scene in which a country girl goes on horseback at night to see the stars. Thus, these rhythms represent the galloping in the text. Similar to the other songs, a middle section brings contrast to the original material, creating tension and a thick density in dynamics and texture that lead to a climax followed by a recitative, and then recapitulation. The recitative is used to present the questioning line, “¿por qué la Cruz del Sur un sacrificio sangra en la flor de mayo eternamente?” After the recapitulation, which represents the sunrise in the story, the song ends with a piano postlude with thick chords in a *bravura* style.

Juan Antonio Corretjer

Juan Antonio Corretjer (1908-1985) was one of the most prominent poets, journalists, and writers of the 20th century in Puerto Rico. Corretjer was originally from the town of Ciales. His poetry contains a passionate lyricism, and social and patriotic subjects are evident throughout his work. He created and pioneered the *neocrillismo*

movement;⁶⁶ his poem *Agüeybaná* (1932) is the clearest example of the aesthetics of this group. He was also involved in journalism, directing newspapers such as *La Palabra* in Puerto Rico and *Pueblos Hispanos* in New York.⁶⁷

In his book *Para que los Pueblos Canten* Corretjer wrote:

The first composer to put music to my poetry was Héctor Campos Parsi during the second half of the 1950s, with two of my poems from my book TIERRA NATIVA [1951]. These were the sonnets XIX (Soneto insomne) and XV (En la luz); and to the First Stanza of the Third Song of THE FIRST YEARS [1950]. Portuguese soprano María Justina de Aldrey premiered them in the Ateneo; and soon María Esther Robles was to sing them, who also recorded them in 1962 for the Institute of Culture of Puerto Rico for the collection CANCIÓN DE ARTE, under the title TRES POEMAS DE CORRETJER. I thank the composer and performer for honoring my poetry and setting it with the art song as a modality of modern Puerto Rican music.⁶⁸

It is interesting that Corretjer was open to promote his own poetry through music, as he thought that it was more accessible to people. He believed he was contributing to something greater. As he stated:

All poetry is music; but what is music in poetry is, properly said, a silent music. Then, the composer and musician collects this poetry and extracts all its musical essence, adds wings to the music, and lets it fly to the people in town.⁶⁹

Poems and Translations⁷⁰

I. Ese rumor del Balbas

Ese rumor del Balbas me adormece.

*Como a niño me mece
en su hamaca de espumas y sonidos.*

I. That noise of Balbas

That noise of Balbas makes me
sleepy
like a child falling asleep
in his hammock of feathers and

⁶⁶ *Neocrillismo* was the result of the Puerto Rican experimentalism of the 1920s and 1930s, and expressed the social concerns of Corretjer's time.

⁶⁷ J. A. Corretjer, *Poesías* (San Juan: Instituto de Cultura Puertorriqueña, 1976), 9.

⁶⁸ J. A. Corretjer, *Para que los pueblos canten* (Guaynabo: Cooperación de Artes Gráficas, 1976), 55-56. Translated from the Spanish by the author.

⁶⁹ J. H. Medina, *Música brava para que los pueblos canten* (La Habana: La Jiribilla, 2008), para. 13.

⁷⁰ Translation by Jeremy Peterman, 2013. Used with permission of the author.

*Mi presente anochece
mientras el río corre en mis sentidos.
Mi niñez reverdece.
Son sus años arbustos de gozo florecidos.
Primavera con nidos
y canciones, que crece
nuevamente en mi ser con los latidos
del corazón que ausente se perece.*

Por esta ausencia pasa el recuerdo.

II. En la luz

*Qué calmo el pueblo en el blandor hundido
de esta luz de linterna anocheciente.*

*Todo el silencio de una voz pendiente:
la de mi labio que selló el olvido.*

*Angustia, esposa, el corazón perdido
en esta luz de azul desfalleciente
—anciana tarde o noche adolescente—
por la que nieva canas mi sentido.*

*Círculos aleteantes y armoniosos,
golondrinas de amor el campanario
ciñen con sus collares sonorosos.*

*¿Quién dice: —“La campana del Rosario”—
mientras vuelan mis sueños dolorosos
a un balcón solitario, solitario!*

III. Soneto insomne

*Jibarita de plata amarillenta
la luna por el monte nocturnaba.*

sounds.

In my being, it grows dark
My feelings are flowing like a river.
My childhood returns,
with memories of a flourishing joy.
Spring, with nests
and songs, that grow
newly in my being with heartbeats
of a heart absent that is perishing.

In this absence lies my memory.

II. In the light

How calm is the village in the
sunken softness
of the light from the lighthouse, as
things grow dark.
All the silence of a hanging voice
from my mouth, eased in
forgetfulness.

Handcuffed anguish of a lost heart
in this weakening blue light
—in afternoons of old, or youthful
nights—
from this snows these white hairs of
my emotions.

Swinging and harmonious circles,
swallows of love, the bell tower
peals with its sonorous pendulum.

Who speaks? —“The parish church of
the Rosario”—
while my doleful dreams return
to a balcony that is so solitary!

III. Sonnet amid insomnia

Country girl of yellowing silver
The moon by the mountain during
nightfall.

*A grupas de mi potro cabalgaba
como una fantasma friolenta.*

*Y la Polar estrella, soñolienta,
la pescadora barca piloteaba,
mientras el loco carro galopaba
rumbo al castillo de la nube lenta.*

*Preguntaba Escorpión brillantemente:
–¿por qué la Cruz del Sur un sacrificio
sangra en la flor de mayo eternamente?–*

*El alba, como lívido artificio,
mostraba ya su rostro omnipresente.
El sol labró en su frente un orificio.*

To groups of torturous raids
like a chilly ghost.

And the sleepy northern star,
the fishing boat was guided
while the cart galloped
toward the castle in the slow clouds.

Scorpion asked brilliantly,
–Why a sacrifice in the Southern
Cross
eternally bleeds in the Bloom of
May?–

The dawn, with livid skill,
Showed its omnipresent face.
The ground fashioned a hole in its
visage.

Editorial Notes: Tres Poemas de Corretjer

I. “Ese rumor del Balbas”

m. 1 – The MS and the ICP-SE have discrepancies in the initial tempo marking. The manuscript says *Poco Allegro*, whereas the ICP-SE displays *Andante poco*

allegro, although both suggest an approximate metronome marking of $\text{♩} = 72$.

