ECUADORIAN-FOLK AND AVANT-GARDE ELEMENTS IN LUIS HUMBERTO SALGADO’S SONATAS FOR STRING INSTRUMENTS

D.M.A. DOCUMENT

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ABSTRACT

Luis Humberto Salgado (1903-1977), a leading Ecuadorian composer of the twentieth century, favored an eclectic style of composition that highlights his affiliation with nationalist and avant-garde approaches; for this reason, the premise that various elements of his eclectic style may be found in his chamber music, in particular in his sonatas for string instruments, seemed practical as an initial effort for understanding these pieces. An existing description of Salgado’s general style developed by musicologist Ketty Wong Cruz was used as the basis to confirm this proposition. Wong’s description portrays Salgado’s eclecticism and the inclusion, often in combination, of numerous compositional elements in his works. The examination of Salgado’s string sonatas supports the conclusion that elements of Salgado’s eclectic style transfer to these pieces, including the use of folk, twelve-tone, contrapuntal, neo-Classical, and neo-Romantic elements. These elements add to the appeal and value of these pieces. The extent and variety of Salgado’s output, which encompasses most genres, was unsurpassed by his Ecuadorian predecessors and contemporaries. Although many of Salgado’s works remain unpublished, the last decade has seen a renewed interest in the performance and scholarship of this output.
DEDICATION

This document is dedicated to my family.
ACKNOWLEDGMENTS

I would like to thank my advisor, Dr. Kia-Hui Tan, for all of her valuable teaching and guidance since the day I visited OSU for the first time. I would also like to thank Dr. Robert Gillespie, Dr. Paul Robinson, and Prof. Mark Rudoff for agreeing to be part of my Committee, and for all they have taught me at the academic, pedagogical, and performance levels.

I would also like to thank the staff at the Historical Archive of the Central Bank of Ecuador who allowed me to make extensive research visits at that institution in connection with this project. I appreciate very much the help of Mr. Fausto Salgado Merizalde, Luis Humberto Salgado’s son, who provided me with the required permission to reproduce excerpts from his father’s works in this project. I would also like to offer a very special thanks to Dr. Ketty Wong Cruz for illuminating my ideas on this topic from its initial stages and for allowing me to reproduce examples from her book, Luis Humberto Salgado: Un Quijote de la Música, in this project.

I would like to express my gratitude to the staff at the OSU Music Library. Prof. Alan Green’s supervision of my research in connection with this topic was extremely valuable. Dr. Michael Murray was available on multiple occasions to answer my questions in regard to musical writing and citation of sources.
I would like to thank my parents for their love and support. I would not have been able to carry out my entire college career in the U.S. without them. Thank you also to my brother and to all of my friends for their prayers and support.

Yet, primarily, I would like to thank God for providing me with the means that have made this project and everything else in my life possible.
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CHAPTER I: INTRODUCTION

The first contact that I had with the string sonatas of Luis Humberto Salgado took place about two decades ago at a performance of Salgado's Violin Sonata in Quito, Ecuador. This piece, performed on that occasion by violinist Ecuador Pillajo, was immediately appealing to me, and I have kept memories of its liveliness and lyricism to the extent that when the time came to select a topic for this DMA document, Salgado's violin sonata soon became the ideal choice. After studying this piece as well as his other two string sonatas, I realize that much of their liveliness and appeal comes from Salgado's inclusion of references to Ecuadorian folk dances.

Yet, Salgado’s string sonatas are not only valuable for the appeal of their folk references. Salgado was interested in the avant-garde developments of his time, and introduced folk references in combination with avant-garde elements in many of his works. By doing so, Salgado created music that is unique in its geographical area since there was not a compositional tradition at the same level of sophistication before him. In the case of the sonatas for string instruments, the avant-garde elements add interest to the folk references and keep this music fresh, in line with the developments of the composer’s time.

There is more to be said about the value of Salgado’s string sonatas. Salgado emulates some Creole folk dances in these pieces, which bring together the indigenous and Hispanic traditions of his native land. Additionally, Salgado includes dances such as
the sanjuanito and yaraví, which constitute staples of the Ecuadorian culture, demonstrating his deep love for the traditions of his native land. In this way, Salgado bridges the rich traditions of his culture and tells a story of centuries of tradition through this music. In fact, to this author’s knowledge, these pieces stand as unique within the repertoire of Ecuadorian composers for this medium, in that they bring so many traditions and compositional elements together.

The purpose of the present project is to locate characteristics of Salgado’s eclectic style, which highlights his affiliation with nationalist and avant-garde approaches, in his three sonatas for string instruments. After the introduction of background information about Salgado in Chapter 2, Chapter 3 describes the general style of the composer focusing on those aspects that are relevant to the string sonatas. This description is based on the discussion of Salgado’s style included in Luis Humberto Salgado: Un Quijote de la Música [Luis Humberto Salgado: An Idealist of Music] by Ecuadorian musicologist Ketty Wong Cruz. This 2004 publication, which commemorates the centenary of Salgado’s birth, is the result of the author’s decade-long study of Salgado’s music, and stands out as the most complete musicological study of the composer. Wong’s discussion, which focuses primarily on Salgado’s symphonic and late piano works, was extremely valuable for the purposes of this project. Wong is also the author of Salgado’s entry in Die Musik in Geschichte und Gegenwart published in 2005. In fact, the sources reviewed in connection with this project point to her as a leading expert on Luis Humberto Salgado.
The examples from Salgado’s string sonatas in Chapter 4 that substantiate the presence of his general style in those pieces come from photographs and photocopies that were taken from their manuscripts at the Historical Archive of the Central Bank of Ecuador. The examples from the cello sonata and its viola counterpart correspond to the holograph manuscripts in the hand of the composer. The examples from the violin sonata come from photographs of a later manuscript, possibly the work of a copyist. This copy is clearer than the holograph, and was more practical for the purposes of the examples of this project. There is also a third manuscript copy of the violin sonata at the Archive that was photographed, although it was not used for any examples of this project.

The Historical Archive of the Central Bank of Ecuador is located in Quito. This Archive houses the holograph manuscripts of Salgado’s complete works. Those manuscripts have been assigned code numbers and organized by genre. This is the body of music that was considered for the compilation of Salgado’s catalogue of works that is included in volume 31 of the journal Opus, edited by Arturo Rodas, the first attempt at a publication of the complete catalogue of Salgado’s works (1989). The Archive also gathers other materials related to Salgado, such as the articles that he wrote for the newspaper El Comercio, photographs, documents, and recordings, and other historical references.

The Historical Archive is visited not only by scholars, but also musicians interested in performing Salgado’s music. The reason for this is that the Archive houses some of the manuscripts that have not been published, and these may be photographed for use as sheet music for practicing and performing. In addition, fortunately, some of
Salgado’s manuscripts have been transferred to music notation software; in the case of the string sonatas, both the violin and cello sonatas have been transferred to computer programs from which it is possible to render performances.

Some of the more recent writings about Salgado describe a dichotomy between the great significance of his music and the lack of dissemination of much of his output. One of the reasons for this lack of dissemination is the fact that Salgado composed during a time when a professional musical life in Ecuador was still developing, and the existing musical resources did not match the demands of his music. Salgado did not have the chance to hear much of his output and, in fact, some of his most prominent works were premiered in the U.S. and Europe, including his *Sinfonía sintética, No. 1 en re menor* (Washington D.C., 1953), the *Suite Atahualpa* (Washington D.C. 1940), *Suite Ecuatoriana* (Berlin, 1969), and his *Concierto Ecuatoriano para guitarra* (Denmark)\(^1\).

