The Exploration and Creation of Cello Arrangements for Selected Works by Carlos Guastavino

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THE EXPLORATION AND CREATION OF CELLO ARRANGEMENTS FOR SELECTED COMPOSITIONS BY CARLOS GUASTAVINO

By

Cecilia Michelle Huerta

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2014
UNIVERSITY OF MIAMI

A doctoral essay proposal submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

THE EXPLORATION AND CREATION OF CELLO
ARRANGEMENTS FOR SELECTED COMPOSITIONS BY CARLOS
GUASTAVINO

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The goal of this essay was to explore the arrangements of contemporary Argentine composer Carlos Guastavino (1912-2000) in order to understand how he might have arranged for various cello ensembles. Guastavino represents a romantic, impressionistic side of contemporary Argentine music which lends itself to expression in the cello. Though he did not compose for cello ensemble specifically, examining Guastavino’s works which included the cello in some capacity gives the cellist a scholarly perspective on creating cello ensemble arrangements. These arrangements can be created within the framework of this doctoral research combined with the knowledge of a cellist’s technique and cello ensemble repertoire. Background of the available works themselves, the performers with whom Guastavino collaborated, and acclaimed recordings of his music can also be taken into consideration when creating new cello ensemble arrangements. These experimentations have been conducted in reading sessions and performances held at the University of Miami with the author, students and faculty.
DEDICATION

to my loving parents, Dr. Gustavo and Michelle Huerta, for their undying, tireless, selfless love and support. Thank you for putting the cello into my hands and helping me make my dreams come true.
ACKNOWLEDGMENTS

I would like to express my sincerest gratitude to my committee. Professor Ross Harbaugh, Dr. Thomas Sleeper, Dr. Brian Powell, and Dr. Willa Collins who have been a constant source of support and inspiration in guiding me through this topic. Especially to my chair, Professor Harbaugh, I am deeply thankful for having you as my mentor and friend these past three years at the University of Miami.

I would also like to thank Dr. Deborah Schwartz-Kates for introducing me to the beautiful music of Carlos Guastavino while I have been at the University of Miami. I am also extremely appreciative of scholars Dr. Jonathan Kulp and Dr. Roxanne La Combe for their support in helping me obtain scores and insight into who Guastavino was. When deciding on my topic, I am very grateful to Benjamin Zander for sending me to the Carteret Cello Festival with Alexander Baillie where I became inspired to explore vocal works and create cello ensemble arrangements. Without these people and experiences, this topic would not have been conceived.

A very sincere thank you goes to my friend and colleague, Dr. Fernando Landeros for supporting me in keeping me motivated to continue and improve my work. To my beloved husband-to-be, Dr. Adrian Lauf, thank you for your overwhelming kindness, support and encouragement in helping me achieve this significant milestone in my academic career. I would also like to thank my wonderful siblings, Dr. Monica Michelle Huerta, the future Dr. Gustavo Vincent Huerta, and the future Dr. Theodore Huerta for their cheering support of my completing this dissertation. And finally, to my loving parents, Dr. Gustavo and Michelle Huerta, for their tireless love and support for me to make my dreams come true. I am forever grateful.
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CHAPTER 1

INTRODUCTION

Background and Environment

Classical Argentine composer Carlos Guastavino (1912-2000) represents a nationalistic and folklore style of composition from the 1930s-1990s that is beloved in his home country and was especially popular during the Peron era. While his contemporaries like Alberto Ginastera employed modern classical techniques of the time, Guastavino stayed true to a romantic, impressionistic style with an emphasis on nationalistic and folkloric elements for which he was criticized by colleagues and critics at the time.\(^1\) His songs, such as “Se equivocó la paloma” and “La rosa y el sauce” are considered standards in the Argentine vocal repertoire.\(^2\) They are also promoted by artists such as Elly Ameling, José Cura, José Carreras, Teresa Berganza, and Victoria de los Angeles. Guastavino is even dubbed the “Argentine Schubert” for his compositional output of supposedly 500-600 vocal works which contain memorable, popular melodies.\(^3\) He is comparable to Puccini or Verdi in terms of his memorable tunes. Additionally, one can perform Guastavino’s music as either art songs in a concert hall setting with a classically trained singer, or as popular songs arranged by popular artists in a less formal setting.\(^4\) These songs, particularly his Canciones Escolares for all ages, are significant as a


\(^3\) Ibid. Page 42.

\(^4\) Ibid. Page 42.
socialization tool in schools and ensembles in Argentina and beyond for singing and for instruction in the Argentine repertoire.\(^5\) He was also able to make his living purely from royalties, which was quite exceptional for an Argentine classical composer.\(^6\)

Several arrangements of Guastavino’s works were arranged by the composer for instrumental and vocal ensemble combinations, aiding in making his music more accessible.\(^7\) His other arrangements of his own works include the following: songs for voice and piano with an optional second voice, chorus with optional piano, solo piano, piano duo, orchestra, miscellaneous chamber ensembles, and string chamber ensembles. Guastavino’s orchestrated version of *Tres Romances Argentinos*, originally for two pianos, successfully launched his international career while on tour in Europe and Russia in 1948-49 with a notable performance by the BBC Philharmonic in London. In 1987, chorus director and conductor Carlos Vilo approached Guastavino to compose new arrangements of his songs for chorus. Notable arrangements of Guastavino’s works by other artists also exist. Ginastera’s second wife Aurora Nátola composed and published an arrangement of “La rosa y el sauce” in 1954 for cello and piano. In 1969, Catalán pop singer Joan Manuel Serrat’s arrangement of “Se equivocó la paloma” was successful with audiences in Argentina. Roberto Garcia orchestrated three of Guastavino’s most popular songs for a performance in the Teatro Colon in 1994. After Guastavino passed away in 2000, new arrangements have appeared in recordings by artists such as violist Kim Kashkashian, and Cello Octet Conjunto Ibérico with vocalists Elena Gragera and Elias Arizcuren. There has also been a surge in reviewing Guastavino’s unpublished

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arrangements through the efforts of renowned Guastavino scholar Dr. Silvina Luz Mansilla.

Guastavino employed musical techniques that, while they resonated with the general public, were considered antiquated by modern composing standards.\(^8\) Avant-garde critics during his two compositional periods were not as interested in Guastavino’s older 19th century compositional style because his contemporaries, like Ginastera, were using more modern European classical techniques.\(^9\) However, Guastavino’s works were quickly adopted by all types of local artists due to his compositions’ quality and fast publication.\(^10\) In the long run, Guastavino's once-popular music was relegated to archives of obscure music, though a following still persists in its native homeland of Argentina in the general public.\(^11\) Hence, there has been a general lack of scholarly attention and recordings until recently in the past 10-15 years.

**Problem Statement**

While some arrangements exist of his works, Guastavino did not arrange the majority of his compositions. Works transcribed or arranged specifically for cello as a soloist were never written by the composer himself. An examination of Guastavino’s arrangements with their respective original works would aid instrumentalists in arranging his music for different instrumental combinations. Moreover, there exists limited sheet music availability which may be due to copyright arrangements with two publishers of Guastavino’s music, Lagos and Ricordi Americana.

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\(^8\) Kulp, "Carlos Guastavino: The Intersection of "Música Culta" and "Música Popular" in Argentine Song." Page 44.

\(^9\) Ibid. Page 44.

\(^10\) Roel. Page 32

**Need for Study and Justification**

A relative lack of scholarly articles poses the need for further study and understanding of Guastavino's compositions, with emphasis on instrumental works and arrangements. Moreover, while other dissertations mention arrangements of Guastavino’s music, only one deals exclusively with arrangements, and is devoted only to the choral genre.12 The relationship of his arrangements to cultural musical development at the time needs more investigation, particularly with audiences and performers. This dissertation also seeks to further understand Guastavino’s relationship with the instrumentalists for whom he arranged.

An examination of Guastavino’s arrangements in a scholarly fashion should be undertaken as a guide for instrumentalists in arranging his music in Guastavino’s style. As new arrangements of Guastavino’s music have been recorded and performed by performers within the past 10-15 years, this examination could determine if their arrangements have been done in Guastavino’s arranging style. It would also aid instrumentalists in the future when attempting to arrange Guastavino’s music.

An ideal instrumental medium in which to create further arrangements of Guastavino’s works is found in the cello. It complements the voice in terms of range and tone, making it an ideal choice for instrumental ensemble arrangements. The examination of arranging Guastavino’s music will offer other cellists techniques that they can use to write new arrangements of Guastavino’s works. There also exists a need for greater diversity in cello ensemble compositions. Argentine music can complement the palette of available cello ensemble repertoire. Argentine folkloric-style composers are under-

12 Francisco Javier Calvo, “Argentine Nationalism in the Choral Arrangements of Selected Art Songs of Carlos Guastavino” (1448916, California State University, Long Beach, 2007).
represented in the cello repertoire as a whole. Furthermore, vocal music can serve as a pedagogical tool for instrumentalists. Specifically, cellists can benefit from the arrangement of such vocal works to enhance the learning of techniques such as inflection, articulation, timbre, timing, tone, vibrato, and other aspects.