The ICP-SE is a revised version, so this marking might well be the latest intention of the composer. Also, a *danzante* (dancing) indication appears in the piano part of the MS, which does not appear in the ICP-SE.

m. 9 – An *mp* indication appears in the piano part of the MS, which does not appear in the ICP-SE.

m. 18 – Discrepancies exist between the MS and the ICP-SE. The manuscript shows *mp* marking for the vocal part, whereas the ICP-SE displays *meno p*. Again, although

- both have similar descriptions, the ICP-SE might be the most recent intention of the composer.
- m. 20 – A missing accent in the piano right hand appears in the MS, which is accented in the ICP-SE. Possibly this accent was redundant in relation to the *poco f* indication, and perhaps was removed for this reason.
- m. 24 – The ICP-SE shows missing ties in both hands of the piano part, between the second and third sixteenth notes (F#5 in the right hand, D3 in the left).
- m. 39 – In the ICP-SE the G#3 in the piano right hand does not belong to the upper voice, only to the secondary voice; the upper voice should have a dotted eighth and sixteenth note tied to another sixteenth, followed by a sixteenth and an eighth tied to the next measure.
- m. 40 – The G4s and F4s in the vocal part are supposed to be natural, not sharp. Also, in the ICP-SE an *mf* marking in the vocal part does not appear in the manuscript.
- m. 53-59 – According to the ICP-C4 all the F's in the both piano and vocal parts should be natural, not sharp (vocal part m. 59; piano part mm. 54, 58), nor flat (vocal part m. 54; piano part mm. 53, 55, 56).
- m. 56 – The MS displays a diminuendo at the beginning of the measure in the vocal part (on the F-natural of the “cre-” syllable). The MS also shows an *intenso* marking on the G5, whereas the ICP-SE has a *riten.* indication.
- m. 58 – The MS shows a diminuendo in the vocal part, not present in the ICP-SE.
- m. 62 – The ICP-SE is missing a tie in the vocal part between the second eighth and the quarter note (on the “te-” syllable).

m. 72 – In the ICP-SE, the vocal part presents three notes [B5, A5, G5] in the high register, with an option (*ossia*) to perform at an octave lower. The MS shows only the *ossia* option, and the ICP-C4 presents the MS version, which is more practical for the singer.

II. “En la luz”

m. 1 – The manuscript shows a *molto legato* indication, not present in the ICP-SE.

However, the ICP-SE has *calmo* and *molto lejano* indications that are absent in the MS.

m. 4 – There are discrepancies in the vocal part in both the MS and the ICP-SE. The former indicates *pp* for the vocal part, whereas the latter has *p* marking.

Considering that the piano has a *p* marking it would probably be correct to say that the ICP-SE is more suitable.

m. 28 – In the ICP-SE, the last note of the piano left hand should be C4-natural instead of B3, according to the manuscript and supported by the ICP-C4.

m. 34 – In the ICP-SE the first note of the upper voice in the piano left hand should be B^b3, not B3-natural, according to both the MS and the ICP-C4.

m. 39 – In the ICP-SE the B3-natural in the piano right hand should be B^b3, according to both the MS and the ICP-C4.

m. 42 – In the vocal part, the E4 should be natural, despite the E^b4 in the piano part.

Although both the MS and the ICP-SE agree on this, the question might arise for a performer new to these songs. A courtesy accidental is provided in the corrected score.

- m. 43 – In the ICP-SE the B3-natural in the piano right hand should be a B^b3, according to the MS and the ICP-C4.
- m. 45 – In the vocal part the B4 appears to be natural, as supported by the MS, the ICP-SE, and the ICP-C4. A courtesy accidental is provided in the corrected score.
- m. 47 – In the ICP-SE all B's should be flat instead of natural, according to the MS and the ICP-C4. This applies to both the vocal and piano parts.
- m. 48 – The E3 in the piano left hand should be E^b3, according to the MS and the ICP-C4.
- m. 50 – The E5 in the vocal part should be E^b5, according to the MS and the ICP-C4.
- m. 55 – The *mf* marking in the piano part should be *subito mf*, according to the MS.
- m. 57 – A *portamento*, which is not present in the MS but supported by the ICP-C4, appears in the ICP-SE in the vocal part between A4 and G4.
- m. 64 – The last chord in the piano left hand should be spelled E3, B3 (not E3, A3 as in the ICP-SE), and should be tied to the next measure.

III. “Soneto Insomne”

- m. 1 – According to the MS, the piano begins with an *mf* marking, as opposed to the *mp* marking of the ICP-SE. The ICP-C4 supports this statement.
- mm. 1-4 – According to the MS and the ICP-C4, the vocal part begins in m. 4, not m. 2, and the long note (on the “ri” syllable) is to be held for two full measures plus a quarter note, as opposed to that presented in the ICP-SE (four measures plus a quarter note). Also, according to the MS, the vocal part begins with an *mf*

- marking, followed by an immediate diminuendo in m. 5, and another diminuendo in m. 9. The piano part is not affected by this discrepancy.
- m. 5 – A diminuendo marking is found in the piano part of the MS that does not appear in the ICP-SE.
- m. 8 – A crescendo marking is found in the piano part of the ICP-SE that does not appear in the MS.
- m. 9 – A diminuendo marking is found in the vocal part of the MS that does not appear in the ICP-SE.
- m. 10 – Piano left hand is incorrect in the ICP-SE. MS and ICP-C4 shows a dotted quarter note A2 followed by a dotted quarter-note chord with notes [B3, C4, E4], same as m. 2.
- m. 11 – Piano left hand is incorrect in the ICP-SE. MS and ICP-C4 shows a D2 instead of the D3 presented in the ICP-SE. This has been corrected.
- m. 12 – MS shows a *poco mf* in the vocal part that is not present in the ICP-SE. This has been added to the corrected score.
- m. 16 – MS shows a *p* marking in the vocal part present in the ICP-SE. This has been added to the corrected score.
- m. 19 – Last chord in the piano left hand has an accent marking in the MS that is not present in the ICP-SE. This has been added to the corrected score.
- m. 20 – There is an error in the piano left hand of the ICP-SE. The first note should be a dotted quarter note A1, not a D2. The MS and ICP-C4 show it correctly.
- m. 22 – MS has a *poco mf* marking in the piano part that is not present in the ICP-SE. This has been added to the corrected score.

- m. 23 – Piano right hand has an error in the ICP-SE. The F4 should be an F#4, as in the MS and ICP-C4.
- m. 24 – Piano right hand has an error in the ICP-SE. The last quarter-note chord should be spelled [D4, B4] instead of [C#4, A4], as in the MS and ICP-C4. Also, an *mf* marking appears in the vocal part in the MS that is not present in the ICP-SE. This has been corrected.
- m. 26 – Notes in the piano right hand are accented in the MS, but not in the ICP-SE. The MS is the correct version, as supported by the ICP-C4.
- m. 27 – Notes in the piano right hand are *staccato* in the MS, but not in the ICP-SE. The MS is the correct version, as supported by the ICP-C4.
- m. 28 – Notes in the piano right hand have a *tenuto* marking in the MS, but not in the ICP-SE. The MS is the correct version, as supported by the ICP-C4.
- m. 29 – Notes in the piano right hand have a *tenuto* marking in the MS, but not in the ICP-SE. The MS is the correct version, as supported by the ICP-C4. Also, there is a *deciso* and *f* marking in the vocal part in the MS that is not present in the ICP-SE. This has been added to the corrected edition.
- m. 30 – Notes in the piano right hand are accented in the MS, but not in the ICP-SE. The MS is the correct version, as supported by the ICP-C4. The piano left hand has also note errors in the ICP-SE: the first quarter note should be A1 instead of A2, and the last quarter note should be A2 instead of A1.
- m. 31 – The ICP-SE has rests in the piano part; the MS shows the last quarter notes of both hands in m. 30 tied to quarter notes in m. 31. The former option is more

