

Two Dissertation Recitals and a Lecture Recital for Horn

by

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of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2023

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Dedication

To my parents, Maria and Bernardo Garza, for being brave, resilient and daring to dream so I could do the same. For their support, from music lessons (and many other interests) to summer camps, to Europe, and everything and everywhere in between. I'll never really know how they did it all.

To my grandparents, Angélica and Artemio Silva, whom I loved dearly.

To my relatives who supported me from a distance, especially my aunts Lynne Silva and Dolores Serrano.

To my piano teacher, Mrs. Mary Lou Reid, who has been part of my musical life from the beginning and whose teachings have continued to carry me through my studies and career. I will always have fond memories of my lessons with her.

For all the “wise Latinas” and poderosas out there. For my grandma, my mom, those who came before them, and those who will come after us. I hope doors will continue to open. If they don't, we will force them to open ourselves. We will keep telling our stories.

“The Latina in me is an ember that blazes forever.” – Sonia Sotomayor

Acknowledgments

Thank you to Professor Kaenzig for remaining with me until the end of this long journey. Thank you for your time and mentorship.

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Abstract

Two recitals and one lecture-recital were given in lieu of a dissertation.


Sunday, December 15, 2019, 3 pm; The University of Michigan, Stamps Auditorium, Walgreen Drama Center, School of Music, Theatre, and Dance. Assisted by Joshua Marzan, piano; Dr. Cody Dean, bassoon. This program traces the evolution of the horn from the early natural horn to the present-day double horn, using standard repertoire as well as lesser-known works by Austrian composers. Program: *Tre Pezzi in forma di sonata* by Karl Pilß; *Concertino für Horn und Fagott und Orchester, op. 43* by Ignaz Lachner; *Horn Concerto no. 3 in E-flat Major, K. 447* by Wolfgang Amadeus Mozart.

Sunday, January 22, 2023, 4:30 pm; The University of Michigan, Stamps Auditorium, Walgreen Drama Center, School of Music, Theatre, and Dance. Assisted by Dr. Liz Ames, piano; Sara Melissa Aldana Pamplona, violin; Shruthi Kattumenu, viola; Terence Lo, cello. This program features Latin American composers, with an emphasis on Mexican composers and composers of Mexican descent. Program: *Fantasia peruana* by Armando Guevara Ochoa, arranged by Dante Yenque; *Rapsodia Bambuco no. 3, op. 6 no. 2* by Gabriel Soto Mendez; *Ometéotl* by Alejandro Vera; *Gambits: Six Chess Pieces for Horn (or Bass Trombone/tuba) and Piano* by Robert Xavier Rodriguez; *En el único lugar for horn and piano* by Edgar Dorantes Dosamantes.

Saturday, March 18, 2023, 3:00 pm; The University of Michigan, Stamps Auditorium, Walgreen Drama Center, School of Music, Theatre, and Dance. Assisted by Dr. Liz Ames, piano; John Guzdek violin; Jonathan Edwards, guitar; Scott Crandall. This lecture-recital serves as a platform to discuss topics relating to Latina identity and culture, as well as the experiences of Latinas in higher education, specifically in the field of western classical music. The lecture-recital consists of an oral presentation, a musical performance of works by Latina composers including the premiere of compositions commissioned by the performer/presenter, as well as interviews and PowerPoint slides. Program: *Plegaria a la Virgen de las Lajas* by Dante Yenque; *Coba: An Ancient Mayan City* by Alice Gomez; *The Oliveros Interval Studies, Nos. 5 and 6* by Pauline Oliveros; *Reconnecting* by Carolina Heredia; *Pigmentum mvts. 1 and 3* by Gabriela Ortiz; *Dance Mestiza* by Nubia Jaime-Donjuan; *La Llorona* arranged by Bill Tyers and Johanna Lundy.

Recital 1

Recital 1 Program



**SCHOOL OF
MUSIC, THEATRE & DANCE**
UNIVERSITY OF MICHIGAN

FIRST DISSERTATION RECITAL

MARY ELIZABETH GARZA, HORN

JOSHUA MARZAN, PIANO

CODY DEAN, BASSOON

Sunday, December 15, 2019
Walgreen Drama Center, Stamps Auditorium
3:00 PM

Tre Pezzi in forma di sonata (1924) Karl Pilß (1902–1979)
I. Sinfonia
III. Rondo alla caccia




Pause

Concertino für Horn und Fagott und Orchester, op. 43 (ca. 1850) Ignaz Lachner (1807–1895)
I. Allegro spirituoso
II. Romanze: Andante—Allegro moderato—Polacca *ed. Robert Ostermeyer*
Cody Dean, Bassoon

Intermission

Horn Concerto no. 3 in E-flat Major, K. 447 Wolfgang Amadeus Mozart (1756–1791)
Allegro
Romance (Larghetto)
Allegro

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ORCHESTRA
Rotem Weinberg, Conductor

CLARINET Leo Kim Nikolas Hamblin	VIOLIN I Brian Allen Emelyn Bathour Hannah O'Brien May Tang	VIOLA Gene Horta Tobiah Murphy
BASSOON Cody Dean Allison Nicotera	VIOLIN II Michaela Wellem Marin Osawa Katie Sesi	CELLO Cecelia Shea Isabel Dimoff
		DOUBLE BASS Adam Kim

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
Horace A. Rackham School of Graduate Studies

DISSERTATION COMMITTEE
Professor Fritz Kaenzig, *co-chair*
Lecturer Bryan Kennedy, *co-chair*
Associate Professor Daniel Gilbert
Professor Marie McCarthy
Professor Joel Howell

Figure 1-1 Program - Recital 1

Recital 1 Program Notes

Mary Elizabeth Garza

First Dissertation Recital

Sunday, December 15, 2019, 3 pm

Stamps Auditorium

The Evolution of the Horn

Karl Pilß (1902-1979)

Tre Pezzi in forma di Sonata (1924)

Karl Pilß (7.4.1902-22.6.1979) is perhaps a name not known to many outside of Austria and Germany, and he is best known for his concertos and ensemble works for brass, especially for the trumpet. Many of his brass ensemble works were composed for the Trompeterchor der Stadt Wien (Brass Choir of the City of Vienna), which was the same ensemble for which Richard Strauss wrote his *Festmusik der Stadt Wien*.¹ He also wrote a piece for the Annapolis Brass Quintet, *Capriccio*, which was the last piece he wrote.²

Pilß was an Austrian composer, born in Vienna. His father, Anton, was in medicine but played horn in an amateur ensemble in Vienna. His brother, Helmut, became a manager of the Vienna State Opera Chorus. Karl was a Kapellmeister, choirmaster, composer, pianist as well as a painter. He studied composition with Franz Schmidt, a romantic symphonist and cellist of the Vienna

¹ Robert James Suggs, "Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music" (DMA diss., University of Maryland, College Park, 1998), <https://proxy.lib.umich.edu/login?url=https://search-proquest-com.proxy.lib.umich.edu/docview/304418707?accountid=14667>

² Suggs, "Karl Pilss"

Philharmonic, at the Vienna Musik Akademie from 1924-1927 and conducting with Robert Heger, a leading conductor in Vienna, from 1925-27. Pilß was an accompanist for the Vienna Choir Association beginning in 1919, and in the early 1920s, he worked as a musician and painter in Athens. Pilß graduated with distinction from the Academy in 1927 and worked as an accompanist for the Wiener Singakademie from 1928-1934. He was hired as assistant choir director to Ferdinand Grossman at the Vienna State Opera and Salzburg Festival in 1932. While in this position, he was in contact with prominent figures such as Herbert von Karajan, Arturo Toscanini, Bruno Walter, and Wilhelm Furtwängler. Pilß taught piano and music theory at the Conservatory and Vienna Academy of Music. His works are influenced by Richard Strauss, and his composition teacher, Franz Schmidt. Pilß also worked with Strauss at the Vienna State Opera and Strauss often reviewed his brass compositions.³ His two works for horn are *Tre Pezzi in forma di sonata* for horn and piano (1924) and *Concerto for Horn and Orchestra* (1969). Karl Pilß was the recipient of many awards including the Franz Schmidt Silver Medal (1958), the Honorary Cross for Science and Art (1966), and the Jubilee Ring of the Vienna Opera (1968).