**Purpose**

The purpose of this study is to undertake a critical investigation of Carlos Guastavino’s own arrangements by establishing relevant supporting material containing historical elements of the works themselves and the performers with whom Guastavino collaborated. Then an investigation into the technical aspects of the composer’s arranging method of his own works would take place. Furthermore, an examination of Guastavino’s relationship with the cello specifically will be discussed. Based on this information, seven new arrangements from Guastavino’s works for different cello ensemble combinations would be composed by the author. These newly created cello ensemble arrangements will demonstrate Guastavino’s arranging style combined with experience of the author as a cellist.

**Research Questions**

This dissertation will seek to address a number of key questions for study. For instance, which musicians and historical factors were involved in the creation of Guastavino’s arrangements? Did Guastavino have any compositional patterns applied to his arrangements? What do his arrangements reveal about his choices in form, harmony, voice exchange, motivic development, and style? Did he understand the capabilities of a
cellist? How can a cellist use the proper performance style of these seven new cello ensemble arrangements created from Guastavino’s works?

**Method**

The goal of this doctoral essay is to explore arrangements of Guastavino’s music and to create cello ensemble arrangements in this style with a detailed and scholarly documentation of the process. It seeks to examine the arrangements of Carlos Guastavino, and how they reveal his technical compositional choices. This work also attempts to help bring to light information which would help instrumentalists, especially cellists, to create their own arrangements in Guastavino’s style, employing various instrumental combinations. To exhibit his arranging style, seven new arrangements for various cello ensemble combinations have been created.

In chapters 3 & 4, Guastavino’s background has been examined further with Latin-American music encyclopedias,\(^\text{13}\) dictionaries,\(^\text{14}\) newspapers, and reviews, as well as dissertations and scholarly publications. These following chapters also investigate the techniques involved in the arrangement of vocal and instrumental music for different instrumentation, especially the cello. Sheet music has been obtained by contacting Ricordi Americana, Latin-American music centers in Indiana, Latin-American scholars (Kulp and Dr. Roxanne LaCombe in particular) as well as through the University of Miami Inter-Library Loan system. Where sheet music of Guastavino and his contemporaries’ arrangements have been unavailable, recordings of the arrangements can

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assist the author for comparison. Recordings and examining performances of recently discovered works of Guastavino have also aided the author in executing performance style of the works.

In the third chapter, an examination on Guastavino’s arrangements with their original works has been conducted. This is done with respect to aspects of historical background of performers and associated performances, in addition to compositional aspects when Guastavino arranged his works such as form, harmony, voice exchange, motivic development, and style. This research will also expand on a few dissertations which have started this process. Chapter 3 seeks an understanding of not only Guastavino’s musical compositional style, but also the technical applications of how Guastavino’s arrangements differed from their respective original works. Additionally, this chapter seeks to understand the relationship Guastavino had with string instruments and especially the cello.

Finally, in the fourth chapter, this dissertation presents the author’s own seven arrangements, accompanied by conclusions and manuscripts, to demonstrate application of the arranging technique outlined in chapter 3. Combinations include the following: cello with piano, cello duet with piano, cello trio with piano, cello quartet, and cello octet with voice, and cello octet. Interaction with members of the University of Miami’s string and composition departments have been crucial in the creation of these arrangements. Consultations with the University of Miami vocal department has helped to understand technical aspects of Guastavino’s vocal work. The University of Miami string students and faculty have provided support in the revision, practice, and performance of the arrangements of these works. This culminates in a performance at the University of
Miami of these seven arrangements in this author’s final doctoral recital with recordings available online.\textsuperscript{15}

CHAPTER 2

LITERATURE REVIEW

This dissertation seeks to create a critical investigation of Carlos Guastavino’s own arrangements. This examination includes historical background of the works, their arrangements, and the performers for whom Guastavino composed. There is a specific portion discussing Guastavino’s relationship to the cello. To demonstrate the application of Guastavino’s arranging style and knowledge of the cello itself, seven new arrangements are presented by the author. These new arrangements also use the experience by the author as a cellist. The research from this dissertation should aid instrumentalists, especially cellists, in the application of creating further arrangements of Guastavino’s music.

The document divides its sources into the following categories: (1) Argentina Historical and Musical Context, (2) Guastavino’s Background, (3) Folkloric and Nationalistic Elements, (4) Formal Analysis and Arrangements of Select Works, and (5) Catalogue of Arrangements.

Argentina: Historical and Musical Context

In order to understand the social and historical context surrounding Guastavino’s music, it was important to evaluate sources concerning Argentina. Within the context of Argentine music there were many sources, though most were in Spanish and some were repetitive. One source in Spanish, “Historia de la musica argentina” by Lazaro Flury, is worth more study as it gives a deeper understanding of folkloric context.
The author chose three musicology books which had excellent historical information and which were written in English. The book *Musics of Latin America* contains the most updated general information on the music of Argentina\(^{16}\) which was directed by renowned Argentine musicology scholar Dr. Deborah Schwartz-Kates. The *Handbook of Latin American Music* is also a useful Latin-American music resource\(^ {17}\) because it gives a comprehensive overview on social context around the time period of Guastavino’s music. Additionally, it gives a good description on the context of folkloric music and its performance setting. *Garland Encyclopedia of World Music* contains more specific and updated information concerning the *folklore boom* movement in Argentina during the 1960s.\(^ {18}\) This movement was associated with the founding of the Festival de Folklore de Cosquín, and the most famous singers, instrumentalists and poets would perform throughout Argentine radio, television, and recordings during the 1960s. Guastavino composed, associated with, arranged for and worked with these artists, such as guitarists Atahualpa Yupanqui and Eduardo Falu as well as poet Rafael Alberti. The movement also experienced rejuvenation as a response to national government sponsorship.\(^ {19}\) In terms of the political relationship to Guastavino’s music, the dissertation material written by Francisco Javier Calvo is the only known study which thoroughly examines this in detail.\(^ {20}\)

\(^{19}\) Ibid. Pages 262-263.
\(^{20}\) Calvo. Pages 15-16.
Guastavino’s Background

Two crucial Guastavino scholars in this research include Dr. Jonathan Kulp and Dr. Silvina Luz Mansilla, who have written some of the latest scholarly articles. Kulp spent some time in Argentina and completed his dissertation on all of Guastavino’s songs and musical aesthetics.\(^{21}\) His research and publications also investigate the value and popularity of Guastavino’s music during his compositional peak and decline, whose works are most often performed within Argentina. However, Guastavino was not the sort of composer who could gain ready recognition in the U.S. because he wrote primarily in miniature genres (songs and piano pieces) which are not heard as much as orchestral music, a genre which Ginastera had composed.\(^{22}\)

Mansilla has written a book closest to an official biography of Guastavino which has been invaluable to the author. It contains the most updated scholarly information concerning Guastavino as it was published less than three years ago. Mansilla’s research material includes scholarly articles by critics during Guastavino’s lifetime as well as interviews with the composer himself.\(^{23}\) However, she only devotes a brief section about the content of Guastavino’s arrangements.

While both Kulp and Mansilla give a catalogue combined with Kulp’s research concerning his arrangements, they do not comprehensively reveal how Guastavino arranged his music. Nonetheless, both Kulp and Mansilla’s research has aided the author in providing some of the most in-depth scholarly material in terms of Guastavino’s

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\(^{21}\) Kulp.
\(^{22}\) Ibid. Page 20.
background, in addition to some enlightening insights in the structural analysis of his songs and other works.

As there is no official biography of Guastavino, dissertations and a couple of dictionary entries were also key to this research. There currently exist six dissertations which are exclusively about Guastavino’s music and 12 which relate in some capacity, all written within the past 10-20 years. This author’s research focuses specifically on the six dissertations that related to this topic, in addition to the evaluation of their usefulness.

For instance, Dr. Ricardo Rogelio Roel’s dissertation contains valuable interview segments with Guastavino speaking about his music.\(^{24}\) The *Diccionario de la música española e hispanoamericana* contains an article by Latin-American scholar Bernardo Illari on the following: Guastavino’s background which gives an overview of background; concert career; compositional life and output; the evolution of his works; a catalogue of works known at that time; and an overview focusing on his vocal, guitar, and piano works. The second article is in the *Oxford Music Online* written by Kulp, which contains updated information with the exception of the arrangements which Mansilla provides.

Mansilla wrote a study used to investigate and analyze the production and dismissive reception by avant-garde enthusiasts of Guastavino’s orchestral music during the 1940s -1980s.\(^{25}\) Before Guastavino began writing orchestral music, he was accepted and well received as an art song composer.\(^{26}\) In 1949, he was asked to write an orchestral arrangement of one of his famous piano duos for the BBC Symphony. This London

\(^{24}\) Roel. Page 21-38.