In addition, much of Salgado’s music remains unpublished, and the unavailability of scores and recordings of his works has complicated the work of researchers and performers interested in playing his music and disseminating it. In this respect, it is important to point out that music publishing is not a flourishing industry in Ecuador, and publishing Salgado’s music might not be profitable under the current copyright laws in that region.

Fortunately, these conditions are changing, and the last decade has seen an increased interest in the music of Salgado. New studies of his music are being produced, and performances of his works attract larger audiences. This revived interest in

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\(^1\) I was unable to find the year of this premiere.
Salgado’s music has been to a great extent motivated by the release of two important publications. One of these is volume 31 of the journal *Opus*, an important scholarly source about Salgado (1989). The other publication of great significance that appeared a few years later is Wong Cruz’s aforementioned *Luis Humberto Salgado: Un Quijote de la Música*. Besides these publications, as Wong points out, another initiative that contributed to reviving Salgado’s music during the same decade was the dedication of the year 2000 to the production of numerous concerts and lectures to commemorate Salgado, a project led by the Quito Chamber of Commerce.²

The present study has given me a glimpse of Salgado’s love for the folk music of his native land and of his passion for writing in avant-garde styles. It also showed me that Salgado’s string sonatas are greatly appealing works that deserve to gain much popularity over the next years as his music continues to be revived by scholars, performers, and music enthusiasts.

Biographical Information

Luis Humberto Salgado was born on December 10, 1903 in Cayambe, a small town in northern Ecuador. Salgado received his initial musical instruction from his father, the composer Francisco Salgado Ayala (1880–1970). In 1920, at the age of eight, he entered the National Conservatory of Music in Quito where he studied piano and composition. His father, who taught at that institution, became his most influential teacher. In 1928, he graduated from the Conservatory with a degree in piano performance. Some of his early jobs included accompanying visiting artists as well as playing for the Lea Candini Opera Company and silent-film productions. In 1934, he was appointed theory teacher at the National Conservatory where he taught for over four decades, and served as director on multiple occasions. By the time he started to teach at the Conservatory, he had completed and premiered his first major work, the Suite Atahualpa (1933) for symphonic band. His teaching responsibilities increased in 1969 when he accepted a teaching position at the Inter-American Institute for Sacred Music in Quito.

Salgado won numerous composition awards in Ecuador and abroad. Some of the most remarkable include the Extraordinary Prize sponsored by the Sociedad de Música de Cámara in Buenos Aires, Argentina in 1941 with his suite Fiesta de Corpus en la aldea...
and the First Prize in the 1948 Casa de la Cultura Ecuatoriana Composition Award with his *Concierto fantasía para dos pianos*.

Besides piano performance and composition, Salgado had an interest in conducting. He directed various instrumental and vocal ensembles, including the National Symphony Orchestra of Ecuador, the Symphony Orchestra and the Choral Ensemble of the National Conservatory of Music, the Voz Andes Chamber Ensemble, and the Casa de la Cultura Ecuatoriana Symphonic Ensemble.

In 1952, Salgado published his book *Música vernácula ecuatoriana. Microestudio* in which he described the evolution of Ecuadorian music genres and proposed a model for a symphonic form with Ecuadorian folk elements. He is also author of the two-volume *Texto de armonía*. Furthermore, Salgado wrote frequently for the newspaper *El Comercio* and the Spanish journal *Ritmo*. In those articles, he commented on varied musical topics, often focusing on avant-garde developments. In addition, he wrote the libretti to his own operas which contain Ancient Roman as well as Ecuadorian topics.

Some of Salgado’s students became leading musical figures in Ecuadorian music of the following generation. Some of his most prominent theory students include Corsino Durán Carrión, Inés Jijón, Gerardo Guevara, and Claudio Aizaga. Salgado died on December 12, 1977, as he prepared to lecture at the Institute for Sacred Music in Quito. Salgado remained active as a teacher, composer, and performer during the last years of his career.
Works

Salgado was a prolific composer who wrote in a variety of genres. The catalogue of his works shows over one hundred pieces written from the 1930s to the 1970s. Many of these works feature national themes and titles, but he also wrote works that emphasize other topics. In addition, some of his works, especially his vocal pieces, belong to popular music genres. The following paragraphs present an overview of Salgado’s output; observations about stylistic characteristics of Salgado’s music are deferred to the next chapter.

Salgado’s catalogue shows a considerable number of symphonic works. His earliest work in this genre, the *Suite Atahualpa* (1933), was written to commemorate the 400th anniversary of the death of Atahualpa, the last Incan emperor. This piece for symphonic band was premiered in 1933 by the Banda Municipal de Quito, and in 1940, the United States Navy Band gave its U.S. premiere in Washington DC. In 1946, Salgado completed his *Suite Coreográfica* for symphony orchestra. This work features two ballet groups that represent life before and after the Spanish colonization, the *Ballet Shyri* and the *Ballet aborigen*, respectively. Salgado used parts of this work to develop his *Suite Ecuatoriana*, which was premiered and recorded by the Berlin Radio Symphony Orchestra in 1969.

Salgado wrote nine symphonies in the span of three decades. His first symphony, *Sinfonía andina*, was completed in 1949, and his last work in this genre, the *Sinfonía

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Two of his symphonies commemorate anniversaries. His seventh symphony (1970) celebrates the 200th anniversary of Beethoven’s birth and its score is kept at the Beethoven-Haus in Bonn. The eighth symphony (1972) honors the 150th anniversary of the Batalla de Pichincha, Ecuador’s main battle of independence. In addition, the titles of some of his symphonies announce aspects of their composition, such as the *Tercera sinfonía A.D.H.G.E. en re mayor: sobre una serie pentafónica, en estilo rococó* (1956), and his fifth symphony, *Sinfonía neoromántica* (1958). The title of his sixth symphony, *Sinfonía para cuerdas y timbales* (1968), announces its unusual orchestration for chamber string orchestra and timpani. Salgado’s second symphony, *Sinfonía sintética, No. 1* (1953), received an international premiere in 1954 by the United States Air Force Symphony Orchestra at the Hall of the Americas in Washington, DC. Other symphonic works include *Variaciones en estilo folklórico* (1948), *Pieza característica* (1950), and his tone poems *Homenaje a la danza criolla* (1959) and *La fiesta de la cosecha* (1960).

Salgado wrote four operas. *Cumandá*, the earliest one, was completed in 1954. Its libretto is based on the Ecuadorian novel of the same name. His other three operas *Eunice* (1957), *El centurión* (1961), and *El tribuno* (1971) are part of a cycle with an Ancient-Roman topic that focuses on the first century AD. Other dramatic works include the operetta *Ensueños de amor* (1934), and the melodrama *Alejandría la pagana*

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4 Ketty Wong Cruz explains that there has been confusion in regard to the chronology and quantity of Salgado’s symphonies. This study follows her chronology and numbering as proposed in *Luis Humberto Salgado: Un Quijote de la Música*, 70-71.

Salgado’s output also includes three ballets, *El Amaño* (1947), *Licisca* (1949), and *El dios Tumbal* (1952). His *Escenas de Corpus* of 1949 is classified as an opéra-ballet.