Tre Pezzi in forma di Sonata for horn and piano was written in 1924 but not published until 1969. Perhaps, like Richard Strauss and his father, Franz Strauss, hearing his father play the horn in his childhood made him particularly adept at writing for the instrument. This was his first work for brass, having written it while still a student at the Academy. *Tre Pezzi* was written for and premiered by Vienna Philharmonic hornist, Karl Stiegler, with the composer in 1924.

³ Suggs, "Karl Pilß," 11.

Karl Stiegler (1897-1932) played Vienna Horn, a tradition that remained, professionally, in Vienna. He studied with Josef Schantl and became the principal horn of the Wiedenbadener Hoftheater from 1896-1899. He was also Mahler's hornist and it was through his influence that he returned to Vienna. Mahler admired his playing so much that he took him on tour around Europe as his corno obbligato soloist for Symphony No. 5, and as a result, promoted the tradition of the Vienna Horn. His playing also influenced Schoenberg's writing. Stiegler was solo horn for premieres of *Die Frau ohne Schatten* and *Ariadne auf Naxos* by Richard Strauss. He also was one of the early performers of Richard Strauss' Concerto Op. 11. He was the successor of Schantl in 1902 after his death, as chief instructor of the Imperial Hunting Music in Vienna. He was a Professor at the Academy of Music and Art in Vienna from 1917-1932, and his nephew, Gottfried von Freiberg was one of his students. Stiegler played on the first recordings of three Beethoven Symphonies under Franz Schalk beginning in 1928. Many works were written for him by Viennese composers and he was also an arranger.

Tre Pezzi in forma di Sonata is a three-movement work – 1. Sinfonia, 2. Intermezzo, 3. Rondo alla caccia. The first and third movements will be performed today. Like many of his works, it is influenced by his mentors, with a strong Straussian character. Pilß captures the heroic voice of the horn, as well as the somber horn sound. He is extremely chromatic, lush, and melodic. The opening of the first movement is reminiscent of the opening of Don Juan, with its ascending flourish of chromatic triplet figures in the piano introduction, which leads into the horn's first entrance on the same first beat of triplets. These ascending chromatic triplets begin the principal theme and later transform into quarter note triplets. The tempo is marked *Allegro energico*, but the composer made sure to notate 'nicht eilen!' (don't rush!). The line quickly rises and falls with an eighth note-

sixteenth figure, before calming down into a new contrasting theme in B major. While the first theme had a more ascending direction, the new *tranquillo* theme is mostly descending and reflective in character. The development begins abruptly with ascending triplets as at the beginning of the movement, this time in a minor key. This transitions into another theme in major that sounds familiar – it is an inversion of the previous *tranquillo* section.⁴ For the first time, the triplets are presented in a new character and transform into quarter note triplets. Moving quickly through meter changes, the energy begins to pick up and tension rises as an ascending sequence begins, with each entrance increasing by a whole step ultimately leading to a *fortissimo* high B-flat. The recap skips the opening theme and moves straight to the *calando* and *tranquillo* section. Wide intervallic triplets slowly *crescendo* and increase in tempo, leading to a strong *fortissimo* ending. The composer uses very rich harmonic language and writes in the most beautiful register of the horn. Sudden changes in tempo, dynamics, and character make this movement exciting and dramatic. The long lyrical lines are also the epitome of romantic writing for the horn. The writing allows the soloist to emote without feeling the need to hold anything back. The brightness of the articulated *forte* passages contrasted with the warmth of the *cantabile* lines encompass the characteristics attributed to the Vienna Horn.

The third movement, *Rondo alla caccia*, goes back to the hunting origin of the horn – *alla caccia* referring to the hunt. It begins with a solo horn fanfare and the horn responds, leading into a repeat of the opening fanfare, which is now also the beginning of the first theme. The movement

⁴ Kristen Hansen, “The Horn Hero’s Quest: Karl Pilß’ Sonata for Horn,” manuscript, provided by the author on [Nov. 15., 2019].

alternates between these hunt motifs in 6/8 and lyrical 2/4 passages. The Piu mosso races to the end.



Figure 1-2: Vienna Horn

Ignaz Lachner (1807-1895)

Concertino for Horn and Bassoon and Orchestra, op. 43 (ca. 1850)

Ignaz Lachner (September 17, 1807 – February 24, 1895) was born in Rain am Lech, Germany, (Bavaria) and died in Hannover. He came from a very prominent musical family in the 19th century. His father and brothers were all musicians. His father was an organist in Bavaria and was in charge of his children's musical studies. The second brother, Franz Lachner (1803-), was the most successful of the family. He moved to Vienna and became very close friends with Franz Schubert. Franz became vice-Kapellmeister of the Kärntnertor Theater in Vienna from 1826-1834, which later became the Royal Court Opera. With members of that orchestra, he formed the Künstlerverein subscription concert, which ultimately became the Vienna Philharmonic. He went on to hold other positions in Germany such as Mannheim and Munich. Franz had an extensive compositional

output, including many works written for natural and early valve horn. Ignaz was taught piano, organ, violin and viola by his father before continuing his studies in Augsburg. At age 16 he played violin in Munich at the Isartor Theater. He was eventually invited to Vienna in 1824 by his brother, Franz, where he held a post as church organist at the Protestant Church and vice-kapellmeister of the Kärntnertor Theater Wien. During this time, he also became a member of Schubert's inner circle of artists. Franz von Hartmann was a close friend of Schubert's, who kept a detailed diary of everyday life, in which the Lachners are often mentioned as being part of their outings: "After dinner the four of us [Ferdinand and Ludwig Sauter and Franz and Fritz von Hartmann] all went to Steiner's café, where I...had a talk with Lachner of Munich, a friend of Schubert's."⁵ In 1831 Ignaz moved to Stuttgart for the position of court music director. He wrote some of his most famous works here including, "Die Regenbrüder." He was invited to Munich in 1842 for a similar position, and then Hamburg in 1853.

He was invited to Sweden by the Royal Opera management after the chief conductor, Jacopo Foroni, died unexpectedly. While in Sweden, in addition to holding his conducting post between 1858 and 1861, he composed music for royal festivities including the funeral of King Oscar I of Sweden and the coronation of King Charles XV and re-orchestrated Johann Gottlieb Naumann's operam *Gustaf Wasa*.⁶ He was soon replaced by a Swedish conductor, and he returned to Germany to become the conductor in Frankfurt am Main, where he remained until 1875.

⁵ Otto Erich Deutsch, *Schubert: A Documentary Biography* (New York: Da Capo Press, 1977), 769.

⁶ Karin Hallgren, trans. Thalia Thunander, "Ignaz Lachner (1807-1895)," Swedish Musical Heritage Levande Musikarv, Ignaz Lachner, swedishmusicalheritage.com, 2015.