- practical as it is a low register for the voice to be heard if the notes are held; this option is also presented in the ICP-C4.
- m. 32 – A *p* marking exists in the piano part of the MS that does not appear in the ICP-SE. Also, notes in the piano right hand are to be *staccato*, as in the MS.
- m. 33 – Missing markings in the ICP-SE: the piano right-hand notes are to be marked *tenuto*, as in the MS.
- m. 34 – Missing markings in the ICP-SE: the piano right-hand notes are to be marked *staccato* and the piano left-hand notes are to be marked *tenuto*, as shown in the MS.
- m. 35 – Missing markings in the ICP-SE: the piano-right hand notes are to be marked *tenuto*, as in the MS.
- m. 36 – Missing markings in the ICP-SE: the piano right-hand notes are to be marked *staccato* as well as the last three eighth notes in the piano left hand, as shown in the MS. Also, a crescendo marking is missing in the ICP-SE but present in the MS.
- m. 37 – Missing markings in the ICP-SE: a slur is to connect the notes [D4, C#4 B3] in the piano left hand.
- m. 38 – Errors in the ICP-SE: missing dotted quarter-note rest in the piano left hand after the dotted quarter-note chord [C2, C3]. Also, an accent is missing in the second eighth-note chord [E4, G4] in the piano right hand.
- m. 39 – This measure contains a huge discrepancy in the piano part, as shown below:

MS (mm.38-39):

Musical score for MS (mm.38-39). The score 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 two measures of whole rests. The grand staff contains two measures of music. The first measure features a piano introduction with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. The second measure continues with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. A fermata is placed over the final note of the second measure in the top staff, with the word "lunga" written above it.

ICP-SE (mm.38-40):

Musical score for ICP-SE (mm.38-40). The score 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 three measures of whole rests. The grand staff contains three measures of music. The first measure features a piano introduction with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. The second measure continues with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. The third measure features a slur over a pair of eighth notes in the right hand and a quarter note in the left hand, ending with a fermata over the final note.

After careful consideration of all the options, a hybrid version has been included in the corrected edition, supported by the ICP-C4 (mm. 38-39):

Musical score for the hybrid version (mm.38-39). The score 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 two measures of whole rests. The grand staff contains two measures of music. The first measure features a piano introduction with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. The second measure continues with a slur over a pair of eighth notes in the right hand and a quarter note in the left hand. A fermata is placed over the final note of the second measure in the top staff, with the word "lunga" written above it.

The extra empty measure shown in ICP-SE (m. 40) was replaced by the *lunga* shown in the MS.

m. 40 – A *p* marking for both the vocal and piano parts was added, as supported by the MS. The D4 in the piano right hand should be sharp (D#4), as supported by the MS and ICP-C4. *Tenuto* markings in the piano left-hand notes that are in the MS are missing in the ICP-SE. Also, a crescendo in the piano part extends to m. 42, culminating in a *forte* in m. 43.

mm. 41-42 – The piano part's rhythms contain errors in the ICP-SE, as well as the vocal part in m. 42. According to the MS, mm. 40-42 should read as follows:

The image shows a musical score for measures 40-42. The top staff is the vocal line, starting at measure 40 with a *p* marking and a *cresc.* marking. The lyrics are: "Y la Po-lar es - tre - lla, so - ño - lien - ta,". The bottom staff is the piano accompaniment, also starting at measure 40 with a *p* marking and a *cresc.* marking. The piano part consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has chords and some melodic lines, while the left hand has a steady bass line with some longer notes. The key signature has one sharp (F#).

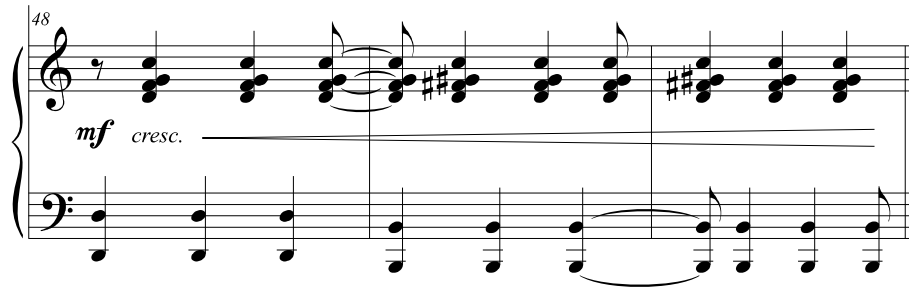
m. 43 – An *f* indication in the piano part is missing in the ICP-SE.

m. 44 – *Tenuto* markings in the piano right-hand notes that are in the ICP-SE are missing in the MS. Also, a crescendo marking appears for both the voice and piano parts in the MS from m. 44 to the end of m. 46.

mm. 45-46 – According to the MS, all E4s and G4s in the piano right hand are always sharp; that is, E#4 and G#4.

mm. 48-50 – According to the MS, a crescendo in the ICP-SE begins in m. 48 and extends to the end of m. 50, which is missing in the ICP-SE. Also, the piano part's

rhythms contain errors in the ICP-SE. According to the MS, the piano part should read as follows:



mm. 52-54 – A crescendo in the vocal part appears from the beginning of m. 52 until the end of m. 54 that is present in the MS but not in the ICP-SE. Also, the piano part in the MS begins with *f* immediately followed by a crescendo that ends in *sfz* in the last chords of m. 54. The ICP-SE continues the *ff* of m. 51 and includes accents for almost all the chords in the piano (although there is some inconsistency as to which chords are accented). The ICP-C4 supports the MS; thus, this option is the one included in the corrected edition.

m. 55 – There is a missing *f* in the vocal part, which appears in the MS but not in the ICP-SE. Also, the F5 in the vocal part should be sharped, according to the MS and ICP-C4.

m. 56 – The MS presents the notes [G5, E5, C5, A4] in the vocal part, whereas the ICP-SE shows [A5, F5 (which should be F#5 according to the previous measure), D5, B4]. The composer’s original intention remains unknown. For the present edition the MS version has been chosen, despite the ICP-C4’s supporting the ICP-SE (with the F#5 corrected).

m. 61 – There is a missing tie in the piano left hand of the ICP-SE between both D2s, which is supported by the MS and ICP-C4.

- m. 81 – There is a missing tie in the piano left hand of the ICP-SE between both E2s,
which is supported by the MS and ICP-C4.
- m. 90 – The tie between the two [D5, G5, A5, D6] chords in the piano right hand in the
ICP-SE is an error, according to the MS and ICP-C4. Also, according to the MS,
the quarter-note chords in the second beat of the piano part are accented, and the
following eighth-note chords are marked *sfz*.
- m. 91 – The last octave in the piano left hand [D1, D2] is to be accented, according to the
MS.

Chapter 5

LOS PARÉNTESIS

Los Paréntesis were written in 1957. Unlike many of Campos Parsi's songs of that time (such as *Puntos Cubanos* or *Majestad Negra*), they do not reflect a nationalistic style; rather they are very French in mood, similar to the works of Debussy, reflecting an Impressionistic style. The songs are very brief and directly express the text, keeping simplicity as an aesthetic of the cycle. The vocal part is simply labeled *voz* (voice), but it is more suitable for a mezzo-soprano rather than a soprano because of its low tessitura.