Salgado wrote numerous concertos for solo instruments. His piano concertos are comprised of his *Consagración de las virgenes del sol, concierto programático para piano y orquesta* (1941), *Concierto fantasía para piano y orquesta* (1948), and his Piano Concerto No. 3 (1959). Other concertos include one of each for violin (1953), viola (1956), cello (1975), guitar (1976), and horn (1968).

Salgado wrote vocal works in the art-music as well as the popular traditions. His *Canto de libertad* and his piece *Alborada* for choir and orchestra, both written in 1936, are among his earliest works in the vocal genre. Salgado won composition awards with his sanjuanito *Que lindo es el cariño* (1947) and his piece *Anhelo* (1956).

Salgado’s chamber works include two string quartets (1943, 1958), two piano quintets (1963, 1973), one brass quartet (1962), one wind quintet (1958); and his trio *Selene* for flute, oboe, and English horn (1969). He also wrote smaller works for violin and piano such as his *Capricho Ecuatoriano* (1946), *Nocturno* (1948), *Berceuse* (1949), and *Interludio* (1954). Another brief work is his *Capricho Español* (1930) for cello and piano. His sonatas for string instruments with piano, which are the subject of this project, include his violin sonata (1961), his cello sonata (1962), and his viola sonata (1973).

Salgado wrote many works for solo piano, a considerable portion of which have Ecuadorian topics including his *Galería del folklore andino-ecuatoriano* (1942), *El Páramo: preludio andino-ecuatoriano* (1942), *Sanjuanito futurista. Microdanza* (1944),...
*Mosaico de aires nativos* (1945), *Estampas serraniegas* (1947), and *Variaciones en estilo folklórico* (1948). Other notable works in this genre are his three piano sonatas (1950, 1951, 1969), *Seis fases rapsódicas sobre tres acordes de serie dodecafónica* (1957), and *Quadrivium* (1968). Salgado’s only organ work is his three-movement *Triptico andino* (1962).

As noted earlier, most of Salgado’s works remain unpublished; in particular, his symphonies and operas exceeded the capacities of the professional musical life in Ecuador during his time. The following paragraphs contextualize Salgado and his output in Latin America and Ecuador.

**Salgado and Latin America**

Salgado’s output is associated with the nationalist trend of composition that evolved in Latin America during the first decades of the twentieth century. Some of Salgado’s contemporaries that shared an interest in developing national styles of composition include Carlos Chávez (1899–1978), Alberto Ginastera (1916–1983), and Heitor Villa-Lobos (1887–1959), who, through their music, became ambassadors of the cultural traditions of Mexico, Argentina, and Brazil respectively. Unlike these composers, Salgado did not have the chance to visit musical centers in Europe or the United States. Nonetheless, he learned about the musical innovations that were taking place in those centers from reading books and listening to recordings that his brother, Gustavo, brought for him from his diplomatic trips to Europe. Salgado’s output approximates the extent and variety of the production of some of his most notable Latin American contemporaries.
Salgado and Ecuador

The foundations for the development of a national style of composition in Ecuador were established by the Italian pedagogue and composer Domenico Brescia, who came to Ecuador from Chile to direct the National Conservatory in 1903. Brescia’s appointment was an early effort towards the development of a professional musical life in Ecuador. He composed works based on Ecuadorian subjects and encouraged his students to write in a national style. The first generation of nationalist composers motivated by Brescia included Segundo Luis Moreno (1882–1972), Francisco Salgado Ayala (1880–1970), Sixto María Durán (1875–1947), and Pedro Pablo Traversari (1874–1965). These composers made significant contributions to the development of a national style of composition, yet their individual outputs do not equal the extension and variety of Luis Humberto Salgado’s production. In fact, as Wong explains, Salgado’s output appeared without clear antecedents in the musical tradition of Ecuador.⁶ Salgado led the next generation of nationalist composers, which includes the composers Ricardo Becerra (1905–1975), José Ignacio Canelos (1898–1957), Néstor Luis Cueva (1910–1981), Corsino Durán (1911–1975), Inés Jijón (1909–1995), Ángel Honorio Jiménez (1907–1965), Belisario Peña (1902–1959), and Juan Pablo Muñoz Sanz (1898–1964).⁷

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CHAPTER 3: STYLE IN THE WORKS OF SALGADO

In her book, *Luis Humberto Salgado: Un Quijote de la Música*, Ketty Wong Cruz describes stylistic characteristics of Salgado’s music. Her study focuses on Salgado’s symphonic and late piano repertoire, and it considers different stages of the composer’s career. Wong distinguishes three basic periods in the development of Salgado’s compositional style. The first period corresponds to the two decades of the 1930s and 1940s. Salgado’s nationalist affiliation is already evident in works from this period; in fact, many of the titles of these works reference Ecuadorian culture and include elements characteristic of Ecuadorian folk music such as the pentatonic collection and cantabile melodies. Tonal centers are the norm in these works, although Salgado started to experiment with twelve-tone composition. Salgado’s *Sanjuanito futurista*, completed in 1944, constitutes an early example of the combination of avant-garde practices with folk elements in the music of the composer. Other works from this period include his *Sinfonia andina*, Piano Concerto No. 1 *Consagración de las virgenes del sol*, his opera *Cumandá*, and *Suite Ecuatoriana* for orchestra. His solo piano works include *Estampas serraniegas* and *Mosaico de aires nativos*.

Wong tells us that in his second period, corresponding to the decade of the 1950s, Salgado continued to produce nationalist works that mix avant-garde and folk elements;

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8 This entire chapter is based on Wong, *Luis Humberto Salgado*, 17-164.
9 Wong, *Luis Humberto Salgado*, 42.
in particular, he combined atonal and folk music, and his writing became more contrapuntal. His *Sinfonía sintética No. 1, Seis fases rapsódicas sobre tres acordes de serie dodecafónica*, and his *Cuarteto de cuerdas en cuatro fases estilísicas* belong to this period.\textsuperscript{10}

The third period corresponds to the works of the 1960s and 1970s. Salgado continued to write in an atonal language while also experimenting with bitonality, modality, and tonality. The treatment of form in his symphonies, sonatas, and string quartets is flexible. Some of the works from this period include his last four symphonies and his piano piece *Quadrivium*. Most of his chamber music also belongs to this period.\textsuperscript{11}

Wong explains that the combination of folk, avant-garde, and other elements from the European tradition is basic to the understanding of Salgado’s style and his approach to a nationalist style of composition. The remainder of this chapter explains the occurrence of these elements in the composer’s music. Although the discussion analyzes some of these elements in isolation, it also points out their association with each other in Salgado’s eclectic style of composition.

**Folk Elements**

Works from the three periods proposed by Wong contain references to Ecuadorian folk music. However, Salgado avoided citing existing themes of Ecuadorian folk music in his compositions. Instead, he evoked the sound of that music by introducing rhythmic formulas and pitch collections that are peculiar to it. In his first

\textsuperscript{10} Ibid., 42.

\textsuperscript{11} Ibid., 43.
symphony, the *Sinfonía andina*, Salgado based each of the four movements on an Ecuadorian folk dance. The rhythms of the first movement evoke the sanjuanito, a dance in duple meter from the Andean region of Ecuador.\(^\text{12}\) The second movement references the yaraví, with its slow and melancholic character. The third movement represents a danzante, a dance that originated in the pre-Inca period. The finale contains a sequence of three creole dances: albazo, aire típico, and alza que te han visto. In addition, the use of the pentatonic collection, characteristic of Ecuadorian indigenous music, is clear in this work. These folk elements in Salgado’s first symphony happen in combination with the twelve-tone system, as well as bitonal and polyphonic passages.