Lachner wrote for a variety of instrumental and vocal genres, and most of his compositions were written for specific occasions, both in Sweden and Germany.

Works for horn include Op. 17 (1839), *Überall du*, for soprano or tenor, horn or cello, and piano, and Notturmo for horn and piano, Op. 37, (1840), Op. 43, and 2 Lieder for voice waldhorn or cello and piano (1840 and 1843).⁷

A complete catalogue of his works does not exist.

The original manuscript of the *Concertino for Horn and Bassoon* has been lost, and a version from a copyist in 1908 is preserved in the National Library in Washington under the signature M1040.⁸

There is also question about the accuracy of the opus number since another work for string quartet in F major is listed with the same number. Little is known of this work or its premiere, but receipts do exist from a subscription concert for the Württembergischer Hofkapelle in Stuttgart on 29.4.1845, which indicates that the approximate date of 1850 for this work is incorrect. Wenzel Neukirchner is the bassoonist and Ernst Schunke is named as the hornist. Another performance with the same soloists occurred on December 25, 1845, in Stuttgart.⁹

Wenzel Neukirchner (1805-1889) was a Bohemian virtuoso bassoonist, composer, and pedagogue.

He became first bassoon of the Royal Orchestra at Stuttgart in 1831 and he experimented with

⁷ Jean-Marc Warszawski, *Ignaz Lachner*, https://www.musicologie.org/Biographies/l/lachner_ignaz.html, accessed [Nov. 29, 2019].

⁸ Ignaz Lachner, *Concertino Op. 43 für Horn, Fagott, und Orchester*, 1850 (Germany: Robert Ostermeyer Musikedition). 2003

⁹ Robert Ostermeyer, preface, in Lachner, *Concertino*, p. ii.

physical alterations of the bassoon and its keys. He wrote a method and many difficult etudes for his newly designed instrument, to expand the technique of the bassoon and utilize its new setup.¹⁰ Neukirchner was famous for expanding the high register of the bassoon. Lachner took full advantage of this and included d-flats and e-flats that are not typical during his time.

Ernst Schunke (1812-1876) was the son of hornist, Gottfried Schunke and came from a large family of horn players in 19th century Germany. He held a position at the Stuttgart Hofkapelle and as a chamber musician. Gottfried toured with his sons, and in 1824 performed with Ernst in Vienna. During their time in Vienna, they were in contact with Eduard Constantin Lewy, and the brother, Joseph Rudolph Lewy worked was a colleague of Gottfried at the Royal Württemberg Theater and Orchestra in Stuttgart. The Lewy brothers were associated with Schubert and Beethoven, and were the leading early valve horn players in Vienna and eventually Germany. The 19th century was a time of experimentation with valves, and it is often difficult to know exactly what horn was being used where and when. Much did depend on the location, the player, the composer and who or what they knew in relation to horn. Even though valves were already being used for quite some time once Lachner composed his Concertino for Horn and Bassoon in Munich, many were still using natural horns or a combination of hand-stopping technique with valve horn playing, in an attempt to maintain the favored qualities of the natural horn, with the facility of the valve horn. The piece is very playable on both instruments, however there are low Ds. Considering whose circle Lachner was in, and the horn contacts he had, one can surmise that the early valve horn was likely the instrument. It is known that Franz Lachner wrote works for chromatic trumpets, and

¹⁰ Christin Schillinger, *Bassoon Reed Making: A Pedagogic History* (Indiana University Press. 2016), 21.

natural and valve horn. It is likely that his brother, and the culture of valves and the Vienna Horn in Vienna were great influences during his pre-Munich days.

Below are two horns – mid-late 19th Century Eschenbach Valve Horn and a Roth Vienna Horn circa 1850, which are similar to what might have been used.¹¹



Figure 1-3: 19th Century Eschenbach Valve Horn and Roth Vienna Horn ca.1850

The Concertino is a less formal structure of a concerto and of smaller scale. It can be written as a multi-movement work or as one movement with changes to speed and character.¹² The work alternates between solos and homophonic writing. The first movement, in F major, opens with a long orchestral tutti. The bassoon presents a lyrical theme to which the horn responds and the voices transition together into sixteenth notes moving in parallel motion. A lyrical call and response returns followed by an extended sixteenth note passage leading into the closing orchestral tutti. The second movement is defined by three distinct sections: Romanze, Allegro Moderato, and Pollaca. These three sections would normally be separate movements, but Lachner composed the

¹¹ James Hampson, Hampson Horns, accessed Nov. 1, 2019, www.hampsonhorns.com.

¹² Arthur Hutchings, “Concertino (ii),” *Grove Music Online*, 2001.

piece so that each section would be played *attaca* (without break). The Romanze is in f minor. Lachner, who wrote many *lieder*, emphasized the vocal quality of both instruments in his Romanze. The accompaniment opens with soft chords, before the singing line in the bassoon leads into the horn. The use of ornamentation and brief *cadenza* passages add to the vocal-like quality. The *cadenza* at the end of the Romanze suggests the end of the movement, however Lachner launches into the *Allegro moderato* without pause. The *Allegro moderato* serves as a transition from f minor back to the home key of F Major. The Polacca, again begun with no break from the previous section. The popular polacca style in the 19th century came to be applied to instrumental or vocal pieces. Instrumental polaccas are often showy and ornate, intended to display a performer's virtuosity rather than exhibit a national Polish character.¹³ The Polacca begins with a fanfare and continues with a light character. The opening theme is a $\frac{3}{4}$ meter with a dance-like feeling. The ornamented sixteenth notes are presented in the horn and then the piano. The horn and bassoon play chromatic sixteenth note runs in unison which is often contrasted by arpeggiated figures in contrary motion. Melodies from the Romanze are quoted, this time in $\frac{3}{4}$ rather than $\frac{6}{8}$ meter. The energy picks up again as the opening theme returns, leading the two voices to the final trills.

Wolfgang Amadeus Mozart (1756-1791)

Concerto for Horn and Orchestra in E-flat, No. 3, K. 477 (ca.1783-1789)

Wolfgang Amadeus Mozart was an Austrian composer born in Salzburg in 1756. Known as one of the most prolific composers the classical era, he was a prodigy and also played violin and keyboard instruments. In his short life, Mozart composed 41 symphonies, 22 operas, and a plethora of solo, chamber, and choral works. As a child, his father took him on tours of

¹³ William Barclay Squire and Maurice J. E. Brown. "Polacca," *Grove Music Online*, 2001.

Europe to perform, and it was during these travels that he was exposed to many different styles of music and became particularly fond of Italian opera. His works came to be characterized as light, elegant, jaunty, and also beautifully melodic, usually incorporating many contrasting themes into his music. Mozart worked for the Salzburg Court Orchestra under Prince Archbishop Colloredo as a violinist and composer, and moved to Vienna in 1781 where he worked as a freelancer for the rest of his life. During his time in Vienna, he wrote many instrumental works, including his works for horn. Although the horn writing in his symphonies and wind serenades are quite conservative, hornists are lucky to have four concertos and a quintet for horn and strings in the repertoire.