\(^{26}\) Ibid. Page 89.
premiere became his first international performance.\textsuperscript{27} While this arrangement launched his international career being well received in London, it encountered less stellar reviews in Argentina. His premiere of a work for piano and orchestra in 1954 in Buenos Aires, as well as his work for strings and missing ballet also received similar reviews, acknowledging the beautiful lyricism but criticizing an apparent lack of depth and complexity.\textsuperscript{28} He was also less confident as an orchestral composer and suspected that he may have used this as an excuse for not composing more orchestral music. Additionally, Avant-garde critics at this time were not interested in Guastavino’s older 19th century compositional style because his contemporaries were using more modern European classical techniques.\textsuperscript{29} Even though his orchestral music contained folkloric elements, they were weak in comparison to his other genres. Additionally, there may have been political factors in Argentina at the time inducing critics to prefer the more modern style, making Guastavino’s orchestral music an easy target.\textsuperscript{30} Mansilla’s study gives insight into the avant-garde critics that Guastavino was dealing with at this point of his compositional life, their criticisms, and how it affected his compositional output. And, finally, this source helped this research by discussing the historical background of his arrangements.

\textsuperscript{27} Ibid. Page 95-97.
\textsuperscript{28} Ibid. Page 97-98.
\textsuperscript{29} Ibid. Page 90.
\textsuperscript{30} Ibid. Page 98-99.
Folkloric and Nationalistic Elements

Dr. Pablo Marcelo Cohen (guitarist) has authored a study detailing the profile of Guastavino and a stylistic analysis of his Sonata No. 1 for guitar.\textsuperscript{31} This study details the Argentine folk influences that inspired this work including history, style, and sources. It includes folk topics relating to Sonata no. 1 (estilo, vidalita, vidala, chaya, zamba, chacarera, and chacarera trunca). It also details how Guastavino contributed to the classical guitar literature (Three Sonatinas, “Jeromita Linares” for string quartet and guitar, and some song arrangements). With respect to analyzing Sonata No. 1 for guitar itself, Cohen gives a detailed examination of the six to seven specific folkloric styles within the piece.\textsuperscript{32} Carlos Guastavino’s Sonata No. 1 for guitar is his first original guitar piece and it was unusually expressive and idiomatic for the guitar. Specifically, it integrates popular forms and styles of the Argentine folk tradition with the forms, styles, and procedures of western classical tradition.\textsuperscript{33} Cohen’s study can help this research by making use of this detailed investigation on folkloric elements in Guastavino’s music.

Stephen Andrew Hammond wrote a dissertation analyzing Guastavino’s life and the influence of Argentine dances in his compositional style, specifically how bailecito, zamba, and chacarera are incorporated in these three piano works.\textsuperscript{34} Hammond showed that Guastavino was influenced by the predominant forms of 19th-century Argentine music including opera (with Italian models like Vincenzo Bellini and Gioacchino Rossini), zarzuelas, other stage genres, piano and salon music, and, at the very end of the

\textsuperscript{31} Pablo Marcelo Cohen, “Sonata No. 1 for Guitar by Carlos Guastavino: An Analytical Study of Its Structure, Style, and Argentinian Folk Influences” (9921154, Temple University, 1999).
\textsuperscript{32} Ibid. Pages 8-23.
\textsuperscript{33} Ibid. Page 46.
century, symphonic music (of which he wrote an arrangement of a piano work, a string chamber orchestra work, and a ballet which is lost). With respect to Argentine folkloric dances, the Three Sonatinas were not absolutely strict imitations of these dance forms. Guastavino alluded to these dance forms by recalling “dancers snapping their fingers and waving their hands to the sounds of instruments like bombos, charangos, and violins.” Guastavino also implied the influence of more than one Argentine folkloric dance per sonatina, such as adding the rhythmic motor pattern associated with the hueya.

Kulp's study of Guastavino's songs is divided into two periods, and includes analyses of selected works. In the first period, Kulp addresses his text-music relationship (particularly images of death), nationalistic elements, and folk song settings. Next, he examines the poetry in the second song period, style and structure, and the songs associated with this period. The main songs addressed in this study include “Pueblito, mi pueblo,” “Se equivocó la paloma,” “Canción Escolar,” and others from the collection Flores Argentinas. Additionally, there exists a section dedicated to nationalism, related to Guastavino and Argentine musical nationalism, as well as nostalgia and nature as expressions of nationalism. Through this study, Kulp found that in Argentina, Guastavino is thought by some to be the most representative nationalistic composer. Additionally, while Guastavino’s songs were composed as art songs, they were treated as popular songs, such as the case with “Se equivocó la paloma.” His songs are also used

36 Ibid. Page 38.
37 Kulp.
38 Ibid. Page 47-75.
39 Ibid. Page 184.
in Argentine academies not only as folkloric representations, but also to teach harmony, counterpoint, phrasing, and other musical issues especially for piano students.\textsuperscript{40}

Roel authored a study on the biography and selected keyboard pieces by Guastavino, with a focus on nationalistic elements.\textsuperscript{41} Through his analysis of eight piano pieces, Roel shows that Guastavino’s piano works have strong evidence of Argentine nationalistic elements, and especially the Argentine folklore which is an important part of Latin America’s musical wealth. \textsuperscript{42} Even though Guastavino’s avant-garde contemporaries experimented with twelve-tone and other modern European techniques, he stayed within a traditional framework with Argentine folk elements (dances and songs) and European tonal art music conventions.\textsuperscript{43}

**Formal Analysis and Arranging**

Calvo’s dissertation describes in detail about why Guastavino’s arrangements are significant. He states that they “illustrate an evolution of compositional style between settings and suggest that the composer was reacting to political influences.”\textsuperscript{44} Moreover, they have contributed to disseminating his music to the general public and amateur musicians.

Kulp’s dissertation contributes significantly in dissecting Guastavino’s songs technically and musically. \textsuperscript{45} Roel’s doctoral essay examines major influences on Guastavino and his music, especially with respect to form, melody, rhythm, and

\textsuperscript{40} Ibid. Page 44.
\textsuperscript{41} Roel. Page 21-38.
\textsuperscript{42} Ibid. Page 112.
\textsuperscript{43} Ibid. Page 113.
\textsuperscript{44} Calvo. Page vii.
\textsuperscript{45} Kulp.
harmony. This study dissects Guastavino’s compositional elements which can be considered when studying and composing arrangements of Guastavino’s music.

Cohen explores Guastavino’s compositional technique with an analysis of Sonata No. 1 for guitar. It will help relate performance and compositional elements of this work to this author’s own string arrangements. This also gives insight into the string performers who performed the “Jeromita Linares” string quartet and guitar chamber music.

Hammond explores the work *Tres Sonatinas* for piano that was composed as a direct result of Guastavino’s exploration of the sonata form, rather than just art songs. His other genres and instrumentation (such as solo piano works, songs, and chamber music) were typically short forms, allowing Guastavino the opportunity to explore more thematic development with these three sonatinas. In terms of form, Guastavino suggested a lighter version of a sonata in which the development is either short or almost nonexistent. Finally, all three sonatinas show all their three main themes in the exposition. While the historical context is not as scholarly as other dissertations, his analysis of the *Tres Sonatinas* will be helpful in exploring the creation of new arrangements, detailing how Guastavino uses the *bailecito*. Examining these folkloric elements will shed light on creating new arrangements.

Dr. Meaghan Elizabeth Skogen describes methods of arranging for the cello, and for ensembles of multiple cellos, based on works by Laszlo Varga. Her work features a detailed analysis that compares original writings to the cello arrangements. Though not a

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46 Roel.
47 Cohen. Pages 24-45.
48 Hammond. Page 37.
Latin-American composer, this work gives insight into methods that can be used to arrange music by other composers.

**Catalogue of Arrangements**

Calvo has written a study on the choral music of Guastavino as an overlooked genre in his compositional output. The study is used to help provide a better catalogue of Guastavino’s choral works. There are more than sixty choral arrangements of art songs and of the larger choral works like *Indianas*. Because this is one of the most recent studies, particularly with venerable scholars in this field, it is especially valuable for historical and biographical context. Furthermore, a significant portion of the study is dedicated to arrangements of his works which is especially helpful to arrange a song to multiple voices, including information about how Guastavino did so in his music. Mansilla has also published the most recent catalogue of his works and arrangements in “La Obra Musical de Carlos Guastavino” which was published in 2001.

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50 Calvo.  
51 Slayton. Pages 247-292
CHAPTER 3

DISCUSSION OF SELECT ARRANGEMENTS AND THEIR ORIGINAL WORKS

Arrangements Overall

Of Guastavino’s recorded 266 original works, 123 arrangements were made of these works which comprise almost half of his compositional output.\(^\text{52}\) As he was the most well-known for his songs, these were the original works that Guastavino arranged the most. Guastavino composed and arranged for the following instrumentations: songs for voice and piano with an optional second voice, chorus with optional piano, solo piano, piano duo, orchestra, miscellaneous chamber ensembles, and string chamber ensembles. The exceptions are his original solo guitar works.