**Avant-Garde and Other European Elements**

According to Wong, one of the avant-garde procedures of Salgado’s time that was of great interest to him was twelve-tone composition. Salgado did not, however, make straightforward use of the twelve-tone system. In his *Sanjuanito futurista*, he used a twelve-tone row that outlines a pentatonic collection (Example 1).

Example 1 Twelve-tone row from Salgado’s *Sanjuanito futurista*.\(^\text{13}\)

Another consonant row, which consists of perfect-fourth and perfect-fifth intervals, is used in his first symphony (Example 2).

\(^{12}\) These folk dances will be explained in more detail in the next chapter.

\(^{13}\) Example 1 is taken from: Wong, *Luis Humberto Salgado*, 53.
Salgado’s works also show his predilection for altering the order of one or two notes of the series in subsequent transpositions. In addition, he used melodies that contain the twelve tones in succession, but are not subsequently subjected to transformation. Examples of these twelve-tone melodies can be found in his Quadrivium for solo piano.

The presence of contrapuntal textures in the works of Salgado is clear. Wong describes the use of counterpoint in Salgado’s first, third, and sixth symphonies, the Suite Ecuatoriana, and his Piano Quintet No. 1. Furthermore, the titles of some of the movements of his works announce their contrapuntal and neo-Baroque nature, as for example, the “Allegro giocoso-Fuga alla giga” finale movement of his third symphony, the “fuga” fourth movement of his piano piece Quadrivium, and the “fugado miniatura” variation from his Variaciones en estilo folklórico.

As these titles indicate, fugues are important in Salgado’s music and they feature different styles. A fugue in folk style is found in the first variation, Fugado miniatura, from Salgado’s Variaciones en estilo folklórico. Its subject evokes the sanjuanito dance with its characteristic rhythmic patterns and pentatonic quality (Example 3).

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Example 2  Twelve-tone row from Salgado’s first symphony.\(^\text{14}\)

\(^{14}\) Example 2 is taken from Wong, *Luis Humberto Salgado*, 61.
The subject of the fugue from the last movement of his third symphony evokes the Baroque giga (Example 4).

In addition, the use of twelve-tone technique gives its distinctiveness to the “fuga” movement from Salgado’s piano work Quadrivium (Example 5).

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Example 4 is adapted from Wong, *Luis Humberto Salgado*, 67.
Classical Form and Mixture of Styles in Salgado’s Symphonies

Wong explains that Salgado was the first Ecuadorian composer to employ classical forms as the basis for his symphonies. In fact, she claims, Salgado believed that Ecuadorian folk music could be conveyed through European formal structures, such as the sonata form. Salgado’s symphonies exhibit a rich mixture of compositional practices that include neo-Classical, neo-Romantic, and neo-Baroque elements. As explained earlier, Salgado’s first symphony introduces Ecuadorian folk dances in combination with avant-garde procedures. His second symphony, *Sinfonía sintética No. 1*, mixes folk elements with twelve-tone techniques, expressionist harmonies, and structural aspects characteristic of the tone poem. In his third symphony, *Tercera sinfonía A.D.H.G.E. en re mayor: sobre una serie pentafónica en estilo rococó*, Salgado evoked the Baroque with its dance and contrapuntal elements; the four movements of this work are based on a five-note pitch set. The title of Salgado’s fifth symphony, *Sinfonía neoromántica*, anticipates the presence of neo-Romantic elements in this work. In his

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17 Example 5 is adapted from Wong, *Luis Humberto Salgado*, 156.
19 An analysis of Salgado’s fourth symphony is not included in Wong’s description.
sixth symphony, *Sinfonía para cuerdas y timbales*, Salgado experimented with a neo-Classical style with his choices of instrumentation, structure, and character. These neo-Classical elements occur in combination with different types of harmonies that include triadic as well as secundal, cuartal, and quintal structures. Some of the movements of this work exhibit atonal language. Also, contrapuntal writing and references to Ecuadorian folk dances are evident in this work. In his seventh symphony, Salgado made use of twelve-tone technique and pointillistic textures. His eighth symphony combines folk dances, pentatonic collections, twelve-tone melodies, and chromatic textures. In the last of his nine symphonies, his *Sinfonía sintética No. 2*, Salgado used different types of chordal structures. In addition, he included melodies that contain all twelve tones in succession, although subsequent transformation of these melodies is avoided. Pitch centricity is also employed in this piece to make passages focus around certain notes.

The previous paragraphs have identified various elements of Salgado’s eclectic style of composition based on Wong’s analysis. The occurrence of folk references in combination with other elements is emphasized. Yet, Wong warns her readers about the existence of literature that classifies Salgado as a merely nationalist composer, when his compositional style during the last three decades of his career shows a close association with the avant-garde currents of his time. In fact, Salgado also wrote works that do not include folk references. One such work is his *Seis fases rapsódicas sobre tres acordes de serie dodecafónica* for piano, which is based on twelve-tone composition. Other pieces that focus on avant-garde elements are *Quadrivium* and his Piano Quintet No. 1. These

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works belong to Salgado’s late output and are scored for solo or chamber ensemble. Consequently, one of the questions that arises prior to the examination of the string sonatas is whether or not these pieces will contain folk references, considering that they belong to Salgado’s late output. The following chapter answers this question as it discusses the presence of elements of Salgado’s general style in his string sonatas.
CHAPTER 4: SALGADO’S THREE STRING SONATAS

Introduction

Salgado’s output includes three sonatas for string instruments with piano accompaniment, one each for violin, viola, and cello. The violin sonata, *Sonata No. 1 para violín y piano*, constitutes Salgado’s first composition in the string-sonata medium. According to handwritten dates on the first page of the autograph manuscript, this piece was written over the course of one and a half months from February 14, 1961 to March 29 of the same year (Figure 1). Violinist Jack Abel premiered this work in Quito in 1969 with the composer at the piano.\(^{21}\) Salgado indicated metronome markings for each of the three movements of this piece, and when these markings are followed, the work’s total duration amounts to about twelve minutes.

Salgado’s subsequent work in the genre is his cello sonata, *Sonata No. 1 para violoncello y piano*. According to dates on the manuscript, this piece was started on January 24, 1962, and completed two and a half months later on April 10 of the same year. This work, also in three movements, totals an approximate duration of fifteen minutes when performed according to the composer’s metronome makings.

\(^{21}\) Rodas, “Catálogo,” 82.
Figure 1 Salgado, *Sonata No. 1 para violín y piano*, first page of the autograph manuscript.\(^{22}\)

\(^{22}\) Figure 1 is taken from: Luis Humberto Salgado, *Sonata No. 1 para violin y piano* (1961), unpublished manuscript. When looking at this manuscript for the first time, it looks like the last page is missing. Yet, the end of the piece is actually included on the first page of the manuscript. This is why the first page, shown in Figure 1, includes a system at the bottom that does not correspond to the beginning of the piece. There are two other handwritten copies of this piece at the Historical Archive of the Central Bank of Ecuador, but this is the autograph manuscript according to the staff at that institution.
While the violin and the cello sonatas were written earlier and fairly close together, the viola sonata, *Sonata para viola y piano*, is a late work. According to dates on the autograph manuscript, it was begun on July 21, 1973, and completed two months later on September 20 of the same year. The viola sonata is also in three movements that amount to an approximate duration of seventeen minutes when performed according to its metronome markings.