Concertos 2, 3, and 4 are the most often played and are all in the key of E-flat major, a favored crook for the natural horn due to its sound quality. Concerto No. 1 is in D major. It was common that composers would write works for a specific soloist, and these concerti were written for Mozart's childhood friend from Salzburg and cheese monger, Ignaz Leutgeb. Leutgeb was a virtuoso soloist on the natural horn and travelled all over Europe. He performed many times in the Vienna Burgtheater, and it is believed that Joseph Haydn's Concerto in D, Hob. VII d:3 was also written for him.¹⁴ Leutgeb was a master of the hand-stopping technique - using the right hand in the bell to alter pitch. At this time, there was a distinction between cor basse (low horn) and cor alto (high horn) playing. The hand-stopping technique was initially used by the cor basse players as a way to play chromatically in that register of the instrument and they often also had very acrobatic parts playing broken chords. This technique was initially only utilized by solo players as opposed to orchestral players, and their command of this technique led them to be the leading soloists. The range of cor basse extends down to

¹⁴ Reginald Morely-Pegge, *The French Horn: Some notes on the Evolution of the Instrument and of its Technique* (London: Ernst Benn Limited, 1973), 154.

the fundamental (low C) and up to the 12th harmonic (G at the top of the staff)¹⁵. Mozart's Concerto No. 3 was written for the cor basse range, and is also a standard low horn audition piece for auditions in Europe, where the tradition of high and low horn still remains very strong.

After moving to Vienna in 1770, Leutgeb requested a concerto from Mozart in 1777. The first concerto Mozart wrote for the horn is identified as Concerto No. 2, K. 417; followed by No. 4, K. 495 then No. 3, K.447. The exact date of the third concerto is unclear, but it has been dated approximately 1783-1789.¹⁶ All of the works written for Leutgeb contain written references to the performer, for example, his name appears in measures 22 and 196 of the third movement of the third concerto.¹⁷ Being the jokester that he was, Mozart wrote in different colored ink in the score, and wrote in commentary, calling the soloist names and writing jokes. It is clear that Mozart was familiar with the instrument and the soloist's abilities when writing these works. Mozart uses the hand-stopping technique to write singing melodies and quick scalar passage. The third concerto is overall the most melodic, and is more conservative in range than the 2nd and 4th concerti.

Mozart modeled the form of these concerti after Anton Rosseti's concerti for horn.¹⁸ This concerto is written for chamber orchestra with pairs of clarinets and bassoons, which contributes to a warm, rich texture. Mozart alternates between lengthy orchestral tutties and solo passages. The first movement, in standard sonata-concerto form, begins with an

¹⁵ Anneke Scott, *Historical Horns Handbook: Natural Horn an Introduction* (London: Plumstead Peculiar Press 2019}, 44.

¹⁶ W. A. Mozart, Concerto in E-flat major for Horn and Orchestra No. 3 KV 447 (Germany: Barenreiter, 2003).

¹⁷ Franz Giegling and Gudula Schutz, trans. By J. Bradford Robinson, preface, in Mozart, *Concerto*, p. vi

¹⁸ Giegling and Schutz, trans. by Robinson, p. vii.

orchestral tutti with two interjections by the horns. Traditionally, these four bars should be played by the soloist as there are not ripieno horns in this work, however, it is often not performed that way. Typical of cor basse writing, Mozart writes many broken chords and this concerto is less linear than No. 2 and 4. The second section is more lyrical and chromatic, and he surprises the listener as he shifts between major and minor. The movement ends with a cadenza followed by a brief orchestral tutti.

The second movement, Romance, is in ABA ternary form. It is the only middle movement of the concerto that is in Ab major. A romance of this time is generally expressive and lyrical in character.¹⁹ Leutgeb was praised for his particular ability to 'sing an adagio as perfect as the most mellow, interesting and accurate voice',²⁰ and this movement certainly shows that.

Mozart's lyrical middle movements were also perhaps influenced by his own opera writing. Although marked 'Romance' and 'Larghetto', the meter is in cut time and should be played at a relaxed tempo but not too slowly. Mozart's third movements are rondos in a galloping 6/8 time. They are very idiomatic of the instrument and takes the instrument back to its origin—the hunt. The energy of the repeated short eighth notes drives this movement. Mozart very briefly recalls the calm of the second movement before continuing onto the end of the piece.



Figure 1-4: Natural Horn

¹⁹ Jack Sage, Susana Friedman, and Roger Hickman, "Romance," *Grove Music Online*, 2001

²⁰ Morley-Pegge, 154.

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Recital 2

Recital 2 Program

M | SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

SECOND DISSERTATION RECITAL

MARY ELIZABETH SILVA-GARZA, HORN

DR. LIZ AMES, PIANO

*Sunday, January 22, 2023
Stamps Auditorium
4:30 PM*

A CELEBRATION OF AMERICAN COMPOSERS

Fantasia peruana Armando Guevara Ochoa
(1926–2013)
arr. Dante Yunque

Rapsodia Bambuco no. 3, op. 6 no. 2 (2012) Gabriel Soto Mendez
(b. 1976)

Ometéotl (2019) Alejandro Vera
(b. 1990)




Sara Melissa Aldana Pamplona, violin
Shruthi Kattumenu, viola
Terence Lo, cello

Intermission

**Gambits: Six Chess Pieces
for Horn (or Bass Trombone/Tuba) and Piano** (2001) Robert Xavier Rodríguez
(b. 1946)

White vs. Black
Gioco Piano
Muy Ray
French Defense
Sicilian Defense
Copa Capablanca

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umichsmt

We have implemented careful safety procedures in partnership with U of M's Environment, Health, and Safety Department to allow for unmasked performances. We are taking precautions to keep students, faculty, staff, and audiences safe.

En el único lugar for horn and piano (2022) Edgar Dorantes Dosamantes
(b. 1971)

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
Horace A. Rackham School of Graduate Studies

DISSERTATION COMMITTEE

Professor Emeritus Fritz Kaenzig, *co-chair*
Lecturer Bryan Kennedy, *co-chair*
Professor Daniel Gilbert
Professor Marie McCarthy
Professor Joel Howell

Figure 2-1 Program - Recital 2

Recital 2 Program Notes

Mary Elizabeth Silva-Garza

Second Dissertation Recital

Sunday, January 22, 2023, 4:30 PM

Stamps Auditorium, Walgreen Drama Center

University of Michigan, Ann Arbor, MI

A Celebration of American Composers

Fantasia Peruana for Solo Horn (ca. 1980s)

Dedicated to Edward Brown (b. 1948)

A. Guevara Ochoa (1926-2013)

Arr. Dante Yenque (b. 1964)

Armando Guevara Ochoa was the most prolific Peruvian composer of his generation.²¹ Born in 1926, in Cuzco, Peru, he was a child violin prodigy, eventually studying violin, composition, and conducting at The New England Conservatory in Boston (he met with and played with Albert Einstein!), at Columbia University in New York, and in Paris, with George Enescu and Nadia Boulanger.²² He later studied in Mexico with Rodolfo Halffter and Luis Herrera de la Fuente, since despite his mentors' encouragement and having already surpassed other Peruvian composers, he did not believe he was done with his training.²³ Throughout his life, he toured internationally, performing and conducting his own works on major stages such as Carnegie Hall in New York City and Royal Albert Hall in London. Unfortunately, a catalogue of his works had not been kept

²¹ Carlos J. Estenssoro. "Guevara Ochoa, (Julio) Armando." *Grove Music Online*. 2001; Accessed January 8, 2023. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045182>.

²² Katherin Palmer, "Biographical Sketch and Selected Works of Armando Guevara Ochoa" (doctoral thesis, Arizona State University, 2013), 29-30, https://keep.lib.asu.edu/_flysystem/fedora/c7/81816/Palmer_asu_0010E_12984.pdf.