His song “Vidala del secadel” is the only song originally composed for voice and guitar, but was arranged for voice and piano three years later. Additionally, Guastavino developed relationships with Argentine guitarists such as Roberto Lara\(^\text{53}\), Atahualpa Yupanqui, and Eduardo Falu.\(^\text{54}\) Guastavino may have also felt comfortable composing original works for guitar as he had a special relationship with this instrument when he learned to play it later and his brother played during childhood.

With respect to which instrumentations Guastavino felt comfortable to arrange, it would appear that the instrumentation choice was not an issue. His decision was based on the demand by others for that instrumentation. It did not matter whether or not the musicians, contractors or publishers wanted an original or arrangement.


\(^{53}\) Ibid., *La Obra Musical*, Page 133.

\(^{54}\) Cohen., Page 2.
Songs for Voice and Piano with an Optional Second Voice

Guastavino wrote arrangements of four songs in the style of voice and piano with optional second voice: “Arroyito serrano” from the Canciones Escolares collection, “Mi canto,” “Cancion de Navidad,” and “Pueblito, mi pueblo.” With the optional second voice, he enhanced the harmony and motion of the original song by moving in parallel thirds, contrary motion in fourths and sixths, arriving in unison from contrary motion, and/or adding suspensions at cadences. He would otherwise apply that harmony to create cannons, such as in section B in “Pueblito, mi pueblo” (see the following chapter). Additionally in this particular song, the solo voice repeats the section A melody in the recapitulation. If you perform with the optional second voice in the recapitulation, Guastavino gives the performers the option for two voices repeating the same melody slightly differently with more suspensions and with humming, or of implementing one of these two voices with the original melody. An example of this recapitulation from “Pueblito, mi pueblo” is shown in the following chapter. In conclusion, the optional second voice enhances the material of the original song.

Chorus Arrangements

During the folklore boom movement, there was a push from publishers to produce more chorus works. As Guastavino had already composed many songs, it may have been more efficient to create arrangements from his songs than to compose original works for chorus. The Indianas collections are notable original chorus works in this

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regard. It also made his popular songs more accessible. These chorus arrangements have been used in school choirs in Argentina. In the 1980s, a surge in Guastavino’s popularity and arranged chorus works appeared through Guastavino’s relationship with conductor Carlos Vilo.\(^{56}\)

When Guastavino arranged for a SATB chorus, he either kept the same key or transposed to a closely related key a step apart (G minor to F minor). With a male chorus or mixed chorus, he transposed more drastically (C major to F major for his “Ombu” arrangement). Form was the most obvious change in these arrangements. In his chorus arrangements, usually the introduction, transitions, and sometimes the closing were cut or shortened. If used, the chorus would imitate the piano accompaniment by either repeating the title, giving new text, or by humming. There are also cases in which Guastavino extended the form by adding echoes in an accompanimental manner; repeating a section but layering or pairing the voices in different combinations; or by adding a fugue. The repeating of a section with different combinations of voices entering and dropping would create a round-like song at times. The fugue is particularly effective in a climactic moment, such as in the “Se equivocó la paloma” arrangement.\(^{57}\) Arranging for a chorus also usually resulted in a more homogenous, less active work overall in comparison to the original. Harmonically speaking, depending on which type of work and how Guastavino wanted to approach the arrangement, there were not as many patterns here. He would either enhance the harmony by adding more 7ths and 9ths, reduce the amount of doubled notes and suspensions, or keep it more consistent to the original harmony.

\(^{56}\) Mansilla.

\(^{57}\) Readers are referred to chapter 4 for a cello duet arrangement.
“Margarita” and “La Torre,” the only instrumental works arranged for chorus, are the two intriguing exceptions to how Guastavino typically arranges. The original short works come from the *Diez Preludios* collection of short piano works intended for children. Instead of using the original form and either reducing or expanding on it, he used a motive from the original piano work and then turned that motive into a fugue. This aspect alone makes these chorus arrangements sound like almost completely different works. He also used lyrics from songs his mother sang to him as a child. In “La Torre,” the arrangement title is expanded to “La Torre en Guardia.” Furthermore, the song was also converted into a fugue with different combinations of how the voices interact. Harmonically, there is no relationship between the original and arrangement. Overall, this arrangement sounds more like a European classical work than an Argentine work, with little resemblance toward its original.

**Piano Arrangements**

While Guastavino wrote arrangements for thirteen of his piano works, only a handful of arrangements for piano were created and are available. *Gato, Bailecito*, and two movements from *Diez Preludios* (“Margarita” and “La Torre” discussed in the previous section) were the only original piano works used for arrangements. Guastavino made two solo piano arrangements of the songs “Pueblito, mi pueblo” and unpublished “El Sampedrino”; a movement from a piano duo (“Las Niñas” from *Tres Romances Argentinas*); and an ballet piano reduction of Suite Argentina which is based on a piano
work (*Gato*), two songs ("Se equivocó la paloma" and "Zamba: Arroyito serrano") and an original orchestral work ("Mambo").

"Pueblito, mi pueblo" was an opportunity for Guastavino to experiment with making the bass line more lively. "El Sampredrino" was dedicated to Argentine pianist Horacio Kufert, who performed a homage to Guastavino at the Kennedy Center for the Performing Arts in Washington in 1989. While this work is unpublished, there exists a video on YouTube of its performance. "Las Niñas" for piano was arranged for Hayclee Giordano, a pianist who premiered and recorded many of Guastavino’s piano works.

In the ballet piano reduction of Suite Argentina, Guastavino took opportunities to experiment with modulations, ornamentation, form, and motivic development. For instance, with the “Zamba: Arroyito serrano” arrangement, Guastavino modifies the form by removing the introduction and repeat as well as including new material for an interlude and new closing. This presents the form more as variational rather than strophic form. More dynamic contrasts and a louder beginning also change the approach towards the arrangement. This is further evidenced by articulation marks such as dots, accents, and lines. Instead of remaining in D major the entire time, Guastavino mutates into D minor in the middle and then back again to D major to present the variations differently. The accompaniment varies in the left hand to support the meter in the melody such as in measure two below in Figure 1. New chromatics in the harmony also enrich the arrangement which is demonstrated in the first few measures. Sixteenth-note arpeggiations entering and exiting the original melody decorate it, as an instrumentalist is

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59 Ibid. Page 22.
60 YouTube, "Carlos Guastavino, El Sampredrino (Trasncripción Para Piano Del Autor)," (Hernan Gabriel Vazquez, 2013).
61 Mansilla. Pages 52, 218, 234.
able to do this technically more efficiently than a singer. In the end, Guastavino introduces the same melody from the original song but then presents it differently in the arrangement with these techniques.

Figure 1 - Ballet piano reduction arrangement of song "Arroyito Serrano"

**Piano Duo Arrangements**

With respect to piano duos, Guastavino was comfortable composing originals and arrangements. His original duo, *Tres Romances Argentinos*, was composed in 1946. Each movement was dedicated to various people in his life. “Se equivocó la paloma” was arranged for pianists Elda Carella and Xiomara Audino. His two piano works, *Bailecito* and *Gato* were arranged for Hector Ruiz Diaz and for himself, as well as with *Tres Romances Argentinos*. The violin with piano work “Llanura” was another duo arranged for himself but with Francisco Javier Ocampo.

Because the originals also included piano in some way, the key was not modified to accommodate a piano duo. In general, these arrangements tended to have more active, virtuosic qualities in comparison to their originals. Sometimes the form would be extended slightly, repeating a previous phrase, but using faster rhythms and arpeggiating differently. Cadences were sometimes extended with fast, scalar passages. Using higher registers with octaves also helped establish this effect. Ornaments were added to the

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63 Ibid. Page 282.
melody to create a “perkier” character. Modulations helped to show the extended forms in a different light. Dynamic markings were more extreme in comparison to the originals, probably for the balance with two pianos. Both pianos usually play at the same time, but take turns with the melody and then double the melody when coming to a climactic moment. With the arrangement of violin and piano work “Llanura,” the piano duo sustains sound by adding more notes rather than long, held notes as would be the case with a violin. Melodies are slightly modified with note changes, added grace notes and rolls, and are passed equally between the two so that both pianists are equal. In short, the piano duo arrangements are a chance for Guastavino to enrich the texture of the original work, or to present the work in a new virtuosic style.

**Guitar Arrangements**

According to Cohen, Guastavino has had meaningful associations with the guitar through memories of his older brother singing and playing beautiful melodies on his guitar, as well as the instrument symbolizing folk music. Because he could not play guitar, Guastavino felt he was not equipped to write for the instrument until he developed his compositional skills and established relationships with professional guitarists, in particular with Lara. Encouraged by Lara, he purchased a guitar and taught himself slowly on his own in order to understand the instrument more thoroughly. Lara helped Guastavino edit all of his guitar works for fingerings and revisions. Together, they arranged several songs, wrote the first two out of three guitar sonatas together, and produced “Jeromita Linares,” a string quartet with guitar. Another motivation for Guastavino writing guitar works was for editors and publishers to increase the guitar repertoire during the 1960s.
These guitar works reflect the tradition of South American guitar playing with use of style, phrasing and accents.