**Style**

The examination of Salgado’s string sonatas confirms the presence of many of the stylistic characteristics in the music of the composer that were described in Chapter 3. As the following examples demonstrate, these characteristics include folk, avant-garde, as well as other elements from the European tradition.

*Folk Elements*

*Dance*

One of the ways in which Salgado evokes the sound of Ecuadorian folk music in his string sonatas is by referencing Ecuadorian folk dances. One of these dances is the sanjuanito, which is alluded to in passages from the cello and the viola sonatas. María Cristina Verdesoto explains that the sanjuanito is a folk dance emblematic of Imbabura, a province in northern Ecuador.\(^{23}\) This dance might have originated in some form before the Spanish conquest, constituting one of the oldest genres of Ecuadorian folk music. The use of the name “sanjuanito” in the Spanish language in connection with this dance is documented for the first time towards the end of the nineteenth century, although this

name or a variation of it might have been in use since much earlier.\textsuperscript{24} In fact, the origin of this name is likely to be linked to the extensive use of this dance during the annual celebration in honor of St. John the Baptist (Fiesta de San Juan) that takes place on June 24, a tradition that begun during the Spanish Colony and extends to the present.\textsuperscript{25}

Playing and dancing sanjuanitos is a vital part of the of the Imbabura culture. John M. Schechter describes the dance steps of the sanjuanito as follows: “men and women hold their hands behind their backs and stomp to each quarter-note beat. Step forward with your left foot, joining with the right foot on the next beat. Then move your right foot back first, followed by your left foot. . . . keep your upper torso stiff, your knees bent, and your lower body relaxed, with a good bounce and stomp.”\textsuperscript{26}

Schester also explains that the popularity of the sanjuanito extends beyond the region of Imbabura, since numerous Andean ensembles have toured internationally introducing this dance to audiences around the world. The Ecuadorian group Andesmanta, for instance, has performed in venues including Carnegie Hall and the Metropolitan Museum of Art.\textsuperscript{27} They have also recorded several albums that can be ordered from their website (accessible in English), which evidences the level of interest in this style of music and demonstrates the entrepreneurship of some of these ensembles.

Verdesoto explains that it is possible to distinguish between two types of sanjuanito dances—the sanjuanito indígena, which might have originated before the Spanish colonization, and the sanjuanito mestizo, a creole version of this dance. The

\begin{itemize}
\item \textsuperscript{24} Ibid., 10-18.
\item \textsuperscript{25} Ibid., 8-18.
\item \textsuperscript{27} Ibid., 422.
\end{itemize}
former uses pentatonic scales, whereas the sanjuanito mestizo employs diatonic collections.  

Verdesoto adds that the sanjuanito is a dance in duple meter that features typical rhythmic patterns. Figure 2 shows characteristic sanjuanito rhythms.

![Characteristic sanjuanito rhythms](image)

Figure 2 Characteristic sanjuanito rhythms.

These rhythmic patterns tend to be repetitive throughout the dance, and they often include syncopation. The melodic lines usually feature more elaborate rhythmic figures. In regards to tempo, the metronome marking of $\text{♩}=104$ is common in transcriptions of the

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29 Figure 2 is taken from: Verdesoto, “The Sanjuanito,” 21. Verdesoto bases this example on Pablo Guerrero Gutiérrez, _Tonos y Bailes del Ecuador_ (1984), 297. That publication was unavailable to this author.
sanjuanito dance. In addition, the phrasing of this dance is regular and features two- or four-bar phrase units. Also, many sanjuanitos feature descending melodies.\textsuperscript{30}

The sanjuanito dance occurs in the third movement of the cello sonata. The main theme of this movement shows the typical accompanimental patterns, repetitive rhythms, descending melodic line, regular phrase structure, \( j = 104 \) metronome marking, and pentatonic construction typical of the sanjuanito (Example 6). In fact, its melody closely resembles that of the sanjuanito Kuriquinga mestiza (Example 7).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example6.png}
\caption{Example 6 Salgado, Sonata No. 1 para violoncello y piano, quasi recitativo – allegro giusto (mm. 15-18).\textsuperscript{31}}
\end{figure}

\textsuperscript{30} Verdesoto, “The Sanjuanito,” 18-33.
\textsuperscript{31} Example 6 is taken from: Luis Humberto Salgado, Sonata No. 1 para violoncello y piano (1962), 14. unpublished manuscript, All further examples of this work are taken from the same source.
Another reference to this dance is found in the second theme of the viola sonata. Here again, Salgado includes a $\textit{j}=104$ metronome marking. The typical rhythmic patterns are obvious with a melody that features syncopation, repetitive gestures, and pentatonic construction (Example 8). The resemblance of this melody to that of the sanjuanito \textit{Ñuca Llacta} (Example 9) is clear.

Example 8 Salgado, \textit{Sonata para viola y piano}, adagio in tempo rubato – allegro animato (mm. 41-44).\textsuperscript{33}

\textsuperscript{32} Example 7 is taken from: Verdesoto, “The Sanjuanito,” 30.
\textsuperscript{33} Example 8 is taken from: Luis Humberto Salgado, \textit{Sonata para viola y piano} (1973), unpublished manuscript, 3. All further examples of this work are taken from the same source.
Example 9 Melodic fragment from the sanjuanito Ñuca Llacta.\textsuperscript{34}

The main theme of the third movement of the viola sonata evokes the aire típico dance. Pablo Guerrero explains that the aire típico is a genre favored by the mestizo population (those of indigenous and Spanish descent) in Ecuador; it appears to have originated in the Andean region before spreading to other areas of the country, and it might have absorbed elements from the alza que te han visto genre as it evolved.\textsuperscript{35} Aire típico lyrics have love subjects, often involving comedic situations; the character of the aire típico is upbeat and is meant to be danced.\textsuperscript{36} This genre is in the minor mode and can be notated either in 6/8 or 3/4 meter.\textsuperscript{37} Wong adds that the aire típico often features hemiola.\textsuperscript{38}

Salgado included an aire típico in another work, the \textit{Variaciones en estilo folklórico}. The rhythmic similarities between this aire típico (Example 10) and that in his viola sonata (Example 11) are clear. Besides, they are both marked “giocoso.”

\textsuperscript{34} Example 9 is adapted from Verdesoto’s transcription found in: Verdesoto, “The Sanjuanito,” 29.
\textsuperscript{36} Ibid., 60.
\textsuperscript{37} Ibid., 60.
\textsuperscript{38} Wong, \textit{Luis Humberto Salgado}, 82.
Example 10  Salgado, Variaciones en estilo folklórico, VI. Variación: Aire típico, allegro giocoso (mm. 1-4).  

Example 11  Salgado, Sonata para viola y piano, a piacere – allegro enérgico (mm. 22-25).

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39 Example 10 is an excerpt from: Luis Humberto Salgado, Variaciones en estilo folklórico, transcribed by Marcelo Beltrán. Included in: Wong, Luis Humberto Salgado, 143.
Further into the movement of the viola sonata, the hemiola patterns are emphasized (Example 12).

Example 12 Salgado, *Sonata para viola y piano*, a piacere – allegro enérgico (mm. 56-59).