²³ *Ibid.*, 30.

during his lifetime and he frequently gave away his manuscripts. After his death, Mr. Ochoa's daughter, Kovicianca Pakis, traveled around Peru and contacted his Latin American colleagues, to try and collect what she could.²⁴ Many of his works were eventually donated to the Duke University Library.²⁵

Indigenous folk elements, particularly from his Andean roots in Cuzco, and popular Peruvian melodies and forms, were a prominent aspect of his compositional language.²⁶ This nationalistic style is characteristic of early 20th-century Peruvian music and the Cuzco school of composers.²⁷ This is also the case for his "*Fantasia Peruana*" or "*Peruvian Fantasy*." In these works, Mr. Ochoa composed a journey through Peruvian culture, using those folk melodies, sounds, and extended techniques to mimic the traditional Peruvian instruments such as the pututo (marine conch shell with a deep sound, used as a ceremonial trumpet)²⁸ and the flute. His use of repetition and short themes are also present in this work. Music and dance ("taki") were important in all aspects of Incan life, and remain so in Latin American culture today. This work alternates between festive and more somber sections. One slow section, "Yaravi de Puno", is a melancholic Andean song. Mr. Ochoa scored many of his works for different instruments and there is a version of "Fantasia Peruana" for clarinet and for trumpet. It is still unclear, however, for which instrument the work was first composed.

²⁴ Ibid., 4.

²⁵ Ibid.

²⁶ Estenserro, "Guevara Ochoa, (Julio) Armando," 2001

²⁷ Ibid.

²⁸ John M. Schechter. "Quepa." *Grove Music Online*. 2001; Accessed January 8, 2023. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022619>.

The work was dedicated to and premiered by Edward Brown (b. 1948). A student of John Barrows at the University of Wisconsin Madison, Mr. Brown was invited to Lima, Peru at the age of 19 as the solo horn of the National Symphony and teacher at the Conservatory of Music.²⁹ He later became solo horn for the Orquesta Filharmonica in Santiago, Chile.³⁰ In an email conversation with Mr. Brown on January 9, 2022, he stated that he premiered the work in the 1980's but an exact date could not be given. He stated that he worked with the composer on the piece in great detail, and Mr. Yenque, the arranger of this piece, made some subtle changes of his own that are also very effective.

Dante Yenque (b. 1964) is a Peruvian horn player and composer. He studied with Edward Brown at the National Conservatory in Lima, Peru, and with Michael Höltzel (1936-2017) in Detmold, Germany.³¹ He performed with major European orchestras such as the Munich Philharmonic, Staatskapelle Dresden, and Philharmonia Hungarica, and was the solo horn of the São Paulo Symphony Orchestra in Brazil (2001-2014).³² Currently, he is solo horn of the National Symphony Orchestra of Colombia.³³ Mr. Yenque has made a significant contribution of Latin American music to the horn repertoire with his numerous compositions, transcriptions, arrangements, and recordings, which he also presents with visuals of Latin American countries and culture, providing more context for the music. He presented Mr. Ochoa's work at the 36th International Horn Symposium in Valencia, Spain in 2004.³⁴ His most recent composition, "Tanguito", has become a

²⁹Willard J. Hertz, "Program Notes: Edward Brown," Sebago Long Lake Music Festival (SLLMF), Accessed January 9, 2023, http://sllmf.org/archive/notes_for_492.html.

³⁰ Hertz, "Program Notes: Edward Brown."

³¹ "Horns: Dante Yenq," Orquesta Sinfónica Nacional De Colombia, Accessed January 9, 2023, <https://sinfonica.com.co/la-sinfonica3>

³² Ibid.

³³ Ibid.

³⁴ "Fantasia Peruana," Youtube, Accessed January 9, 2023. <https://www.youtube.com/watch?v=3hhHeC5n634>

popular work for unaccompanied low horn. Other selections from his catalogue for horn are “Galapagos,” “Solo Español,” and “Tonada y joropo.”

Other works for horn by Mr. Ocho: “Huayno” for two french horns, Horn Quartet, Concerto for horn and strings

Rapsodia Bambuco No. 3, Op. 6 No. 2 for Horn and Piano (Revised in 2012)
Gabriel Soto Mendez (b. 1976)

Colombian-Mexican hornist and composer Gabriel Soto Mendez studied horn and composition at the National University of Colombia under Gerney Diaz (horn) and Blas Emilio Atehortua (composition). He received his master’s degree from the Universität der Künste Berlin under Gerd Seifert (principal horn of the Berlin Philharmonic, 1965-1996).³⁵ He has been a member of orchestras in Yucatan, San Luis Potosí, Acapulco, and Aguascalientes.³⁶ He has composed and transcribed many works for horn and strings including traditional music of Colombia, and his arrangement of Bésame Mucho was recorded by the horns of the Berlin Philharmonic.³⁷

Rapsodia Bambuco No. 3, Op. 6 No. 2 is a piece with rhythmic elements of Colombian bambuco that bases its rhythmic structure on the combination of 6/8 and 3/4 (2 against 3) – normally in traditional bambuco the melody can be in 6/8 and the bass or accompaniment in 3/4, and the piece is felt in 1. In a message from Mr. Soto on January 8, 2023, he stated, “its melodic structure is

³⁵ Eitzen, *Rio Bravo Horn Quartet*, 12

³⁶ Ibid.

³⁷ Ibid.

completely serial (in the Italian free serialism system that is a less restrictive twelve-tone than the German system), and in a rondo form that helps the listener grasp onto a recognizable form.” The piece is more about its gestures than melody or harmony. Mr. Soto stated, “I have six rhapsodies-bambuco in total for now – No. 1 for bassoon and cello, No.2 for horn and piano, No. 3 for three horns, No. 4 for octet of winds, No. 5 for clarinet, marimba, and vibraphone, and No. 6 for clarinet, bassoon, horn, harp, and double bass. The idea behind [my] series of Rhapsodies-Bambuco is to give a place for the music of central Colombia in the international repertoire and in turn to allow horn players to explore new colors and languages.”³⁸

This work has not yet been published. With the permission of the composer, this is the second performance of this piece.

Ometéotl for horn, violin, viola, and cello (2019)
for Borderlands Ensemble
Alejandro Vera (b. 1990)

Alejandro Vera was born in Torreón, Coahuila, Mexico.³⁹ He received his Bachelor in Music Composition degree at the University of Nuevo Leon in Monterrey, Mexico under Roberto Carlos Flores, and his master’s degree at the University of Zagreb, Academy of Music in Zagreb Croatia, studying under Berislav Sipus.⁴⁰ He has been selected for international composition courses around

³⁸ Gabriel S.M. Correspondent, email message to author, January 8, 2023.

³⁹ Alejandro Vera, liner notes, *the space in which to see*, Borderlands Ensemble, New Focus Recordings, 2021, compact disc, 7.