His arrangements for solo guitar include six songs\(^\text{64}\) and seven piano works,\(^\text{65}\) mostly from the *Cantilenas Argentinas* collection. The song “Arroz con leche” was arranged for four guitars for Cuarteto Martinez Zarate and then retitled “Fuga sobre un tema popular argentino.” Many guitarists such as Zarate recorded and published their own arrangements of Guastavino’s songs and piano works for guitar.\(^\text{66}\) In general, these arrangements are more like true transcriptions to fit the guitar instrumentation. With respect to transposition, all arrangements were in E major which was either the original key or a transposition to make them technically easier for the guitar. Form was virtually unchanged with the exception of maybe a measure or two being cut because the guitar cannot sustain as much as a piano or singer. In works that are more folk-like, the nature of the piano accompaniment tries to imitate a guitar with the use of rolls, grace notes, and rhythmic motives. Given the broad range of the keyboard, guitar arrangements are condensed in terms of range, especially with respect to the lower octave. For ornamentation, slides and grace notes are added to the guitar arrangements. In essence, the guitar arrangements are structured to sound more like original works for guitar with few additions.

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\(^{64}\) “Pueblito, mi Pueblo,” “Ay, que el alma,” “Severa Villafane,” “El Sampredrino,” “La Siempre Viva,” “Encantamiento,”

\(^{65}\) Bailecito; from Cantilenas Argentinas 1. Santa Fe para llorar, 4. El ceibo, 8. Santa Fe antiguo, 9. Trebol, 10. La Casa; La tarde en Rincon

Orchestral Arrangements with Strings

These orchestral works define a somewhat controversial side of Guastavino, given that he was not as confident with his skills in producing this particular instrumentation. Mansilla’s article, “La Musica Orquestral De Carlos Guastavino,” discusses the reviews towards Guastavino’s orchestral works. Nevertheless, he wrote for these orchestral ensembles when approached by performers. In 1966, Guastavino collaborated with the LRA National Radio Symphony Orchestra with conductor Emilio Martini to produce works for string chamber orchestra. This included an original Romance en Colastiné which became the final movement to accompany his arrangements of piano works Tres Cantilenas, of which he arranged “No. 4 El ceibo,” “No. 6 Juanita,” and “No. 10 La casa.” In 1995, Camerata Bariloche re-recorded these works on their album Impresiones along with other contemporary Argentine orchestral works and arrangements. In 2004, conductor Gabriel Castagna recorded Guastavino’s orchestral arrangement of piano duo Tres Romances Argentinos, I. “Las Niñas” with the Orquesta Sinfonica de Entre Rios.

Romance en Colastiné demonstrates that Guastavino knew how to use the four groups of strings (first violins, second violins, violas, and cellos) when using violins for the primary melody and the lower strings for accompaniment, emphasizing the rhythmic groove. He would also layer the string groups when building the climax to a phrase. Guastavino also passed the melody to the cellists, even having the violins and violas using pizzicatos. While the violas rarely had the melody, they were used as a driving

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67 Ibid. Page 254.
68 Bariloche Camerata et al., Impresiones (Troy, NY: Dorian).
69 Gabriel Castagna et al., Escenas Argentinas a Symphonic Anthology (Chandos).
inner voice. Technically, the sixteenth-note arpeggiation used as transitions and pickups are more challenging for the amateur string player, but with practice could be accomplished by the professional. Melodies usually stay in a higher range, even when passed to different instruments.

When looking at the arrangement of the piano works *Tres Cantilenas* to string chamber orchestra, they appear to be more adaptations than the presentation of new material. Guastavino applies the top right hand voices to the first violins, the bottom left hand voices to the cellos, and the inner voices are distributed to the violas and second violins. Because the original piano left-hand, lower voice part has the melody, Guastavino uses this lower register melody also for the cellos. In an original, he would have put the cellos in a higher range. Therefore Guastavino’s string arrangements show the use of more range and counterpoint than his string originals. This technique will be applied to the cello octets described in the following chapter. Furthermore, the change of instrumentation of strings versus piano brings a lusher, more sustained sound with diverse colors with the different string instruments within the ensemble.

When arranging, “Las Niñas” from *Tres Romances Argentinos*, there exists a different approach to arranging on Guastavino’s part. First, the strings are one section of an orchestra including winds, brass, and percussion. Additionally, basses become part of the lower string section, although it becomes difficult to decipher them as a separate group of string instruments in this arrangement. Usually, the strings are presented either as a unit; upper strings represent the melody while lower strings take the role of the accompaniment; vice versa; or left out entirely in sections. In a recapitulation of one of the first themes, Guastavino chooses to have a soli violin and cello duet and then again

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70 YouTube, ""Cantilena #10 - La Casa" by Carlos Guastavino," (harvardkarbodie, 2012).
later as a soli string quartet while accompanied by certain instruments in the orchestra, which shows Guastavino knew how to showcase certain string players. Because this is also arranged from a piano duo work, there are more voices from which Guastavino could choose. A deeper dissection of this work will be presented in the following chapter when arranging this movement to a cello octet.

Miscellaneous Chamber Music Arrangements

Performers and publishers requested Guastavino's chamber music originals (or original chamber music) for certain special occasions, while his academic colleagues requested arrangements.\(^{71}\) His only chamber music series is Las Presencias, a set of nine pieces on real or imaginary people that Guastavino knew or invented. The first five pieces from 1960-61 are the following solo piano pieces: No. 1 “Loduvina” (upbeat and charming); No. 2 “Ortega” (silly and sappy characters); No. 3 “Federico Ignacio Céspedes Villega” (horse-rider rhythm continuously flowing to a variety of characters); No. 4 “Mariana” (sentimental and yet playful); and No. 5 “Horacio Lavalle” (quirky, displaced, but romantic). No. 6 is “Jeromita Linares” for string quartet and guitar. No. 7 is “Rosita Iglesias” for violin and piano and multiple videos of its performance can be found on YouTube of the work. It has the bittersweet qualities that his popular song “La rosa y el sauce” contains with harmony, timing and lyricism. No. 8 is “Luis Alberto” for oboe, clarinet, trumpet, bassoon, and piano which is more lighthearted and jovial in character with a little bit of turmoil. No. 9 (whose title is unknown) is for English horn.

Arrangements for miscellaneous ensembles include clarinet and piano arrangements of the song “Mi viña de Chapanay” and Las Presencias work “No. 4

\(^{71}\) Mansilla.
Mariana”; from Cuatro Canciones Coloniales, No. 4. for soprano, mezzosoprano, contralto, trumpet, and piano. Unpublished songs Cuatro sonetos del ruiseñor for soprano, flute, clarinet, cello and piano. It is difficult to draw conclusions on how Guastavino arranged for non-strings in a chamber music setting as sheet music and recordings were unavailable for most of these pieces. However, a copy of Guastavino’s handwritten manuscript for the latter work was obtained and will be further analyzed in the following section.

String Chamber Music Ensemble Arrangements

Guastavino wrote a string quartet in 1948 but never published it, and in recent years Mansilla has presented a lecture series called “Carlos Guastavino: The Unpublished Music” which are critical editions of his unpublished music. This includes his string quartet (Cuarteto para cuerdas) which was performed by Cuarteto Gianneo, whose performance was published on YouTube on February 1st, 2013. One of the violinists in the string quartet was the discoverer. As a result, their quartet premiered Guastavino’s quartet for the first time for the composer’s centennial celebration in Argentina. Based on this performance, it is comprised of four movements which might be based on his songs, including “Pueblito, mi pueblo” and “Se equivocó la paloma.” He makes use of layering each voice starting from the lowest in the cello, then to viola, and then each violin voice in order to build up a phrase in a transitional passage. In the second movement, Guastavino uses a variation form rather than strophic. He also creates a form

of echo in a higher register in the first violin while the inner voices share the melody. “Se equivocó la paloma” uses the fugue, voice combinations, and harmonic changes from Guastavino’s chorus arrangement, but extends the form similarly to the piano duo. In one of the melody passages, Guastavino uses sixteenth-note arpeggiation in the accompaniment to support the melody rather than a homogenous sound. Furthermore, in the final chorus, Guastavino employs the use of his sixteenth-note flute motive from the ballet arrangement. He uses pizzicatos for echoes, accompanimental lines, or a change in texture, sometimes employed in chords like a guitarist might play, especially in the final movement. Because of the use of left hand pizzicatos, it appears he may have collaborated with performers in order to use this technique. Overall, this work appears to be variational style movements of a string quartet based on Guastavino’s other works.