In the first song, "El silencio tiembla de oro," the piano creates an ethereal atmosphere with repeating harmonies that imply the whole-tone scale. The text describes a person who values silence because it is where he or she can find a "rounded" memory of that lover who is no more. A middle section contrasts with a more tonal area, and a return of the opening musical phrase serves to end the song where it began, with the initial text "El silencio tiembla de oro."

The second song, "La noche desnuda su cabecita," is longer and slower than the first song. The text is very opaque and abstract, but the mood is mainly reflective. The piano features bell-like notes that keep ringing because of a pedal that must be sustained for several measures, producing distinctive harmonies caused by the harmonic series in the piano, and creating a haunting nocturnal sound that reflects the nighttime setting of this poem. This texture continues through the song, contrasted by a more active 16th-note scalar figure that becomes the main motive of the last song of the cycle. The simplicity of the writing is reminiscent of French works such as the second movement of Milhaud's

Scaramouche, and both works end reflectively in B^b major. Coincidentally, Milhaud was still teaching at the Paris Conservatoire while Campos Parsi was studying in Paris, and Campos Parsi clearly shows in this cycle the influence of the French musical style he would have encountered during his years of study with Boulanger.

The last song, “Esta sombra tuya,” begins with the contrasting 16th-note motive of the second song, to be performed *con agridulce alegría* (with sweet-and-sour happiness). The contrast of the sweet and sour is represented by hints of bitonality, such as the B and B-flat harmonies in bar 1 or F and F-sharp harmonies in bar 8. After a short prelude the voice enters, further expanding the opening motive and strengthening the link between these final two songs. This bitonality could also represent the shadow (the “sombra” of the title) of that lover whom this person still loves, but has caused her much pain. A livelier middle section featuring a *leggiero* ostinato in a descending sequence follows, introduced by the words (and perhaps memory) of “tu nombre” (your name), yielding eventually to a return of the initial motive. Completing the cyclic form of this short group, the song ends with a reminiscence of the opening phrase of the first song with the words “la puerta está abierta,” suggesting that the protagonist is opening the “door” for her lover, who has seemingly abandoned her in the first song, to return.

Jaime Vélez Estrada

Jaime Vélez Estrada, a Puerto Rican poet born in 1936, is one of the most prominent of the university poets,⁷¹ whose works are mostly classical and metaphysical.

⁷¹ A. J. Arnold, et al., *A History of Literature in the Caribbean, Volume 1: Hispanic and Francophone Regions* (Philadelphia: John Benjamins Publishing Company, 1994), 230-231. The university poets were a group of Puerto Ricans who attended universities and whose literary publications increased notably during

He wrote with a profound and intimate lyricism,⁷² and has published poetry in various publications, including *Campus*, *Alma Latina*, *Universidad*, and *Jaycoa*.

Poems and Translations⁷³

I. *El silencio tiembla de oro...*

*El silencio tiembla de oro
Por la noche sin pájaros
rueda en el bosque el tronco herido.*

*Y este retorno
Este saberse ser sin ser
Buscando en el vacío un recuerdo
redondo todo tuyo
El silencio tiembla de oro.*

I. The silence trembles with gold...

The silence trembles with gold
At night without birds
The tree trunk rolls, wounded in the
forest.

And this return
This knowing to be without being
Seeking in the emptiness
a rounded memory of you.
The silence trembles with gold.

II. *La noche desnuda su cabecita...*

*La noche desnuda su cabecita
de niño luminoso.
Saberte de amor y sueño
irguiendo horizontes
y pensamientos.
Y sólo el color de tu mirada
Hojita partida a hachazos
en el silencio
Se agita una hora sobre mi ventana.*

II. The night undresses its little head...

The night undresses its little head
as a bright child.
To know of love and dreams
straightening horizons
and thoughts.
And only the color of your look
Little a leaf broken by an ax
in the silence
The hour grows anxious?
Outside my window.

III. *Esta sombra tuya...*

*Esta sombra tuya inclinada
se descuelga sobre mis caminos
torciendo camelias en mi corazón.*

III. This shadow of yours...

This tilted shadow of yours
goes off over my paths
twisting camellias in my heart.

the 1950s. Other poets who belong to this group include Ramón Felipe Medina, Manuel Fermín Arraíza, and Anagilda Garrastegui.

⁷² Ibid., 231.

⁷³ Translation from the Spanish by the author.

*Haré con tu nombre
un pequeño abanico
para refrescar las mejillas
de las tardes.
Pon tu cabecita colmada
de paisajes
sobre este despliegue
de estrellas.
La puerta está abierta.*

With your name, I will make
a small fan
to refresh my cheeks
during the afternoons.
Place your little head,
full of landscapes,
on this display
of stars.
The door is open.

Editorial Notes: *Los Paréntesis*

I. “El silencio tiembla de oro...”

m. 3 – The MS shows a *diminuendo* in the piano part from beat two to beat three, and a *poco ten.* on beat three in the right hand. Both markings are missing in the ICP-SE.

m. 7 – The MS has a *diminuendo* in the piano part on beat four, which is missing in the ICP-SE.


m. 11 – The MS has a *diminuendo* in the vocal part from the end of m. 11 to the beginning of m. 12. These markings are missing in the ICP-SE.

m. 12 – The last note (A) in both hands of the piano part appears to be missing a flat symbol to be in agreement with the concurrent motive (half-step, step, step), although both the MS and the ICP-SE are also missing the flat. The ICP-C6 supports the A^b.

m. 15 – The ICP-SE lacks the sharp in the piano left hand, third beat. It should be a G#4. Both the MS and the ICP-C6 support the G#4. Also, a *diminuendo* appears in the MS in mm. 16-17, which is misplaced in the ICP-SE, where it appears between m. 17 and m. 18.

- m. 16 – The marking *poco ten.* appears on the third beat of the piano right hand in the MS, but not in the ICP-SE.
- m. 17 – Although the composer chooses to divide the diphthong “cio” of the word “silencio” between two notes, the MS includes a tie between these notes, not appearing in the ICP-SE. The composer’s intention might have been for the singer to pronounce this syllable slowly in this specified timing. The singer on the ICP-C6 recording of this song,⁷⁴ however, pronounces the syllables “len-cio” in two quarter notes, similar to the piano part and to the first vocal phrase of the song.
- m. 19 – The last (half) note in the vocal part is edited in the MS to be held (tied to another half note and to the next measure). The ICP-C6 supports this prolongation of the note.

II. “La noche desnuda su cabecita”

- m. 1 – A *Grave* tempo marking appears above the *Lento* marking in the MS, and also a metronome mark,  = 80. Thus the composer emphasized the slowness he desired for the tempo of this song.
- m. 3 – In the MS the entire vocal phrase is marked *p* in pencil, followed by a diminuendo that extends to m. 6.
- m. 10 – The MS shows a diminuendo between m. 10 and m. 11 in the vocal part, which does not appear in the ICP-SE.
- m. 20 – The D#5 in the vocal part should be D5-natural, opposed to the last note of the previous measure. This error appears only in the ICP-SE and not in the MS.