⁴⁰ Ibid.

the world and has received many residences and prizes in Mexico. Alejandro currently teaches music theory at Tecnológico de Monterrey Campus Monterrey.⁴¹

This piece was commissioned for the “Borderlands Ensemble” in Tucson, Arizona, USA by Ms. Johanna Lundy, Professor of Horn at the University of Arizona, and former principal horn of the Tucson Symphony Orchestra. The composer writes:

“Ometéotl is based on the Aztec god of creation and the duality of Mixtec mythology. Ometéotl represented the creative energy or essence from which the power of all other gods flowed and existed above and beyond all the cares of the world, with no interest in what was happening on earth. In this spirit, the piece mixes pre-Hispanic rhythms and imitations of sonorities of ancient instruments with a modern aesthetic.”⁴²

In a conversation with Mr. Vera on January 7, 2023, he explained in more depth the structure and aesthetic of the piece. He approached his composition, thinking about the contrasting sounds between the horn and strings, and the meaning of Ometéotl. Ometéotl is two gods, a man and a woman, and it represents the beginning of the world for the Aztecs. Rather than the horn being the man or woman, and the strings being the other, the voices are always mixing with each other, but always with one voice against three voices. The piece starts with the sound of air. Air is what creates sound, and it is depicting the beginning of the creation of everything. The piece is structured in three parts, the first with two subparts, and the second with three subparts, the third of which is

⁴¹ “Biography,” Alexander Vera: Music Composer, accessed January 7, 2023, <http://www.alejandroversa.mx/bio>.

⁴² Vera, “the space in which to see”, 7.

a horn solo that was inspired by the well-known horn solo from Olivier Messiaen's *Appel Interstellaire* (Interstellar Call). The third part ends the work in a chorale—the calm after the chaos and creation of the world. The aesthetic is based on ancient Maya music - using intervals such as the perfect 5th and octave from the beginning of the harmonic series, as well as dissonant intervals – minor seventh and tritone. He uses pizzicato and staccato to mimic the sound of a guitar, a very common instrument in traditional Mexican music. The staccato rhythms are constantly changing, written in a way to sound unclear, as the Mayans did not have clear notation as we do now. The dissonances throughout the work as well as the hand trills in the horn recall the pre-Hispanic instruments that could not be played exactly in tune with one another.

When I met Mrs. Lundy in the summer of 2022 at the 54th International Horn Society Symposium in Kingsville, Texas, we learned that we were doing some similar work in commissioning Mexican/Latin American composers. I was given permission by Mrs. Lundy and Mr. Vera to perform this piece as it is still currently unpublished. This is the only group to perform the work aside from the Borderlands Ensemble.

Gambits: Six Chess Pieces for Horn (or Bass Trombone/Tuba) and Piano (2001)
Robert Xavier Rodríguez (b. 1946)

Robert Xavier Rodriguez has been called:

“‘One of the major American composers of his generation’ by *Texas Monthly*. His music has been described as, ‘romantically dramatic’ by the *Washington Post*, ‘richly lyrical’ by *Musical America* and ‘glowing with a physical animation and delicate balance of moods

that combine seductively with his all-encompassing sense of humor' by the *Los Angeles Times*.”⁴³

A native of San Antonio, Texas, Mr. Rodriguez received his bachelor's and master's degrees in music from the University of Texas Austin, and his Doctorate in Musical Arts degree from University of Southern California in Los Angeles.⁴⁴ He received additional formal training in Fontainebleau (Conservatoire Américain), and in Paris.⁴⁵ His teachers include Elliot Carter and Nadia Boulanger.⁴⁶ Mr. Rodriguez has received many international honors and awards, including the *Prix de Composition Musicale Prince Pierre de Monaco*, *Prix Lili Boulanger*, a Guggenheim Fellowship, ASCAP awards, and five grants from the National Endowment for the Arts.⁴⁷ Previously Composer-in-Residence with the San Antonio and Dallas Symphonies, and the Los Angeles Chamber Orchestra, Mr. Rodriguez currently is an Endowed Chair and Professor of Music at The University of Texas at Dallas, where he is also Director of the *Musica Nova* ensemble.⁴⁸ Most known for his successful operas, his compositional output spans across all genres. He incorporates his Mexican heritage into many of his works, such as his operas *La Curandera* and *Frida* (based on the life of Mexican artist Frida Kahlo), *Adoración Ambulante* for orchestra, chorus, children's chorus, soloists, mariachi band, conch shells, percussion ensemble, and audience, and *El día de los muertos* for eight percussionists.⁴⁹ He is also known for his works for

⁴³ “Robert Xavier Rodriguez,” Endowed Chairs and Professorships, The University of Texas at Dallas, Accessed, January 8, 2023.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ “Biography,” The Official Website of Robert Xavier Rodriguez: Composer, Accessed January 8, 2023, <http://www.robertxavierrodriguez.com/bio.html>.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

children. Mr. Rodriguez’s works have been performed by major orchestras around the world and he has received one grammy nomination.⁵⁰

Gambits: Six Chess Pieces for Horn (or Bass Trombone/Tuba) and Piano was commissioned by Charles and Sarah Riehm, and dedicated to Andrew Riehm and the *Musica Nova* ensemble of the University of Texas at Dallas.⁵¹ The tuba transcription was written in 2012 for Lyndsey Hoh, tubist and Assistant Professor of Ethnomusicology at the University of Toronto.⁵² It is a very whimsical, beautiful, moody and dissonant work. Motifs from the game of chess unite the music and its six movements, as follows:⁵³

- I. “White vs. Black” (Andante bellicoso): The piece begins with a fanfare that is initiated and sustained by the piano, and the horn responds. The piano part is written so that it only uses white keys on the keyboard, while the horn plays notes corresponding to the black keys on the keyboard.⁵⁴ The alternating open and hand-stopped pitches in the horn also signifying the opposing sides of white and black chess pieces. In the final fermata, the piano responds to the horn’s fanfare motif with its first black keys, as if trying to make a winning move. Ultimately, the horn accelerates into bold glissandi and the final triumphant fanfare or win, on the tonic note of C.⁵⁵
- II. “Giuoco Piano” (“Quiet Game”): The title refers to the chess opening of that name that dates back to the beginning of the 16th century⁵⁶. A simple flowing melody, or cantilena, in the horn floats above the gently rolling sixteenth note sequences in the piano in a dream-like fashion.
- III. “Muy Ruy” (Tempo di fandango): “...pays homage to the sixteenth-century Spanish chess master who created the most popular of all chess openings, named in his honor, the *Ruy Lopez*. The music, accordingly, is a Spanish *fandango*, with variations of increasing intensity in the horn over a driving piano ostinato.”⁵⁷ The relentless piano bassline drives

⁵⁰ “Robert Xavier Rodriguez.”

⁵¹ Robert Xavier Rodriguez, “Gambits: Six Chess Pieces for Horn (or Bass trombone/Tuba) and Piano, score, 2001.

⁵² “Gambits, Six Chess Pieces (2001),” The Official Website of Robert Xavier Rodriguez: Works, Accessed January 8, 2023.

⁵³ Rodriguez, score

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

the piece, while the right hand and horn trade off every two bars in an ominous character, until the horn drives to the end with sforzando triplets.