His string quartet with guitar, “Jeromita Linares” is supposedly about a real woman who lived in Guastavino’s hometown within a “humble house covered with flowers and carnations.”75 His mother would send him to this lady to get eggs and only knew her first name. Guastavino made up her last name.76 This chamber music piece was guitarist Roberto Lara’s first commission through Ricordi Americana, and was performed in 1966 at an important concert at the Teatro Colón.77 The premiere performers included Lara (guitar) and the Cuarteto Arcangelo Corelli with Sebastian Cambon and Pedro Bondorevsky (violins), Mauricio Lalli (viola), and Juan Llacuna (cello). Later, it was re-interpreted by Lara and soloists from Camerata Bariloche in 1973, with Elias Khayat and

75 Mansilla. Page 188
77 Mansilla. Pages 132, 188-9 & 268.
Orlando Zanutto on violins, Tomas Tichauer on viola, and Oleg Kotzarew on cello. A recent recording includes Manuel Barrueco on guitar with the Cuarteto Latinoamericano. This work is featured with other Latin-American impressionist works in recordings and programs, such as with Ginastera’s “La Puna” for string quartet with flute. In terms of Guastavino’s use of the strings, it is similar in its method of passing the melody, which remains in a higher range with each instrument as in *Romance en Colastiné*. The same occurs where the accompaniment remains in a lower range. The use of pizzicato in the strings in the development fits well with the guitar, and brings a different type of texture to the passage. Like his string quartet, in transitional passages, Guastavino likes to layer the strings from bottom to top voices.

For smaller ensembles, arrangements for one string instrument with accompaniment included viola and piano (violin/piano work "Rosita Iglesias" from *Las Presencias* for Tomás Tichaeuer and Viviana Lazzarin; and a sonata piano work for the same violist), and violin and piano (piano work No. 6 Juanita). Nothing was arranged for double bass. However, both works composed for violin complement its range well, making use of all the strings in first and second positions most of the time. When Guastavino wanted to add a more virtuosic element, he would insert a quick scalar passage into the phrase. This is demonstrated in Figure 2 below, an excerpt in the recapitulation of the main theme in the violin line of “Rosita Iglesias.”

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78 Ibid. Page 188.
Arranged Works including Cello

In addition to the orchestral and string quartet works, we know that Guastavino produced cello and piano arrangements of songs “La rosa” and “La rosa y el sauce”. While we do not know the information about the first two works arranged, we do know that Aurora Nátola edited the revision. A special chamber music work including cello is *Cuatro sonetos del ruiseñor* for soprano, flute, clarinet, cello and piano. A performance was given in 1952 with Marisa Landi (voice), Gerardo Levy (flute), Efrain Guigui (clarinet), Emma Curti (cello), and Francisco J. Ocampo (piano).79 While it was revised in 1988, unfortunately the original is unpublished. Based on the arrangement manuscript, we can see that Guastavino was comfortable using the cello in high ranges close to thumb position and in low ranges in first position with both the melodic and accompanimental passages. In Figure 3, an excerpt is extracted from the manuscript to demonstrate how Guastavino knew to use the range of the cello. This arrangement also reveals that Guastavino knew that a cellist was comfortable going through these ranges relatively quickly. He also used the cello by itself or to double with another voice in order to create a new kind of texture in the arrangement. Overall, even though we have few works which originally included cello, Guastavino’s arrangements with cello in both chamber music

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79 Ibid. Page 257.
and orchestral ensembles reveal more variety in his use of the cellist’s abilities than in Guastavino’s original works.

Figure 3 - m. 54-60 of the cello line from the unpublished chamber music arrangement of Cuatro sonetos del ruiseñor.
CHAPTER 4

ARRANGEMENT OF SEVEN SELECTED WORKS FOR VARIOUS CELLO ENSEMBLE COMBINATIONS

This chapter will discuss seven new experimental arrangements by this author of selected songs, piano, and piano duo works by Guastavino. These new arrangements include the following cello ensemble combinations: cello and piano, cello duet with piano (2), cello trio with piano, cello quartet, cello octet with voice, and cello octet. In each case, the author will suggest possible cello ensemble repertoire that would program well with these new arrangements. The selection of Guastavino repertoire and cello ensemble combination is based on the author’s preference of pairing these new arrangements with the standard cello ensemble repertoire in performance programs which will be discussed in further detail. This author will not only use the information from chapter 3 of how Guastavino arranged his music in general and how he specifically wrote for the cello, but also combine this with the author’s experience and knowledge of the cello and cello ensemble repertoire. These arrangements have also been tested in reading sessions and performances held at the University of Miami with feedback from its students and faculty members for further consultation. The new arrangement recordings are available online.\footnote{Huerta.}
“Mi viña de Chapanay”

*Voice and Piano → Cello and Piano*

Composed in 1964, “Mi viña de Chapanay” was part of Guastavino’s *Doce Canciones Populares* collection. The collection was put together in 1968 and inspired by Argentine folkloric elements. This occurred during the *folklore boom* period, where these works were actively promoted by the publishers. The text was written by Argentine poet León Benarós whom Guastavino befriended. Benarós is also the poet for three other works in the collection, “El sampredriño,” “Quisiera ser por un rato,” and “Vidala del secadal.” To a certain extent, they represent popular Argentine music even though this was not the original intent. For instance, many are in modified strophic form, which is a characteristic of popular music form, but can be used in art song realm. According to Calvo, Guastavino understood how some art music was turning into popular music in the 1960s, and was willing to explore this area. Guastavino wrote “I was enchanted by the idea of hearing some work of mine sung by the whole public without knowing anything about the author.” Later in 1984, the recording of these songs by Teresa Berganza established this group of songs as a complete series more in the art song tradition.

“Mi viña de Chapanay” represents a vineyard in the town of Chapanay (meaning a low or swampy area) located in the northern province of Mendoza, an area of Argentina internationally renowned for its artisan wine. This poem describes how much the farmer of this vineyard in Chapanay fondly cares for it throughout the year. Given the cheeriness of the text, Guastavino writes a lively song which represents the cheeriness of the text using folkloric elements and upbeat tempo.

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81 Mansilla, *La Obra Musical*. Page 259
82 Kulp, 2001Pages 206-7, 223.
83 Calvo. Page 47.
My vineyard in Chapanay

I get up with dawn
To look after the vineyard
Delicate as a little girl
Is my vineyard in Chapanay.

In January and February
I take away the dead leaves,
And very gently trim
My vineyard in Chapanay.

In March, beautifully,
The harvest is ready,
And I’m happy with the bunches
Of my vineyard in Chapanay.

I water it in May, trim it in June,
And in November, as it blooms,
It gets prettier and prettier,
My vineyard in Chapanay.

For this arrangement, the song was arranged for cello and piano. Because of its jovial and folkloric qualities, it pairs nicely with two other Argentine cello works for a cellist’s recital, specifically in between Ginastera’s Pampeana No. 2 and Piazzolla’s Le Grand Tango. The song not only demonstrates Guastavino’s lyrical and folkloric signatures; its strophic repetitive form provides the cellist with the opportunity for variation, creates a more equal relationship with the piano rather than soloist vs. accompanist, and gives the performer some room to add some virtuosic characteristics.

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84 Translation by Fernando Landeros, an experienced vocal coach on Guastavino's music
Traditionally the form is $||:A\ A\ B::||$, but for the purposes of this arrangement, the form is labeled the following: $||:\text{Intro}\ A^1\ A^2\ B\ A^3::||$. The intro is a piano introduction displaying a stylized *cueca*, with cross rhythms between $3/4$ and $6/8$, creating a hemiola effect reminiscent of a *zamba*. This starts the piece with an energetic dance, and for this arrangement, the introduction was not modified. During rehearsals, we discovered that it was important to bring out the bass line rhythm in order to establish a solid foundation for the rest of the sixteenth-notes to fit into the groove of the dance. This is why Guastavino wrote “muy ritmico” (very rhythmic) as a direction to the pianist. If one is not accustomed to this style, it is important to note the change of pattern rhythmically in measure five where the first half is a triple rhythm instead of a duple.

In the first section $A^1$, the cello assumes the original vocal melody in the same range. In terms of register, a tenor usually approaches a Guastavino song an octave lower than written, given the range of a tenor’s voice. A soprano can sing at the register expressed in the score. Technically, the cellist has the advantage of playing at whichever register they desire. To bring out a darker color, the author chose to start with a lower register, like a tenor, for this first repetition of this strophe. For articulation and nuance, Guastavino only writes in long phrase slurs to ensure that the line is being carried through each phrase. Therefore, when a cellist approaches the melody, it is a necessity to listen to a recording of a singer who specializes in Argentine songs, or to seek a vocal coach who is experienced with this genre. The 1999 recording of tenor Jesus Suaste and Alberto Cruzprieto is an excellent resource to receive inspiration on articulation and some playful timing.\footnote{Intro (m.1-10); $A1$ (11-22) $A2$ (23-34); $B$ (34-38); $A3$: (39-46).}

\footnote{Carlos Guastavino, *Suaste Canta Guastavino.*} To emulate how a singer would articulate the phrasing, the cellist should mark...
in bowings, articulation markings, and rubatos when desired. A crucial spot which required specific directions were the first two eighth notes in the melody. At first glance without knowledge of performance context, one could assume that they are in tempo and articulated at full value using the full length with the bow. While this exists as a possibility, a cellist has the option to play them shorter, with more weight and to pull back the tempo slightly, before launching into a tempo. This also helps to bring out the con alegría (with joy) character written in the accompaniment. With the remainder of the melody, it is also important for the cellist to slur the quarter-to-eighth note figures to help sustain the phrasing. Separate bowings would bring too much heaviness to the eighth notes because of how the cellist’s bow is balanced technically.