The second movement of the viola sonata emulates another folk genre, the yaraví. Guerrero explains that although the yaraví has pre-Hispanic origins, it also developed in its creole version in Ecuador, Perú, and Bolivia. The yaraví is slow and melancholic and uses either 6/8 or 3/4 meter. The indigenous yaraví is pentatonic, whereas the creole yaraví is diatonic and even somewhat chromatic. Salgado highlighted the dance quality of this genre that he referred to as “balada indo-andina.” Wong mentions the “melancholy character” of this genre and explains that “[t]he indigenous yaraví is associated with the timbre of Andean instruments like the pingullo (a vertical cane flute

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40 Guerrero, “Tonos y bailes del Ecuador,” 64.
41 Ibid., 64-65.
with three holes) and the rondador (a single-unit panpipe of 8-34 tubes arranged in a zig-zag shape). Salgado included a yaraví in the second variation of his Variaciones en estilo folklórico (Example 13). This passage bears rhythmic similarities with mm. 58-59 of the second movement from the viola sonata (Example 14).

Example 13  Salgado, Variaciones en estilo folklórico, II. Variación: Yaraví, larghetto (mm. 35-36).

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43 Example 13 is an excerpt from Luis Humberto Salgado, Variaciones en estilo folklórico, transcribed by Marcelo Beltrán. Included in: Wong, Luis Humberto Salgado, 131.

The rhythm of the melody in the viola in Example 14 is comparable to that of the bass line of the passage in Example 13. In addition, both passages feature slow tempi, and they introduce running sixteenth-notes that accompany their melodies. One more sign of the folk nature of the passage from the viola sonata is the indication “con sentimiento popular” (with folk sentiment) included above that melody.

The opening of the first movement of the violin sonata can be associated with the alza que te han visto dance (or just alza). As Wong explains, this dance originated with the peasants of the coastal region of Ecuador (montubios) and it reached a height of popularity towards the turn of the twentieth century.⁴⁴ Salgado wrote an alza as part of

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⁴⁴ Wong, *Luis Humberto Salgado*, 82.
his *Mosaico de aires nativos* (Example 15). This piece bears rhythmic as well as tempo similarities with the opening of Salgado’s violin sonata (Example 16).

Example 15  Salgado, *Mosaico de aires nativos*, IV. Al que no alienta, copa! (alza), allegro giusto (mm. 1-4).\(^{45}\)

The Pentatonic Collection

Another aspect that gives Salgado’s music a folk quality is the inclusion of pentatonic collections. The previous example from the opening of the violin sonata (Example 16) outlines a pentatonic collection in the first of every group of three notes (B♭, A♭, F♯, E♭) plus the C♯ immediately following the E♭ towards the end of m. 2. When these notes are arranged in scalar form, a major-pentatonic collection is revealed: F♯ (G♭), A♭, B♭, C♯ (D♭), E♭; in fact, these notes correspond to the black keys of the piano. In this passage, the use of the pentatonic scale is concealed, since its notes are not presented consecutively.

Example 16 is taken from: Luis Humberto Salgado, *Sonata No. 1 para violin y piano* (1961), unpublished manuscript, 1. All further examples of this work are taken from this source.
In other passages, however, the pentatonic collection is clearly audible. The third movement of the same sonata, for instance, includes a passage that is built on the pentatonic collection G, A, B, D, E (Example 17).

![Example 17](image)

Example 17 Salgado, *Sonata No. 1 para violín y piano*, allegro con brio (mm. 31-35).

The scalar construction of the melody in this passage brings out its pentatonic quality, and its accompaniment also uses notes from the same collection.

The main theme of the cello sonata introduces another overt pentatonic collection (Example 18).
Example 18 Salgado, *Sonata No. 1 para violoncello y piano*, quasi recitativo – allegro giusto (mm. 15-18).

The melodic line of this theme outlines the aggregate A, B, C♯, E, F♯. The scalar arrangement of these notes conveys their pentatonic quality. Furthermore, the notes that frame this scalar pattern in the first measure (F♯ and A), also frame the beginning and end of the melody (mm. 15 and 18). In addition, the notes of the accompaniment in the piano belong to the same pentatonic collection, and they include a bass line that emphasizes the note A, the root of the scalar pattern.

The second theme of the first movement of the viola sonata suggests another pentatonic collection (Example 19).
As example 19 shows, the melody on the top line of this texture uses notes from the D-major pentatonic collection (D, E, F♯, A, B). Most of the notes in the right hand of the piano are also part of the same aggregate, although the left hand accompanies with a chromatic line in octaves. The introduction and first theme of this movement also include passages of pentatonic quality (Examples 20 and 21, respectively). The G-minor pentatonic collection is represented in both passages (G, B♭, C, D, F).
Example 20  Salgado, *Sonata para viola y piano*, adagio in tempo rubato – allegro animato (beginning of the introduction).

Example 21  Salgado, *Sonata para viola y piano*, adagio in tempo rubato – allegro animato (mm. 17-18).
The only notes in the passage of Example 20 that do not belong to the G-minor pentatonic collection are the two As of the second chord in the lower voices and the non-chord tones that embellish the thirty-second-note line in the viola towards the end of the phrase. The same pentatonic collection is evident in the viola line in Example 21. The use of the pentatonic collection is only one of the types of pitch organization in Salgado’s sonatas. The following section begins by discussing twelve-tone structures in these works.

Avant-Garde and Other European Elements

Twelve-Tone Technique

Salgado’s use of twelve-tone technique is clear in the violin and the cello sonatas. At the beginning of the first movement of the cello sonata, the right hand of the piano presents a melody that contains all twelve tones with only the G and F repeated (Example 22).

Example 22  Salgado, Sonata No. 1 para violoncello y piano, allegro con ánima (mm. 1-4).

In subsequent measures, this row becomes a ten-note series that goes through different transformations. In bars 5-8, the cello line displays a retrograde form that concerns pitch
and rhythm of the first ten notes of the original row. The next two bars after this retrograde (mm. 7-8) present the notes of the original melody that do not participate in the transformation (Example 23).

Example 23  Salgado, Sonata No. 1 para violoncello y piano, allegro con ánima (mm. 5-8).

In mm. 9-12, the inversion of the series is given to the right hand of the piano (Example 24). Again, the notes of the last two measures of this melody do not participate in the inversion.

Example 24  Salgado, Sonata No. 1 para violoncello y piano, allegro con ánima (mm. 9-12).

Figure 3 shows these transformations on a twelve-tone matrix.

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47 The last note of this transformation at the end of m. 10 substitutes D with D♯.
Later in the same movement, brief twelve-tone lines are used in textures that feature imitation. In mm. 25-32, for instance, sixteenth-note segments that display the twelve tones in succession are transposed and imitated in different voices.\textsuperscript{48} These are one-bar long and happen in conjunction with other motives (Example 25).

\textsuperscript{48} The only variation is the E at the end of the first beat of m. 28 which is substituted by E#. 
Example 25 Salgado, *Sonata No. 1 para violoncello y piano*, allegro con ánima (mm. 27-32).

The opening of the violin sonata also introduces a twelve-tone melody (Example 26).
These first two bars are then transposed up a major second in the next two measures; yet, the last three notes are reorganized. Specifically, the expected arrangement, F, D♯, E, is substituted by E, F, E♭ at the end of m. 4 (Example 27).

Later in the movement, the notes of the original row (P₀) are presented in inversion (mm. 116-117). The level of inversion corresponds to I₉ (Example 28).
Figure 4 shows the 12-tone matrix of this row.