⁷⁴ Luisita Rodríguez, to whom these songs were composed and dedicated.

m. 28 – A breath mark appears in the MS between m. 28 and m. 29 (between the words “hora” and “sobre”), also supported by the ICP-C6. The ICP-SE does not reflect this.

m. 31 – The ICP-SE has a missing flat in the B3 of the right hand at the beginning of the measure.

III. “Esta sombra tuya”

m. 2 – On the last note of the piano left hand (G3) a question mark is handwritten under the note in the MS, implying whether the note should be sharp or natural. The ICP-SE shows a G3-natural, but in the ICP-C6 the note is played as G#3. The latter is the preferred version, as it follows the whole-step pattern stated by the first occurrence of the same phrase in the previous measure, the last two notes of the piano right hand.

m. 3 – The piano right hand has a descending scale [G5-F5-E5-D^b5], both in the ICP-SE and MS. The D^b5 should be natural according to the ICP-C6 (although the quarter-note D^b of the secondary voice in the right hand is correct). The composer may have overlooked this error, and the D5 of the scale is correctly indicated as a natural in this revised edition.

m. 6 – There is a missing flat on D3 in the piano left hand of the ICP-SE.

m. 13 – The MS shows a diminuendo at the end of the measure in the piano part, which is missing in the ICP-SE.

m. 24 – The manuscript is marked *poco mp* in the piano part, missing from the ICP-SE.

- m. 29 – There is an error in the vocal part of the ICP-SE, which should begin with an F#3, instead of the printed F3-natural.
- m. 31-33 – According to the MS, the crescendo in the piano part begins with *mp* in m. 31 and ends with *mf* in m. 33, not in m. 32 as indicated by the ICP-SE.
- m. 32 – The last note of the vocal part in m. 32 shows a C5-natural in both the MS and the ICP-SE, but the singer in ICP-C6⁷⁵ performs a C#5, as also shown in the similar passage of m. 29 (an octave lower).
- m. 38 – A missing tempo marking in ICP-SE should be *Meno mosso*.
- m. 39 – A missing dynamic in the vocal part of the ICP-SE should be *pp*.

⁷⁵ Luisita Rodríguez.

Chapter 6

MAJESTAD NEGRA

This song, composed in 1959, was one of Campos Parsi's last works to use folkloric material, as he began to experiment with other musical trends (such as aleatoric music and non-standard notation) after 1960. The marriage of the poem with the music could not be better: Campos Parsi adds another dimension to the words of Palés Matos' Black poetry, using the *bomba*⁷⁶ coastal musical tradition as the basis of the song. The piano begins with rhythmic chords, imitating the *bomba* drums, followed by the entrance of the voice with a syncopated melodic line, characteristic of the *bomba* style. The singer should exaggerate the enunciation of several words such as "Tembandumba," "Quimbamba," and the nonsensical phrase "Rumba, macumba, candombe, bámbula" by emphasizing the consonants to resemble not only the *bomba* style, but also to imitate the drums with a percussive pronunciation. After the first stanza the piano has an interlude, a musical portrait of *bomba* dancing and drumming. There are several contrasting episodes in this through-composed song, including an almost-spoken passage ("Sus, mis cocolos de negras caras"), but the voice leads melodically with a playful and celebratory text, while the pianist's task is to keep a steady, "drumming" rhythm until the end.

Particular details of the coastal musical tradition are found in this song. One is the *bomba* tradition of the main drummer, who should rhythmically duplicate the exact steps of the dancer simultaneously with her. Campos Parsi emulates this relationship in the opening phrase of the song ("Por la encen..."), where the singer acts as "the dancer" and the pianist as "the drummer." The pianist creates percussive sounds on the music rack of

⁷⁶ The *bomba* is a Puerto Rican musical genre based on African roots, characterized by the use of drums and the alternate singing between the leader and the chorus.

the piano at the end of the song to imitate the *bomba* drums, using the same rhythmic motive of the beginning. This expands the pianist's possibilities beyond the keyboard, clarifies the role of the pianist as *bomba* drummer, and brings the work to a dramatic close.

Luis Palés Matos

Luis Palés Matos (1898-1959) was born in Guayama, Puerto Rico. Although he was white, his work was characterized as *poesía negra* (Black poetry), which exalted the African roots of Latin American culture. Palés Matos' poetry led to his acquiring a literary reputation, with which he meant to "evoke a culture as a poet rather than as a sociologist."⁷⁷ Although the majority of his work is focused on the Afro-Antillean culture, Palés Matos' later poetry expresses a more intimate and simple tone.⁷⁸ Some of his most known works are *Azaleas* (1915), *Tuntún de pasa y grifería* (1937/1950), and *Poesía 1915-56* (1957). His poem *Majestad Negra*, which Campos Parsi chose to set, is one of his best known.

Poems and Translations⁷⁹

MAJESTAD NEGRA

*Por la encendida calle antillana
Va Tembandumba de la Quimbamba*

—Rumba, macumba, candombe, bámbula—

BLACK MAJESTY

By the burning Antillean street
Tembandumba of the Quimbamba⁸⁰
goes

—Rumba, macumba, candombe,

⁷⁷ *Encyclopædia Britannica Online*, s. v. "Luis Palés Matos."

⁷⁸ Heller, Ben A., et al., *Palés Matos, Luis*. *Encyclopedia of Latin American and Caribbean Literature 1900-2003* (London: Routledge, 2005).

⁷⁹ Translated from Spanish by the author.

⁸⁰ Quimbamba: The chimerical region (Puerto Rico, Dominican Republic, and Cuba).

*Entre dos filas de negras caras.
 Ante ella un congo-gongo y maraca—*

Ritma una conga bomba que bamba.

Culipandeando la Reina avanza,

*Y de su inmensa grupa resbalan
 Meneos cachondos que el congo cuaja*

*En ríos de azúcar y de melaza.
 Prieto trapiche de sensual zafra,
 El caderamen, masa con masa,
 Exprime ritmos, suda que sangra,
 Y la molienda culmina en danza.*

*Por la encendida calle antillana
 Va Tembandumba de la Quimbamba.*

*Flor de Tórtola, rosa de Uganda,
 Por ti crepitan bombas y bámbulas;*

*Por ti en calendas desenfrenadas
 Quema la Antilla su sangre ñañiga.
 Haití te ofrece sus calabazas;
 Fogosos rones te da Jamaica;
 Cuba te dice: ¡dále, mulata!
 Y Puerto Rico: ¡melao, melamba!*

*Sus, mis cocolos de negras caras.
 Tronad, tambores; vibrad, maracas.
 ¡Ah!
 Por la encendida calle antillana
 —Rumba, macumba, candombe, bámbula—*

Va Tembandumba de la Quimbamba.

bámbula—
 Between two rows of black faces.
 Before her a congo-gongo and
 rattle—
 A conga gives rhythm bomba que
 bamba.
 Moving her hips the Queen
 advances,
 And from her big rump slide
 swinging cachondos that the congo
 cooks
 In rivers of sugar and molasses.
 Dark trapiche of sensual harvest
 The caderamen, mass with mass,
 Squeezes rhythms, sweat that bleeds,
 And the grinding culminates in
 dancing.
 By the burning Antillean street
 Tembandumba of the Quimbamba
 goes.
 Flower of Tórtola, rose of Uganda,
 For you bombas and bámbulas
 crackle;
 For you in wild calendas
 The Antille burns its ñañiga blood.
 Haiti offers you its pumpkins;
 Jamaica gives you spirited rums;
 Cuba says to you, “Go mulatta!”
 And Puerto Rico, “Melao,
 melamba!”
 Sus,⁸¹ my cocolos of black faces.
 Thunder, drums; vibrate, rattles.
 Ah!
 By the burning Antillean street
 —Rumba, macumba, candombe,
 bámbula—
 Tembandumba of the Quimbamba
 goes.