Figure 4 - m. 10-14 of cello line from author's cello/piano arrangement of “Mi viña de Chapanay”

Section A² is a repeat of the first stanza. Instead of the cello continuing the main vocal melody, in this arrangement, the piano assumes the melody while the cello adapts the bottom alto and some of the soprano accompaniment from the piano’s right hand. Not only does this create an attractive secondary voice effect to the piano’s melody, this establishes the pianist as a more equal collaborator rather than just an accompaniment to the vocal melody. An example is shown of the first four measures.
Extracting and adapting the melody and accompaniment voices for this arrangement requires sensitivity on which register to choose. Therefore, with respect to the first four measures, it was necessary to transpose the original melody in the piano to an octave higher. This also brings heightened attention to the listener that the melody is now in the piano line. The accompanimental line was more challenging because of technical difficulties and the flow of the line. As a result, it was necessary for the cellist to adapt a combination of soprano and bottom line alto throughout this section. With regard to register, the cellist’s line is condensed to first position range on the A and D strings for technical adaptability and organic flow of the musical line. For instance, the first sixteenth-note motive is played two octaves lower, while the next measure is one octave lower than the original.
Before we approach how this entire song is repeated the second time through, it is worth noting that B and A\textsuperscript{3} are treated like A\textsuperscript{1}, where the cellist approaches the melody in a lower register like a tenor. Articulation and rubato markings are inserted. During the entire second repeat, this arranger took the opportunity to insert virtuosic qualities. For instance, the cellist could experiment taking over with octaves and arpeggios in thumb position imitating the piano line as demonstrated in Figure 6 above. In this arrangement, the introduction remains the same to reflect the original form and quality.

When section A\textsuperscript{1} is repeated, the melody is played by the cellist once again, but this time, false harmonics are implemented to create a more virtuosic effect and are written an octave higher. While Guastavino did not use the cello in this way, this is a technique used in virtuosic string works and arrangements such as Tchaikovsky’s Rococo Variations and Paganini’s Variations on a Theme by Rossini. Because Guastavino applied virtuosic effects in his piano duo arrangements, the equivalent for the cellist is applied here. It also brings a lighter tone with less vibrato, making this melody more simple yet playful. It is reminiscent of when Guastavino instructs singers to hum instead of singing the lyrics, which he has done in accompaniment passages.
It also makes the variation more exciting when the difficulty of the false harmonics are executed with finesse.

When section $A^2$ is repeated a second time, the melody is given to the pianist once again in the same manner as the first time. However, the cellist then applies the bass line from the piano. This is particularly effective for contrast between the piano and cello’s timbres, showcasing the piano more as a soloist for this section. An example is shown below in Figure 7. Technically, it is more consistent to keep some octave jumps closer together rather than jumping so high so quickly. It is also easier for the cellist to use some of the double-stops in this lower range at this song’s tempo while showing off more virtuosity of the instrument if so desired.

![Figure 7 - m. 72-76 of author's cello/piano arrangement of “Mi viña de Chapanay”](image)

During section B, the song remains the same during both repeats with one exception. At the final cadence, a cadenza reflecting Tchaikovsky’s *Rococo Variations*, Variation No. 4 is added. While it is unknown if Guastavino quoted other composers in his works, he would create a virtuosic-like cadenza in some arrangements. This includes a scale running to a very high register, a gliss downward, and trilling to the suspension. This is similar to what Guastavino would have done in the piano duo arrangements to expand the cadence.
In the final section, A\textsuperscript{3}, the cellist jumps an octave higher to reflect a soprano interpretation. It also gives more prominence and bring more finality to the climax. While this is not as easy technically, a mature cellist can make this passage delightful. As a charming ending imitating one of Guastavino’s piano duo arrangements, a measure of dominant and a measure of tonic chords are added for both instruments very quietly with pizzicato chords in the cello part.

In general, this song exposes a cellist to the nuances of an Argentine folk-influenced song. Suggested bowings for articulation and timing are necessary to give the inexperienced cellist a more complete picture on how to execute this song in its original style. Specific dynamics and phrase markings can be used at the discretion of the performers as long as Guastavino’s original directions are included.\textsuperscript{87} With respect to balance, this work is manageable. If it were a larger ensemble arrangement, then perhaps dynamics and phrase markings could help to unify the sound and interpretation. Harmonically, if the pianist is technically capable, the pianist can keep some of the accompaniment notes that the cello takes over in the A\textsuperscript{2} sections to keep the body of the chords consistent. Listening to recordings of Suaste and Berganza is educational for the performer regarding articulation and timing for the style of this song.

\textsuperscript{87} \textit{forte muy ritmico} in the introduction, and \textit{forte con alegria} when the voice enters.
“Se equivocó la paloma”

*Voice and Piano → Cello Duet with Piano*

Two works of Guastavino have been chosen for cello duet with piano arrangements, “Se equivocó la paloma” and “La rosa y el sauce.” These songs would pair nicely with the famous cello duet with piano suite by contemporary Italian composer Gian Carlo Menotti. Both composers’ works are operatic and lyrical in nature while complimenting each other in contrasting nationalistic characteristics.

Considered by many to be one of Guastavino’s most popular songs, “Se equivocó la paloma” was composed in 1941. The work is inspired by the poem “The Dove” by Spanish poet Rafael Alberti. The dove and his love are analogous to Alberti and his home country Spain from which he was exiled in 1939. He and Guastavino formed a special bond through their friendship. It is very lyrical and impressionistic in sound due to the texture, motivic development, and harmonic choices with a sense of beautiful Argentine sorrow.

*The Dove Was Mistaken*

The dove was mistaken.
She was mistaken.

Instead of north, she headed south.
She mistook wheat for water.
She was mistaken.
She mistook the sea for the sky;
the night for the morning.
She was mistaken.

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88 Mansilla. Pages 68-75.
89 *Translation by Fernando Landeros*
The stars were dew,
that warmth was snow.
She was mistaken.

That your skirt was your blouse;
that your heart was her home.
She was mistaken.

(She fell asleep on the shore.
And you, on top of a bough.)

Of all of Guastavino’s arrangements, this song demonstrates the highest degree of diversity between the individual arrangements that Guastavino created. In 1954 he created a piano duo arrangement for pianists Elda Carella and Xiomara Audino. Characteristically, it is more virtuosic and extended than the original, adding faster rhythms and cadenza-like passages at climactic moments. The chorus arrangement produced in 1953 shows a more homogenous, harmonically-enriched side of this song. At the end of one climactic moment, a fugue adds a more dramatic effect to the cadence.

Flute

![Flute line from piano reduction of “Se equivocó la paloma,” a song arranged as the second movement to the ballet Suite Argentina](image)

Figure 8 - m. 27-30 of flute line from piano reduction of “Se equivocó la paloma,” a song arranged as the second movement to the ballet *Suite Argentina*

An arrangement for the ballet suite composed in 1952 demonstrated Guastavino’s orchestration. Though the orchestral score has not been published, the piano reduction reveals a different approach to the accompaniment line plus a second voice in the flute.

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90 Mansilla. Page 277.
presented in certain spots which could signify a dove given its high register and the song’s text as shown in Figure 8. In addition to Guastavino’s own arrangements of this song, it is worth noting that Serrat helped to bring this song to larger Argentine audiences with his arrangement of Guastavino’s song in a popular fashion.92 It is also nationalistic by association. As Kulp mentions, “Time has proven that ‘Se equivocó la paloma’ is an unqualified success in the realm of both music popular and musica culta.”93

When applying Guastavino’s arrangement ideas of this song to a cello duet with piano arrangement, the way in which Guastavino arranged for an optional second voice was also applied. The author left the registers in a lower octave to reflect a tenor interpretation. This involves having the second cello part in parallel motion thirds as well as coming together from contrary motion to unison on certain cadences. Suspensions were added from the chorus arrangement. The harmony is enhanced by adding from chord tones to the piano part, producing a more enriched accompaniment.

For the purposes of this arrangement, the form is relabeled ||Intro A B C D E Closing||, and the key remains in its original form as it is technically manageable on the cello. From the chorus arrangement, a sixth-degree suspension from the tenor voice was added to the downbeat resolutions in the accompaniment part, starting on the first main beat. This gives a special longing to these particular resolutions. In Guastavino’s other arrangements for the ostinato of this song, the tenor changes patterns each time, so the arranger has the option to choose from the following shown in Figure 9.