![12-tone matrix](image)

As mentioned earlier, this opening also outlines a pentatonic collection in a concealed manner. In this way, Salgado cleverly combines folk with avant-garde elements. In the case of the cello sonata (Example 25 above), twelve-tone technique occurs in combination with contrapuntal elements. Other instances of counterpoint are discussed next.
Counterpoint

Contrapuntal textures in Salgado’s string sonatas are frequent and include procedures such as fugue, inversion, sequence, imitation, and voice exchange. A fugal exposition serves as the second theme of the violin sonata. The subject of this exposition starts with a three-note motive reminiscent of the introduction of the piece (Example 26, above), then it quickly shifts into a legato, conjunct, and chromatic quality. This subject does not constitute a twelve-tone melody; yet, due to its chromatic nature, all twelve tones are introduced in the first seven bars (Example 29).

Example 29 Salgado *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 44-53).

A real answer, in the dominant, starts at m. 54. This time, the theme is in the right hand of the piano (Example 30).
Example 30  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 54-61).

The lines on the right and left hands of the piano that accompany the subject (Example 29, mm. 44-53) act as counter subjects, since they are also transposed to the dominant during the presentation of the fugue’s answer (Example 30, mm. 54-62). This answer is extended by a two-bar phrase, and then the subject comes back, although incomplete, in the violin (Example 31).

Example 31  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 66-70).
This last presentation of the subject is in the tonic, which makes this fugue traditional in regard to transposition. The beginning of the development introduces inverted fragments of the fugue’s subject at the $I_3$ level of inversion (Example 32).

Example 32  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 86-89).

Another fugal exposition occurs in the development section of the first movement of the viola sonata. The subject of this exposition (Example 33) uses the melody from the first theme of the movement (Example 34).
This subject shows rhythmic aspects of the sanjuanito dance, including its duple meter, characteristic tempo, repetitive rhythms, and syncopation, although the chromatism in the second half of the subject departs from the sanjuanito quality. The answer is in the dominant, and it is accompanied by a counter subject that also features chromatism (Example 35).
Other entries featuring the same tonic-dominant sequence follow.

The first theme of the first movement of the violin sonata shows an interesting instance of counterpoint in which virtually every line in the contrapuntal texture derives from a small number of motives and melodic segments (Example 36).
As Example 36 shows, the motive marked $a$ in m. 13 is transformed in subsequent presentations. Thus, $a'$ constitutes the retrograde of that motive at m. 15, and $a''$ represents different transpositions of that retrograde like the ones in mm. 17 and 22. The other motives go through similar transformations. In addition, the segment marked $c$ in
the example constitutes a twelve-tone melody. After its first presentation in the piano, this segment is imitated by the violin; in fact, imitation is a significant feature of this passage.

*Neo-Baroque Elements*

Some of the contrapuntal passages in Salgado’s string sonatas evidence Baroque textures. The following passage from the B section of the second movement of the violin sonata features two slower melodies in the upper voices and a faster bass line. In addition, a descending sequence affects all three voices of the contrapuntal texture (Example 37).

Example 37 Salgado, *Sonata No. 1 para violín y piano*, quasi adagio (espressivo), mm. 18-21.

This three-part polyphony in which the keyboard complements the solo instrument with two melodies, one in each hand, is reminiscent of the Baroque sonatas for solo instrument and obligato harpsichord. The resemblance of this texture to mm. 14-15 of the second
movement from Bach’s Sonata for Violin and Harpsichord, BWV 1018 (Example 38), is apparent.

Example 38  J.S. Bach, *Sonata for Violin and Harpsichord, BWV 1018*, allegro (mm. 14-15)\(^{49}\)

Textures that resemble the solo instrument and harpsichord obbligato sonatas of the Baroque period can also be found in Salgado’s cello sonata. In the following passage from the first movement, the two upper voices at mm. 41-42 exchange places at mm. 45-46, in an instance resembling invertible counterpoint (Example 39).

Example 39 Salgado, *Sonata No. 1 para violoncello y piano*, allegro con ánima (mm. 41-46).

The resemblance to a passage from the last movement, allegro moderato, from Bach’s Sonata for Viola da gamba and Harpsichord, BWV 1027 is apparent (Example 40).
The contrapuntal and neo-Baroque passages in the previous examples evidence Salgado’s appreciation for older textures in his string sonatas. As the following paragraphs demonstrate, his interest in returning to older traditions extended beyond that to encompass the use of Classical structures at different levels.

**Form and Neo-Classicism**

Following convention from the Classical period, Salgado makes use of the sonata form as the structural basis for the first movements of his string sonatas. Some of the traditional features of the sonata paradigm that these movements share include an exposition with two contrasting themes, a development that builds on material from the

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exposition, and a recapitulation in which both themes from the exposition return. In addition, some movements exhibit an introduction and/or a coda.

In contrast, the traditional key relationships associated with the sonata principle become impractical in the first movements of the violin sonata and its cello counterpart, where common-practice harmony is avoided. However, these movements still emulate the reconciliation of the tonal areas of the first and second themes characteristic of the recapitulation of common-practice works in sonata form. In the violin sonata, this is evident in the difference of the levels of transposition at which the second subject areas of the exposition and the recapitulation occur (Examples 41 and 42, respectively).

Example 41  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 44-49).
As Examples 41 and 42 show, the second subject in the recapitulation features an exact transposition a major-second higher. The pitch-class G is emphasized in the recapitulation, by giving it a strong metric position at the beginning of the phrases (Example 42, mm. 201 and 205). This emphasis continues further into the movement at different places such as mm. 240-241 (Example 43).
In fact, the movement ends not long after that with a taste of tonality suggesting a dominant-tonic resolution in G minor (Example 44).
Although the beginning of the movement does not emphasize the pitch-class G, this note starts to become more prominent in the bass line at m. 28 (Example 45).
This emphasis on the pitch-class G occurs before the presentation of the second subject of the exposition which emphasizes the pitch-class F (Example 41, above). Other passages continue to emphasize pitch-class F, such as the one at mm. 83-85 (Example 46).

Example 46  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 83-85).
In this sense, there is a subtle relationship between pitch classes G and F, with G mimicking the tonic key and F emulating a second thematic area of a common-practice work in sonata form. The transposition a major-second apart that represents the tension-resolution concept of the sonata form in this movement is anticipated at the opening by the transposition, at mm. 3-4, of the twelve-tone melody in mm. 1-2 (Example 47).

Example 47  Salgado, *Sonata No. 1 para violín y piano*, allegro scherzando (mm. 1-4).

Table 1 outlines the formal structure of the movement.
Table 1 illustrates further traditional aspects of the sonata paradigm in this movement. The order of the presentation of the first and second themes is preserved in the recapitulation. Additionally, the exposition and recapitulation are fairly balanced (73 and 81 measures, respectively), and the development, introduction, and coda extend in this context within a sensible length (76, 12, and 11 bars, respectively).