- IV. “French Defense”: The slow introduction, built on the dissonant French sixth chord – an augmented chord containing scale degrees b6 - 1 - 2 - #4, with an augmented sixth interval above the bass – begins with these sustained chords which are answered by the horn in short one-bar, half-step responses.⁵⁸ This “[corresponds] to the small pawn moves which characterize the French Defense in chess.”⁵⁹ This also echoes back to the opposing white and black motif in the first movement, using open and closed notes. The movement opens up into a more expressive, “style of a Parisian cabaret song.”⁶⁰
- V. “Sicilian Defense”: The “Sicilian Defense” is one of the most popular and aggressive moves in chess, known since the 16th century.⁶¹ The movement is built on the traditional Baroque six-eight *Siciliana* dance rhythm⁶² with the characteristic dotted rhythm in 6/8, melancholy mood, slower tempo, and pastoral feel.
- VI. “Copa Capablanca”: “Celebrates the Cuban chess master, José Raoul Capablanca. The music is cast in the Afro-Cuban rumba form, with alternating syncopated strains in major and minor. The work ends with brilliant horn glissandi, as in the opening movement.”⁶³

Other works for horn are *Medieval Suite* (1983), from the ballet *Estampie*, for horn, violin, and piano, and *My Lady Carey’s Dompe* (1985) *Variations on an Elizabethan Melody for Piccolo Trumpet, Descant Horn and Keyboard (Harpsichord or Piano)*.⁶⁴

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ “Introduction to the Chess Openings: The Open Sicilian Defense,” Chess Strategy Online, Accessed, January 8, 2023, <https://www.chessstrategyonline.com/content/tutorials/introduction-to-the-chess-openings-open-sicilian>

⁶² Rodriguez, score

⁶³ Rodriguez, score

⁶⁴ “Works,” The Official Website of Robert Xavier Rodriguez: Composer, Accessed January 8, 2023, <http://www.robertxavierrodriguez.com/bio.html>.

En el único lugar para corno francés y piano (January 2022 Xalapa)

Edgar Dorantes Dosamantes (b. 1971)

Dedicated to Keith Eitzen (b...)

Pianist, arranger, composer, educator and director, Edgar Dorantes Dosamantes is originally from Córdoba, Veracruz.⁶⁵ He received a Bachelor's Degree in piano from the Universidad Veracruzana and a Master's Degree in Jazz Studies from the University of North Texas, where he attended as a Fulbright scholar.⁶⁶ He was appointed to a full-time faculty position in jazz at Valdosta State University in Georgia in 2002, before becoming full-time professor at the Universidad Veracruzana in Xalapa, Veracruz, Mexico in 2003.⁶⁷ He founded the university's first degree-granting jazz program, JAZZUV, in 2008 and is director of the world-renowned JAZZUV International Festival.⁶⁸ He has toured the world as both a classical and jazz musician.

This work was commissioned by Keith Eitzen, second horn in the Xalapa Symphony since 1985 and colleague of the composer at University of Veracruz.⁶⁹ A native of Kansas and Colorado, Mr. Eitzen studied with Jack Herrick and Christopher Leuba before moving to Mexico at the age of 22.⁷⁰

The work was premiered by Mr. Eitzen at the International Horn Symposium 2022 in Kingsville, Texas, as part of a recital program with the Rio Bravo Horn Quartet, which I attended. The recital

⁶⁵ Keith Eitzen. *Río Bravo Horn Quartet: Mexican Music for Horn* (Symposium #54 of the International Horn Society, Kingsville, TX, USA, August, 8, 2022)

⁶⁶ *Ibid.*, 15

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*, 7

⁷⁰ *Ibid.*

featured works by Mexican composers, performed by members of orchestras across Mexico. The title of the piece translates to “in the only place.”

In a message from Mr. Eitzen on January 5, 2023, he shared the following thoughts from the composer:

“The composer stated that the work intends to represent the importance of being present in each moment and the pleasure that one feels when music invites you to sing. The process consisted of accepting the flow of the sounds through his imagination, with or without the piano, and test every day if the resulting sound was similar to enjoying things as they happen. It is paradoxical and perhaps illusory that a piece of music can represent the present when it will be played or heard in other presents.”⁷¹

The work is written in a popular Brazilian style with African American roots called bossa nova. Bossa nova, meaning new trend or wave, is a style of music that became popular in the US in the 1950s and 1960s.⁷² It is a blend of the syncopated 2/4 rhythms of samba with the emphasis on beat two and the harmonies of jazz.⁷³ This rhythmic feel is emphasized with accented notes and can be heard in how the two hands of the piano as they are often offset from each other. The common ternary figure (quarter note triplets) against the duple meter are also heard throughout the piece. The composer utilizes percussive sounds in both the piano and horn parts to mimic the guitar or

⁷¹ Keith Eitzen. Correspondent, email message to author, January 5, 2023.

⁷² Barry Kernfeld. “Bossa nova (jazz).” *Grove Music Online*. 2003; Accessed 7 Jan. 2023. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000990003>

⁷³The Editors of Encyclopedia Britannica, “bossa nova.” *Encyclopedia Britannica*, September 13, 2022. <http://www.brittanica.com/art/bossa-nova>.

percussion, which are two of the instruments traditionally used in bossa nova, along with the piano. This style has a very singing, swaying feel. It is energetic but also laid back. The composer captures a story or cycle of emotions one can feel when trying to be present with the music, using terms such as “cantando (singing)”, “fluido como el agua (fluid like water)”, “bailando (dancing)”, “relajado (relaxed)”, “apacible (peaceful)”, “al sol y al aire fresco (in the sun and fresh air)”, “con plenitud y totalidad (fully and completely)”, “el conflicto mental (the mental conflict)”, “alegre, alegría (cheerful joy)”, and then back to “bailando”, “cantando”, “como el agua”, until the end with “el último baile (the last dance).”⁷⁴

This work is currently unpublished. With the permission of the composer and commissioner, this is the second ever performance of the piece.

⁷⁴ Edgar Dorantes Dosamantes, “En el único lugar para corno francés y piano,” score, 2022.

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Recital 3

Recital 3 Program



THIRD DISSERTATION LECTURE RECITAL

MARY ELIZABETH SILVA-GARZA, HORN

DR. LIZ AMES, PIANO

*Saturday, March 18, 2023
Stamps Auditorium
3:00 PM*

WISE LATINAS

Plegaria a la Virgen de las Lajas (2022)	Dante Yenque (b. 1964)
Coba: An Ancient Mayan City (2021)	Alice Gomez (b. 1960)
The Oliveros Interval Studies (1959) No. 5 Poco Lento & Sostenuto No. 6 Freely	Pauline Oliveros (1932-2016)
Reconnecting for Horn and Electronics Playback (2022) * Scott Crandall, projector and camera	Carolina Heredia (b. 1981)
Pigmentum for Horn, Piano, and Video (2022) ** I. Indigo III. Cobalto	Gabriela Ortiz (b. 1964)
Danza Mestiza (2021) John Guzdek, violin	Nubia Jaime-Donjuan (b. 1984)

*This program was drafted and created by the artist in support of their performance
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La Llorona

Folk Song/unknown
Arr. Bill Tyers/J. Lundy

John Guzdek, violin
Jonathan Edwards, guitar

* World Premiere

** World Premiere of 2 movements of 4 movement work

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
Horace A. Rackham School of Graduate Studies

DISSERTATION COMMITTEE

Professor Emeritus Fritz Kaenzig, *co-chair*
Lecturer Bryan Kennedy, *co-chair*
Professor Daniel Gilbert
Professor Marie McCarthy
Professor Joel Howell

Figure 3-1 Program - Recital 3

Recital 3 Project Description & Presentation Slides

Mary Elizabeth Silva-Garza

Third Dissertation Lecture Recital

Saturday, March 21, 2023, 3PM

Stamps Auditorium, Walgreen Drama Center

University of Michigan, Ann Arbor, MI

Wise Latinas

Written program notes are not required for a dissertation lecture recital. I am providing my project description, as well as select slides from the presentation. Additional interviews in the presentation were provided by Associate Professor of Horn at Oklahoma State University, Lanette Compton; Assistant Professor of Music at UTRGV School of Music, Dr. Monica Martinez; Assistant Professor of Music Education at Rutgers University, Dr. Marjoris Regus.