⁸¹ Exclamatory word, used to call the attention of someone. Similar to “hey” in English.

Editorial Notes: *Majestad Negra*

- m. 3 – The ICP-SE has an accent on the last note of the piano right hand, which according to the manuscript, should *not* be accented.
- m. 4 – In the composer’s copy of the ICP-SE edition a “*pp*” handwritten marking in the piano part is signed with initials JMS, probably those of Jesús María Sanromá.
- m. 5 – In the ICP-SE edition, on the last beat of the piano left hand, the bottom note should be B^b1, not G^b1. Also, the vocal part is missing a tie on the note with the syllable “ca-” (i.e., between the third and fourth notes).
- m. 6 – The vocal part is missing a tie for the syllable “va-” (i.e., between the third and fourth notes).
- m. 7 – The vocal part is missing a tie for the syllable “de-” (between the third and fourth notes).
- m. 13 – An error appears in the ICP-SE: on the last note of the piano left hand, the bottom note should be D2, not B1.
- m. 14 - The composer’s copy of the ICP-SE has a handwritten *mf* marking, which does not appear in the original ICP-SE or MS. Also, in the piano right hand, the notes in the last chord should be spelled [D4, G4, C5] instead of [E4, A4, C5]. This chord is correctly spelled in the MS but not in the ICP-SE.
- m. 16 - In the piano right hand, the notes in the first chord should be spelled [E4, A4, D5] instead of [D4, A4, D5]. The chord is correctly spelled in the MS but not in the ICP-SE.
- m. 36 – The ICP-SE is missing the flats in the [E2, E1] chord in the piano left hand, which are present in the MS. The chord should read [E^b2, E^b1].

- m. 41 – In the ICP-SE the change of clef in the piano right hand occurs too early. It should change from bass to treble clef in m. 42, not m. 41. Thus, the two notes in m. 41 are [F3, G3].
- m. 44 – The ICP-SE is missing a flat in the B4 in the vocal part, which is present in the MS. Also, the last F4 is tied to the next measure, but the tie is missing as well.
- m. 48 – In the ICP-C6 the third note of the piano left hand is played as an F4 instead of as written (G4). The best option is the F4 as supported by the ICP-C6. Also, the last note of the piano left hand in m. 48 has an accent in the MS, as in the right hand; the piano left-hand accent is missing in the ICP-SE.
- m. 55 – In the ICP-SE the bottom note of the first chord in the piano left hand should be B^b1 instead of G1.
- m. 58 – In the ICP-SE, a tie is missing in the piano right hand between the notes of the third and fourth chords [B4, F#5]. Also, a courtesy clef is missing in the piano left hand, as it changes from bass to treble clef between m. 58 and m. 59.
- m. 61 – In both the MS and the ICP-SE, the clef change is missing from treble to bass clef.
- mm. 61-64 – The phrase's lyrics are "Flor de Tórtola," but, oddly, the MS presents one version, the ICP-SE another; and the ICP-C6 shows something altogether different. A comparison of the three versions is as follows (mm. 61-64):

MS
Flor _____ de Tór - to - la _____

ICP-SE
Flor _____ de Tór - to - - - la _____

ICP-C6
Flor _____ de Tór - to - - la _____

Among these, the MS is the only version with the correct setting of the word “Tórtola,” with the stress of the word on the syllable “Tór” placed on the downbeat; in the other two versions the stress is misplaced. The composer’s intention remains unknown. For the current edition, however, the MS version will be represented in the corrected score.

- m. 63 – The ICP-SE shows a missing clef change, from bass to treble clef.
- m. 69 – The necessary rests are missing in the MS, piano part.
- m. 78 – The ICP-SE lacks the *subito ff* in the piano part.
- m. 80 – The ICP-SE and the MS both lack the 8va marking in the piano right hand. This finding is supported by the composer’s ICP-SE copy (marked by hand) and the ICP-C6.
- m. 90 – The vocal part has different indications, although similar meanings are found in the editions. The MS is marked *casi hablado – sin tono* (almost spoken – with no tone); the ICP-SE is marked *hablando, casi un susurro* (speaking, almost at a whisper). Both have been included in the corrected edition.

- m. 92 – The vocal part in the MS indicates *tono intermedio – no claro* (intermediate, non-clear tone) in the [A4, B^b4] cluster, which is not shown in the ICP-SE. This marking should be interpreted as a quarter-tone between A4 and B^b4.
- m. 94 – In the ICP-SE the last three top-voice sixteenth notes in the piano left hand should be [G#2, G#2, G#2] instead of [A#2, G2, G2].
- m. 95 – In the ICP-SE the bottom note of the first chord in the piano left hand should be D#2 instead of C#2. Also, the last chord should be spelled [C#2, G#2] instead of [C#2, G2].
- m. 97 – An interesting marking is found in the composer’s ICP-SE copy, “*como glissando*,” with initials JMS. This marking refers to the last note of m. 97 and the first of m. 98, which are to be slurred “like a glissando,” most probably to echo the effect of the voice’s descending portamento in m. 97.
- m. 98 – According to the MS and ICP-C6, the A4 in the vocal part should be flat instead of natural.
- m. 117 – The composer’s ICP-SE copy and the ICP-C6 show an 8vb marking beginning on the last note of the piano left hand. Also, *ppp* and *poco rit.* markings appear at the end of the measure in the piano part of both the MS and the composer’s ICP-SE copy.
- m. 119 – This is an added measure that does not appear in the MS, but is evident in the ICP-SE and in the ICP-C6. One of the main motivic rhythms of the song is written in the piano part, a percussive effect to be tapped out *sobre la tapa del piano* (on top of the piano).

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APPENDIX A
CATALOGUE OF WORKS BY THE COMPOSER⁸²

⁸² Degláns, K., and Luis E. Pabón Roca, *Puerto Rican Contemporary Classical Music Catalogue* (San Juan, PR: Pro-Arte Contemporáneo, 1989), 46-56.