**Neo-Classicism at the Large and Small Levels**

The use of the sonata form in the first movements of Salgado’s sonatas for string instruments is only one of the neo-classical elements in these works. All of the second movements of these sonatas are slow and in ternary form. The third movement of the violin sonata is also ternary, but the third movements of both the viola and the cello sonatas evoke rondo structures (Table 2).
<table>
<thead>
<tr>
<th>Sonata</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Violin Sonata</strong></td>
<td>Sonata Form</td>
<td>Ternary Form</td>
<td>Ternary Form</td>
</tr>
<tr>
<td></td>
<td><em>allegro scherzando</em></td>
<td><em>quasi adagio</em> (espressivo)</td>
<td><em>allegro con brio</em></td>
</tr>
<tr>
<td><strong>Viola Sonata</strong></td>
<td>Sonata Form</td>
<td>Ternary Form</td>
<td>Rondo Form</td>
</tr>
<tr>
<td></td>
<td><em>adagio in tempo rubato – allegro animato</em></td>
<td><em>allegretto – andante sostenuto</em></td>
<td><em>a piacere – allegro</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>ed expressivo</em></td>
<td><em>enérgico</em></td>
</tr>
<tr>
<td><strong>Cello Sonata</strong></td>
<td>Sonata Form</td>
<td>Ternary Form</td>
<td>Rondo Form</td>
</tr>
<tr>
<td></td>
<td><em>allegro con ánima</em></td>
<td><em>andante sostenuto</em></td>
<td><em>quasi recitativo – allegro</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>giusto</em></td>
</tr>
</tbody>
</table>

Table 2 Movement plan of Salgado’s string sonatas.

In this respect, at the larger level, these sonatas follow standard models of the sonata genre of the Classical period. John Irving explains that the three-movement arrangement in fast-slow-fast sequence with a first movement in sonata form, a slow second movement in “episodic form,” and a rondo/sonata-rondo in the last movement is typical of Classical works of the sonata genre. In addition, the use of the ternary form for the second movement is common in Classical sonatas; in fact, various Mozart sonatas feature a second movement in ternary form enclosed by a first movement in sonata form and a rondo finale, including his celebrated Sonata for Harpsichord and Violin in Bb major, K. 454.

Classical structures are also found at the smaller level in Salgado’s string sonatas. Many of the preceding examples in this chapter show the occurrence of four-bar phrase

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structures in these pieces. The following example from the second movement, andante sostenuto, from the cello sonata shows a four-bar phrase structure that resembles Classical style (Example 48).

Example 48  Salgado, Sonata No. 1 para violoncello y piano, andante sostenuto (mm. 3-6).

The similarity with a passage from the second movement, andante con moto, of Mozart’s Sonata for Harpsichord and Violin in E♭, K. 380 (Example 49) is clear.
Example 49  Mozart, *Sonata for Harpsichord and Violin in E♭, K. 380*, andante con moto (mm. 66-69).\(^{52}\)

Both of these passages feature four-bar phrase structures with a two-bar antecedent and a two-bar consequent that state basically the same material at different pitch levels.

Another Classical trait is the homophonic texture, which is represented by similar accompanimental figures in both passages.

*Neo-Romantic Elements*

In addition to referencing the past through the use of neo-Baroque and neo-classical elements, Salgado’s string sonatas include lyrical passages that evoke the expressiveness of Romantic works. This is illustrated by the opening of the second movement from Salgado’s violin sonata in which the lyrical affect is supported by a neotonal construction (Example 50).

As Example 50 shows, the violin opens the movement outlining a B♭-minor triad, although the harmony soon becomes ambiguous. At m. 2, the piano starts to accompany the violin line with tall tertian harmonies in a progression that challenges functional harmony. A moment of remarkable lyricism takes place at the arrival to the downbeat of m. 4 with the dissonance of the compound major-seventh interval. This downbeat introduces the highest notes of the phrase of both the violin and the bass lines. The leap from A to D in the bass also contributes to the lyricism of this moment. Adding to the expressiveness of the whole phrase is the quick motion of the violin line to the lowest register of this instrument at m. 2, and to the high point of the phrase at m. 4.

The previous examples in this chapter demonstrate the presence of numerous elements of Salgado’s eclectic style in his string sonatas. The next chapter outlines some conclusions that result from the evidence of the present project.
CHAPTER 5: CONCLUSIONS

As Chapter 3 shows, basic to Salgado’s style is the combination of different elements in his works. This eclectic approach incorporates elements from different times and cultures from pre-Hispanic and creole folk dances to twentieth-century serialism, and it evokes Baroque, Classical and nineteenth-century approaches. Evidence from the present study confirms the hypothesis that Salgado’s sonatas for string instruments include numerous characteristics of his general style. Folk elements are present in all three works, including the more modern-sounding violin sonata. Neo-Baroque and neo-Classical procedures influence the textures and formal schemes of these pieces. Different pitch collections, which reference the folk and the modern, support their construction.

In regards to the association of these pieces with Salgado’s nationalist style, it can be concluded that the folk references in the viola and the cello sonatas are obvious, since folk rhythms occur in combination with pitch collections characteristic of Ecuadorian music. Conversely, the folk references in the violin sonata are concealed. Its folk rhythms are not supported by pitch collections of overt folk quality, and the occurrences of the pentatonic collection are detached from characteristic rhythms of Ecuadorian folk music. For this reason, the cello and the viola sonata constitute unambiguous examples of Salgado’s nationalist output, whereas the violin sonata highlights Salgado’s avant-garde language.
Salgado’s string sonatas reference numerous folk dances. In fact, the sanjuanito, aire típico, yaraví, and alza, which are discussed in connection with these pieces, are featured in Salgado’s *Sinfonía andina* (sanjuanito, yaraví, danzante, albazo, aire típico, and alza), a piece that emphasizes the folk dance as a fundamental element of Ecuadorian culture.

Concerning pitch construction, the viola sonata stands out for the inclusion of key signatures in all of its movements, a sign of its diatonic and pentatonic quality. In contrast, the violin sonata excludes key signatures and only the third movement of the cello sonata indicates one. Correspondingly, these two pieces feature more chromatism, and include twelve-tone themes.

The presence of contrapuntal passages is clear in all three sonatas. Different contrapuntal devices such as fugue, inversion, sequence, imitation, and voice exchange are evident in these works. An orthodox aspect of the fugal expositions in the examples provided is that there is a tonic-dominant relationship between subject and answer. In addition, these expositions include counter subjects.

One of the most obvious elements of Salgado’s style in his string sonatas is their Classical construction. Their overall size, the number and forms of their movements, and the phrase structure of many of their passages follow standard models of the Classical sonata. Salgado’s employment of older textures and forms in these pieces is a sign of their neo-Classicism, another avant-garde current favored by the composer.

All of these elements make Salgado’s sonatas appealing and unique. The Ecuadorian folk references add liveliness and lyricism to these pieces and identify them
with a nationalist style of composition. Salgado emulates dances of great significance in Ecuadorian culture, demonstrating in this way his deep love for the culture and traditions of his native land. In addition, the composer shows through this music the richness of his culture by including Ecuadorian folk references from different regions and ethnic groups as well as creole dances that depict much of his culture’s history. The avant-garde and European elements add interest to these works and frame their structure, while they evidence Salgado’s love for music in general and his passion for contemporary music.

Because of these values, Salgado’s sonatas for string instruments have the potential to gain much popularity in upcoming years as new studies, performances, and recordings are produced. Some of the folk elements and genres Salgado references in these sonatas have been introduced to audiences around the world by touring folk ensembles and their recordings, so Salgado’s references in his string sonatas might sound familiar to international audiences, making them immediate to listeners outside Ecuador. Furthermore, those international listeners for whom these references are foreign might appreciate the exotic quality of these references. Salgado’s potential to reach so many types of listeners, as well as his intermingling of avant-garde and traditional references and styles, attests to the enduring appeal and importance of his music.
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Nocturno (s.a.). Unpublished Manuscript. Code: FM0033.076/B.

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