I am curating this collaboration of new music by Latina composers to facilitate a public platform and to open a dialogue about Latina culture, identity, and experiences in higher education, specifically in the field of western classical music. This project enriches the art form by contributing a diverse collection of new works to the repertoire, addressing societal issues and promoting Latina artists in classical music.

Chicana poet and cultural theorist Gloria Anzaldúa says: “Making anthologies is also activism. In the process of creating the composition, the work of art, you’re creating the culture. You’re rewriting the culture, which is very much an activist kind of thing.”

Similarly, I have curated this presentation as an anthology - from the composers and artists that I have commissioned and programmed, to the interviews, images, the words of Latina scholars, and parts of my own story. As a person of color, as a Latina, a chicana. I have learned that telling our stories is a form of activism. This is why, in many ways, silencing us is also an act of violence.

“How do you tame a wild tongue, train it to be quiet, how do you bridle and saddle it? How do you make it lie down? – Gloria Anzaldúa

To a listener or performer, music written and performed by someone who shares the same culture, music that tells stories to which one can relate, can be empowering. Specifically, in regard to my own instrument, the opportunity to study and perform repertoire by Latina composers is not offered through the core curriculum, and is not readily available. When I started thinking about this project around 2019, a single solo horn work by a Latina composer started making the rounds, but that was only one work and only one composer. While I was thrilled to see this, a major gap in the repertoire that is taught and performed still remains. There is this pattern of people latching onto the one black composer or the one white female composer and thinking that the work is done, or waiting until someone else does it for them. As a Latina in classical music, at the time, I had never performed a work by a Latina composer or even performed with another Latina hornist. I had never seen a professional Latina horn player perform and didn't know of any who were professors. Frequently, I am the only woman and/or person of color in an orchestral brass section. This presentation will increase the representation of Latinas in the field of classical music, which will foster the development for more Latina/x (and all marginalized voices) in classical music, ultimately addressing issues of racial inequality at large. Additionally, it will demonstrate how a Latina cultural perspective can be expressed in the historically euro-centric classical music genre

People of Latin culture are frequently labeled by oversimplifications, and we sometimes adopt those labels. When speaking about Latin culture there rarely is a distinction of the Americas. Through a conversation with Argentinian composer Carolina Heredia, issues were raised about what she considers a “lack of interest in understanding diversity and richness of the culture. No one sees or acknowledges the differences, which make minorities feel unseen and ignored.” This is an example of a type of systemic racism that pervades our society, and a goal of this project is to combat that. One way of doing that is by creating “new stereotypes”, such as that Latinas have a place in the classical music field. While it is impossible to escape labels, we have the opportunity to use our own voices, experiences, and perspectives to express our identity, rather than be identified by others.

Latinas are not a monolithic group, and our experiences/identity cannot be defined by a single term. Calling oneself “Latino/a/e/x” and feeling a member of this group unites individuals of different nationalities from throughout the Americas, but it does not erase racial, class, gender, and sexual differences, in the way it is often used as an all-inclusive term. The variants of intersectionality and parts of self, create unique experiences in how we interact with society, but despite our diversity, we are still faced with many similar adversities. When I conducted the interviews, I did not know what they were going to say, but I found that I was hearing them explain many experiences very similar to mine, and I started to feel less alone. It became clearer that the problems are rooted in the system, not in ourselves.

I would like to point out that this presentation is only an introduction to this project, that I will continue to expand, incorporating more voices and disciplines. Due to time constraints today, I

have chosen a selection from a larger program of music, as well as from a much longer script. I wish I would share with you every word of every book you saw displayed earlier, every interview in its entirety, and all my story. Anything and anyone that I introduce in this presentation can easily have a presentation of its own.

Coyolxauhqui

Aztec Moon Goddess



Figure 3-2 Disk of Coyolxauhqui

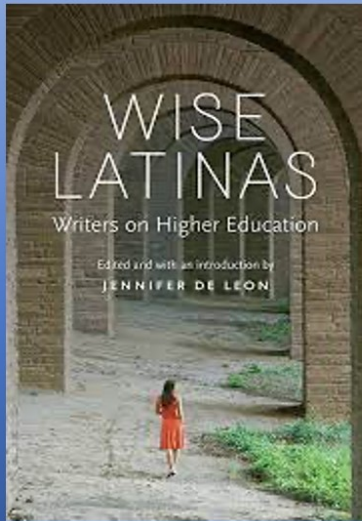


Figure 3-3 Wise Latinas and Supreme Court Justice Sonia Sotomayor

Julia Alvarez – Poet, novelist, essayist



- Dominican Republic and USA
- *How the García Girls Lost Their Accents*
- National Medal of Arts (2013)
- Works – issues of immigration, assimilation, identity, cultural expectations of women, stereotypes

Figure 3-4 Julia Alvarez

Alice Gomez – Composer, percussionist



- San Antonio, TX
- Composer-In-Residence for many ensembles and institutions
- Numerous ASCAP awards
- Director of Programs – SA College Dep. Of Music

Figure 3-5 Alice Gomez

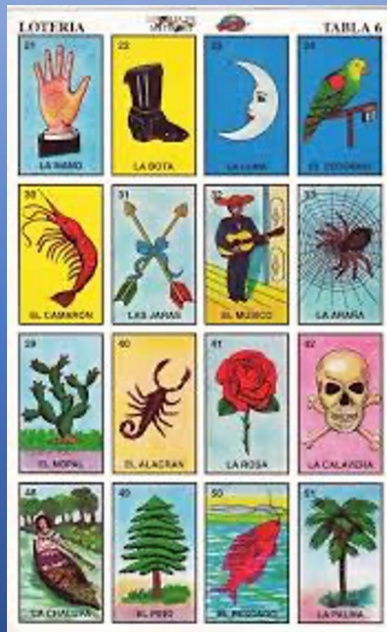


Figure 3-6 Lotería

Pauline Oliveros – Composer, accordionist

“Deep listening is the foundation for a radically transformed social matrix in which compassion and love are the core motivating principles guiding creative decision making and our actions in the world”



- Houston, TX
- Pioneer of electronic music
- Only female amongst notable post-war American composers
- Master accordionist
- Technical innovator for increasing access for all
- “Deep listening” and “sonic awareness” for healing
- Listening is activism

Figure 3-7 Pauline Oliveros

Carolina Heredia - Composer



- Argentina
- Director of Artist Support – American Composers Forum – Los Angeles
- Acoustic, electronic, multimedia mediums
- Founder of ANTiCX collective
- DMA and Institute of Humanities fellow, U of Michigan

Figure 3-8 Carolina Heredia

Gabriela Ortiz – Composer

“I fell in love with music once I understood that sounds have souls, and it is through them that one may speak of oneself”



- Mexico City
- Latin Grammy Nominee
- National Prize for Arts and Literature
- Commissioned by major orchestras around the world
- Professor at Mexican University in Mexico City

Figure 3-9 Gabriela Ortiz

Martirene Alcántara – Visual Artist

“Observe, listen to your gut, always work on projects that make you happy, not to please others.”



- Mexico City
- Based in NYC
- Four pieces in New York MoMa permanent collection
- Photography
- Synesthesia

Figure 3-10 Martirene Alcántara

Nubia Jaime-Donjuan – Composer, cellist



- Hermosilla, Sonora, Mexico
- Dartmouth College Mexican Repertoire Initiative
- 1st Prize - Arturo Marquez Composition Contest
- Montoneras Collective for Women

Figure 3-11 Nubia Jaime-Donjuan

La Llorona

“Teach me how to cry.”

Figure 3-12 La Llorona quote