<u>Work</u>	<u>Year</u>	<u>Instrumentation</u>
<i>Canciones de Cielo y Agua</i>	1947	S - piano
<i>Plenas</i>	1947-57	piano
I. <i>Santa María</i>		
II. <i>Cuando las mujeres</i>		
III. <i>Mamita llegó el Obispo</i>		
<i>Aleluya</i>	1948	mixed chorus
<i>Canto de la Yerba</i>	1948	---
<i>Isleñas</i>	1948	piano
<i>Los retablos</i>	1948	org
<i>Three Elizabethan Songs</i>	1948	Bar – piano
<i>Versículos para Viola Solo</i>	1948	vla
<i>A la danza</i>	1949	M - piano
<i>Ave María</i>	1949	---
<i>If you should go</i>	1949	B-piano
<i>Juan Bobo</i>	1949	fl-cl-fg-vl-vla-2pianos
<i>Juan Bobo</i> (Suite)	1949	2 pianos
<i>Música para tres violines</i>	1949	3vl
<i>Psalm 121</i>	1949	Soprano or Mezzo Soprano 2 2 2 2 – 2 4 2 1 Perc str
<i>Serenata para trio de cuerdas</i>	1949	vl - vla – vc
<i>Sonata No. 1 in La</i>	1949	vl – piano
<i>Suicide Chant and other songs</i>	1949	S-piano
<i>Suite para María Teresa</i>	1949	piano

<i>Cuarteto para cuerdas</i>	1950	2vl – vla - vc
<i>Incidente</i> (ballet)	1950	4 2 2 2 – 0 1 0 0 timp+1 – harp – piano – str
<i>La pastorcita</i>	1951	---
<i>Melos</i> (ballet)	1951	2 2 2 2 – 4 2 2 1 – perc - str
<i>Ocho Guntherianas</i> <i>para flauta sola</i>	1951	fl
<i>Y la rosa más blanca</i>	1951	---
<i>Diálogos</i>	1952	vl - piano
<i>The salutations</i> (cantata)	1952	S-A-Bar-B – piano
<i>Tres dúos</i>	1952	fl – cl
<i>Divertimento del Sur</i>	1953	fl-cl-str
<i>Sonata en Sol</i>	1953	piano
<i>Sonatina No. 2</i>	1953	vl – piano
<i>Ave María</i>	1954	fem chorus
<i>Cuatro cantos de navidad</i>	1954	S - piano
<i>Madrigal</i>	1955	A-piano
<i>Modesta</i> (film)	1955	1 1 1 1 – 1 1 1 1 – perc – guit – harp – vl-vla-vc-dbs
<i>Tres poemas de Corretjer</i>	1955	S – piano
<i>Diana para la pascua florida</i>	1956	fem chorus
<i>Madrigal</i>	1956	A-2vl-vla-vc
<i>Musica Per l'Estagione estiva</i>	1956	2fl - piano

<i>Nana</i>	1956	M - piano
<i>Spectra</i>	1956	tape
<i>Tres Fantasías</i>	1956	piano
<i>Cuatro Puntos Cubanos</i>	1957	S – T - piano
<i>Cuatro Puntos Cubanos</i> (arr. L. E. Juliá)	---	S - guit
<i>El Secreto</i> (incidental music)	1957	fl-ob-2cl-vc-db-hpsd
<i>Juan Bobo y las fiestas</i> (ballet)	1957	2 piano
<i>Los paréntesis</i>	1957	S-piano
<i>Modesta suite</i>	1957-63	1 1 1 1 – 0 1 1 0 – piano – vl-vla- cello-db
<i>Urayoán</i> (ballet)	1958	fl - cl - vla - vc - Perc - Piano
<i>La Hacienda de los cuatro vientos</i> (incidental music)	1959	guit-corno de basset
<i>Majestad Negra</i>	1959	S-piano
<i>Oda a Cabo Rojo</i>	1959	2 2 2 bs cl 2 - 2 2 3 1 timp+2 2harps – piano – str
<i>En el principio la noche era serena</i> (incidental music)	1960	tape
<i>Rapsodia Elegiaca</i> (A lam memoriam de Heitor Villa Lobos)	1960	str
<i>La noche de Don Manuel</i>	1961	---
<i>La noche de Don Manuel</i> (incidental music for film)	1961	fl-cl-horn-trpt-vla-vc-dbs

<i>Tres Madrigales</i>	1961	A – str
<i>El Inciso H</i> (concrete incidental music)	1962	concreta
<i>Columnas y Círculos</i> (1st version)	1963	S - piano
<i>Dúo trágico in memoriam</i> <i>J. F. Kennedy</i>	1965	Piano and orch 0 0 2 bs cl 1 - 3031 timp+1 - str
<i>Columnas y Círculos</i> (2nd Version)	1966	S T - piano – vib - clavecín
<i>Petroglifos</i>	1966	vl-vc-piano
<i>Kollagia</i>	1967-69	2 2 2 2 – 4 3 3 1 Perc – tape str
<i>Ubao Moín</i>	1968	A- Male Narrator, Narrating Chorus, and Singing Chorus 2 2 2 2 – 4 2 2 1 – timp +1* str
<i>Arawak</i>	1970	vc - tape
<i>El Casorio</i> (incidental music -theater)	1970	tape
<i>El hombre terrible del 87</i> (incidental music -theater)	1970	guit – mand - tape
<i>Tres cantos de revolución</i>	1970	S – piano
<i>Areyto Borikén</i>	1974	indigenous ensemble (fl - *)
<i>De Diego</i>	1974	tape
<i>Poema total</i>	1975	tape-mixed chorus
<i>Yerba Bruja</i>	1976	Narrator – Conjunto indígena
<i>Glosa Emilianense</i>	1977	SATB-recorder-guit-perc
<i>Danza de Juan Bobo</i> <i>y las fiestas</i>	---	guit - mand

<i>La Bella Durmiente</i> (incidental music)	1978	fl – harp – cello - 2pianos
<i>Fanfarria para un festival</i>	1982	3trp-3trb-Perc
<i>Juan Bobo y las fiestas</i> (suite)	1983	2 2* eh 2 2 – 4 2 2 1 –timp+1 – guit – piano - 2 harps- str
<i>Modesta</i> (suite from the film)	1983	2 2 2 2 – 4 2 2 1 – perc – guit- harp – str
<i>Tiempo Sereno</i>	1983	str
<i>Tres Madrigales</i>	1983	S –str
<i>Tríptico Taíno</i>	1983	Conjunto Taíno
<i>Tureyareito</i>	1984	3 3 3 3 – 4 3 2 1 – timp +3 – 2harps- str
<i>Las troyanas</i> (incidental music)	1984	conjunto indígena - tape
<i>Preludio</i>	1984	piano
<i>Sonetos Sagrados</i>	1986	S-fl-ob-cl-fg-horn
<i>Eglogas</i>	1988	Bar - str
<i>Sueño de una noche de verano</i> (incidental music-theater)	1988	tape
<i>La Calinda</i>	1989	ww, alto sax, brass, str, perc
<i>Tiempo, Sueño y Espacio</i>	1989	tape
<i>Dracula, an electronic poem</i>	1990	tape
<i>Variation on a theme from the Magic Flute</i>	1991	ww, brass, str, perc
<i>Fioretti</i>	1991	guitar ensemble
<i>El Libro de Matilde</i>	1991	---

Retablo Iguiñol de Juan Canels ---
(incidental music for film)

elec organ

APPENDIX B
PROGRAM NOTES

Canciones de Cielo y Agua:

This is the first song cycle written by Campos Parsi. In 1947, “El Arroyo” was composed for harp and voice and dedicated to Elizavetha Sokoloff, who premiered it on his graduation concert at the New England Conservatory. Later on, the other two songs were added, those that the composer dedicated to Flore Wend, the artist who premiered them at the Interallied Center in Paris, 1953. They have been published by Goeme in Paris. They have been recently recorded in disc [LP] by Mme. M. Devilliers in Paris under the Pathé-Marconi label.⁸³

Tres Poemas de Corretjer:

This cycle compiles three poems that originally appeared in different works by the poet Juan Antonio Corretjer. Campos Parsi collects the nostalgic environment of the works and juxtaposes eminently cultured poetry over rhythms of popular character. The line of the voice follows the contours of Puerto Rican popular and rural singing. It was composed and dedicated to María Justina de Aldrey in 1955. It appears together with ‘Puntos Cubanos’ in the recorded collection on the disc, ‘Canción de Arte’, from the Institute of Culture of Puerto Rico. The performers in this recording are María Esther Robles and Jesús María Sanromá.⁸⁴

Los Paréntesis:

These [‘parentheses’] take their name from a series of brief poems by the poet and writer, Jaime Vélez Estrada. These poems were seven, but Campos Parsi chose three and treated them in the line of the impressionistic French song. The brevity of the songs indicates that the musician did not want to alter the poetic environment with complementary additions. It suffices the composer to have adjusted himself to both the lyrical intention of the poet and the correctness of the words. Thus, as a revision or summary, the third song ends with the same phrase that the cycle began with.⁸⁵

These songs were written in 1957 and their style is different from the rest of the works of Campos Parsi as they do not use the folk or popular element, not even as an environmental evocation. The songs are then authentic art songs, without place or time. They were premiered by Luisita Rodríguez (to whom they were dedicated) in a concert at the Puerto Rican Government Television Channel, WIPR-TV.⁸⁶

⁸³ Program notes from a concert given on May 4, 1964, at the University of Puerto Rico. Author unknown. Performers include María Esther Robles, soprano; Rina de Toledo, soprano; Henry Hutchinson, violin; and Jesús María Sanromá, piano. Translated from Spanish by the author.

⁸⁴ Ibid. Translated from Spanish by the author.

⁸⁵ Ibid. Translated from Spanish by the author.

⁸⁶ Program notes from a concert on January 27, 1964, offered by Luisita Rodríguez, soprano, Henry Hutchinson, violin, and Jesús María Sanromá, piano, at the University of Puerto Rico, Mayagüez campus.

Majestad Negra:

It was composed in 1959 for the Christmas Festival of the Ateneo Puertorriqueño, where it won an Honorable Mention. It is dedicated to María Esther Robles. Its premiere by soprano Luisita Rodríguez took place in the Ateneo, and Mrs. Robles later sang it at the CIDEM Conference in Puerto Rico in 1960. Since then, María Esther Robles has identified herself with this work by her outstanding performance.⁸⁷

The concert series was titled *Conciertos Sanromá*. Author unknown. Translated from Spanish by the author.

⁸⁷ Program notes from a concert given on May 4, 1964, at the University of Puerto Rico. Author unknown. Performers include María Esther Robles, soprano; Rina de Toledo, soprano; Henry Hutchinson, violin; and Jesús María Sanromá, piano. Translated from Spanish by the author.

APPENDIX C

LIST OF TRACKS ON COMPACT DISC

Melliangee Pérez, *soprano*

Luis F. Rodríguez Morales, *piano*

WORK	TRACK
Canciones de Cielo y Agua	1-3
I. Los signos en el cielo.....	1
II. El aguacero	2
III. El arroyo.....	3
Tres Poemas de Corretjer	4-6
I. Ese rumor del Balbas.....	4
II. En la luz	5
III. Soneto insomne.....	6
Los Paréntesis	7-9
I. El silencio tiembla de oro.....	7
II. La noche desnuda su cabecita	8
III. Esta sombra tuya	9
Majestad Negra.....	10

APPENDIX D
SINGER'S BIOGRAPHY

Melliangee Pérez, *soprano*

Ms. Pérez was born in Ponce, Puerto Rico. She graduated from the Puerto Rico Conservatory of Music and studied with Zoraida López and the famous Puerto Rican bass-baritone Justino Díaz. She has won the Puerto Rico District Metropolitan Opera House Competitions Editions 1999, 2003, and 2004. In 2005 and 2008, she finished as a semifinalist at the International Singing Contest Francisco Viñas in Barcelona, Spain. She has sung in various countries such as Puerto Rico, the United States, Colombia, Dominican Republic, Martinique, Spain, Italy, Mexico, Guatemala, and Venezuela. In August 2010, she was invited to sing Beethoven's Ninth Symphony debuting with the Santo Domingo's National Symphony Orchestra at the National Theater "Eduardo Brito" conducted by Maestro José Antonio Molina. In October 2011, she was selected to sing the soprano soloist part for the CHORAL FANTASY, Op. 80 by Beethoven. In her repertoire she has sung the principal soprano solos for the Bach's MAGNIFICAT and ST. MATTHEW'S PASSION, Fauré /Mozart /Milano/ Rutter's REQUIEM, Orff's CARMINA BURANA, Mozart's CORONATION MASS, Rutter's / Vivaldi GLORIA and Haendel's MESSIAH.

With Teatro Lírico D'Europa she has performed the leading operatic roles of *Madame Butterfly* in MADAME BUTTERFLY, *Donna Anna* in DON GIOVANNI, *Mimi* in LA BOHÈME, *Contessa da Almaviva* in LE NOZZE DI FIGARO, and *Micaela* in CARMEN. Ms. Pérez also has performed the leading roles as *Elvira* in MACÍAS, *Lauretta* and *Nella* in GIANNI SCHICCHI, *Suzel* in L'AMICO FRITZ, *Princess Patricia* in THE MIRROR OF THE QUEEN, *Isabelle/Madeline* in THE FACE ON THE BARROOM FLOOR, *Fresquita* in EL HOMBRE QUE SE CASO CON MUJER MUDA, *Little Red Riding Hood* in THE LITTLE RED RIDING HOOD, *Euridice* in ORFEO ED EURIDICE, *Elisetta* in IL MATRIMONIO SEGRETO, *Suor Zelatrice* in SUOR ANGELICA and *Giannetta* in L'ELISIR D'AMORE. She also performed the leading roles in the zarzuelas: *Cecilia Valdés* in CECILIA VALDES, *Julieta* in EL MISTERIO DEL CASTILLO, *Santa* in ALMA LLANERA, *Constancia* in EL HUESPED DEL SEVILLANO, *Atenaida* and *Grí – Grí* in LA DUQUESA DEL TABARIN, *Aurora* in LAS LEANDRAS, *Casta* in LA VERBENA DE LA PALOMA and in different operettas and musical theater concerts. She is an active pop concert singer too. In 2008, Ms. Pérez received an UNESCO Award as "Soprano of the Year." In November 2012, she sang at the Teatro Metropolitano in Medellín, Colombia, beginning the International Tour of the Latinoamerican Concerts project "Romance Latino – from the Caribbean to Colombia." Melliangee has sung art songs in concerts such as "Las Canciones de Arte de Puerto Rico" (2002) and such sacred concerts as "Cantos Sacros" (2007), performing with Luis F. Rodríguez Morales, pianist and composer.