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92 Kulp. Page 74.
93 Ibid. Page 196.
In comparison to the original tenor ostinato, Guastavino has the tenor line continue with its arpeggiated pattern of the first four notes twice before showing the tension of the dominant chord. The piano duo and orchestra arrangements cut this by a measure, which changes the pattern when approaching the tension of the final third beat in these examples. Carefully paying attention to the first eighth note of the third beat, one can see that Guastavino would either use the second or fifth scale degrees. The orchestral reduction is also raised by an octave, perhaps for the piano reduction or a change in mood. The chorus arrangement leaves out this ostinato.

In section A, the first cello plays the main melody unchanged, with the exception of being performed an octave lower. Using techniques applied to Guastavino’s optional second voice and his chorus arrangement of the song, the second voice accompanies in intervals below, as shown in Figure 10 below. In measures 6-10 of the first phrase, the second cello moves in parallel motion with thirds and fourths as well as uses a suspension on the main resolution. In measures 10-14 in the second phrase, the second cello borrows downward chromatics inspired by the chorus arrangement. This presents the repetition of this phrase with a different flavor to accompany the repeated melody line.
In approaching section B, this arranger was inspired to have each voice take a turn by themselves with each phrase and then join together for the penultimate phrase which is demonstrated in Figure 11. With this in mind, this arranger had the first cello part play the melody by itself in measures 16-18, the second cello part play the melody alone in the following four measures, and then both cellists in the final four measures of this section. Meanwhile, the piano adds chromatic notes from the chorus arrangement to enhance the harmony during the melody.

When we reach section C of this song, the melody is passed to both celli in the same way. However, the other cellist who acts as a secondary voice will use more sustained voices, which reflects the chorus arrangement, such as when the sopranos have the melody while the other voices hum with chromatic, sustained notes. This also helps to build the tension at the end of the section by giving more body to the sound than the previous section. It also allows the first cellist to become a secondary voice, while the second cellist can become the melody, creating more equal parts between the voices. This
is more of what Guastavino would have done in the chorus arrangements, rather than in
the optional second voice, where secondary voices do not have an opportunity to sing the
main melody.

![Figure 12 - m. 26-30 of author's two celli/piano arrangement of “Se equivocó la paloma”](image)

In Figure 12 above, the arranger incorporated the flute motives from the ballet into the right hand of the piano accompaniment with some modifications to remain in a closer register. Metaphorically, this could represent the dove more effectively by using the cello in a high register with quick rhythms, but remains in the shadows by being a secondary voice. It also makes the song arrangement more active overall.

![Figure 13 - m. 32-38 of cello duet lines of author's two celli/piano arrangement of “Se equivocó la paloma”](image)

To create more tension toward one of the main climaxes of the work, the fugue from the chorus arrangement is incorporated as demonstrated in Figure 13 above. Because the cellist has the ability to play more than one voice with double stops, the build-up of the fugue was easy to adapt to two cellos from four chorus voices. At the end
of the phrase, the first cellist is in a much higher register than before, which heightens the
tension of the phrase while second cellist doubles an octave lower.

In section D, the second cello part moves in parallel thirds until the repetition of
the “Se equivocaba” phrase. In these measures 44-46, the second cello moves downward
in contrary motion and the harmony in the piano accompaniment remains the same as the
original song. These techniques help to reflect the character of the text where we realize
the heart of the dove is broken in the story. It is also worth noting that a note in the main
melody at measure 43 of the arrangement was changed a step higher to a D. Guastavino
applied this technique to all his arrangements, which means he may have intended this
note change to be in the original song.

At section E, the second cellist continues accompanying the main melody in the
first cello part in parallel thirds. In the final measure of the main voices shown in Figure
14 on the follow page of this document, the second cello uses chromatics to resolve on
the final note, which is material borrowed from the chorus arrangement. Additionally, the
flute motives from ballet reduction was incorporated into the piano part. This was more
challenging in terms of condensing it to the range of the piano, given that it was more in a
scale pattern in the ballet arrangement. The result harmonically of this section is almost
jazzy, bringing a more endearing quality to this section rather than a more empty, somber
character found in the original. The closing section of the piano is arranged the same way
as the introduction, adding suspensions in the tenor on the resolutions. If one were to
write this entire song arrangement at an easier technical level for a pre-college student,
one could make this fugue optional, or shorten it to fit in a lower range on the cello.
Overall, inspiration from Guastavino’s chorus and ballet, as well as compositional techniques used in Guastavino’s songs with optional second voice, were incorporated into this cello duet with piano arrangement. It also created a more enriched, active character, especially in terms of harmony and additional flute motives from the ballet reduction. With each stanza, a different approach was taken in the way the two cello parts interacted with each other while the pianist gained a more active role.

With respect to performance considerations, cellists should give more weight to the sound in order to produce a more melancholy character, enhancing what a singer would have produced in the body of their tone. Listening to recordings of both the original song and chorus arrangement are helpful in interpreting timings and nuances. For bowings, it is suggested that cellists use separate bows for all notes throughout the entire piece in order to enhance the articulation of the text. It is also suggested to slur the first three notes of the opening phrase to create a smoother line. Understanding the text is particularly effective for the instrumentalists in enhancing the song’s heartbreaking character. Using a slower Allegretto tempo (quarter note equals 96) is helpful to enhance the new enriched harmony in the piano, added flute motives, and suspensions in the secondary cello part. Through performance and rehearsals, it also became clearer to treat
the Lento in a slower tempo, to showcase the new piano sixteenth-notes and somber mood of the ending. The character of “Se equivocó la paloma” is shown in an enriched light with this cello duet with piano arrangement.

“La rosa y el sauce”

*Voice and Piano → Cello Duet with Piano*

“La rosa y el sauce” was conceived in 1942 and published a year later.\(^9^4\) This song is also treated as a popular work and associated with nationalistic themes like “Se equivocó la paloma.” Kulp believes that these two songs “belong firmly within the European art song tradition. Their strong association with Argentina has accumulated since birth, rather than being present at conception.”\(^9^5\) It was premiered by North American singer Aubrey Pankey with Guastavino accompanying, but was sung many times with Marian Anderson.\(^9^6\) It is based on a surrealist poem by Francisco Silva, whom Guastavino befriended in the 1960s. It tells the story of how the willow loved the rose very passionately, but one day a wanton young maiden stole the rose away from the willow. This theme ties into the lamenting type of character which Argentina associates with.

*The Rose and the Willow*\(^9^7\)

The rose was awakening  
In the weeping willow’s embrace,

The tree-god,

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\(^{9^4}\) Mansilla. Page 266.  
\(^{9^5}\) Kulp. Page 182.  
\(^{9^6}\) Mansilla. Page 75.  
\(^{9^7}\) Ricordi English Translation by S. Borton
fondly impassioned,
fondly impassioned, adored her so!

But a maiden, a frivolous maiden,
has stolen her away.

The willow unconsouled is mourning his loved one,
is mourning his loved one.

With edits by Aurora Nátola-Ginastera, Alberto Ginastera’s second wife,⁹⁸ this is
the only work of Guastavino’s which was arranged for cello and piano. Unfortunately, the sheet music for this particular arrangement could not be obtained for further research. In order to enhance the duality of The Rose and the Willow, it seemed appropriate to arrange this work also for cello duet with piano. This also approaches the text with a different point of view without using the words directly. The poem is presented by a third person narrator without any exact representation of the rose and willow themselves. The first cello plays the melody in a lower register to represent a darker, deeper to show the character of the willow since that is the object which remains in the entire duration of the poem. In addition, it represents what register a tenor would choose to sing in. The second cello plays the role of the rose, represented in a higher register like a soprano. Because the rose is not always present in the poem, it would be appropriate to double the piano’s melody in the introduction, transition, and closing areas. Throughout the work, the piano accompaniment remains the same, although its melody could be removed in the introduction, transitions, and closing if so desired because the second cellist is doubling its melody. This is inspired by what Guastavino did with the flute motives which could represent a dove in the “Se equivocó la paloma” ballet arrangement. Given that most of

Guastavino’s music is program music, it seemed fitting to take this arrangement to the next level to be more literal in the interpretation of the rose and the willow.

The form of this work can be described as the following: ||Introduction A Transition B Transition C D Closing||. It is technically possible for cellists to keep the same key so there is no need to transpose the song into a different key. However, because of the higher register of the second cellist, a more experienced cellist would be able to execute it with taste and finesse. Below in Figure 15 is an example of how the rose is represented by the second cellist, doubling the melody of the piano in a higher register. This creates a lighter character in comparison to the dark, thicker, and ultimately sorrowful willow which will be represented by the first cellist.

![Figure 15 - m. 1-6 of author’s two celli/piano arrangement of “La rosa y el sauce”](image)

After section A is performed by the first cellist in a lower register representing the willow, and the transition is executed in the same manner as the introduction, the arranger has the opportunity to change how the two cellists' voices interact with each other. Section B is the point in the text where the willow declares how passionately he loves the rose. In order to enhance this text, the arranger can have the first cellist continue the original melody in a lower register while the second cellist echoes each phrase in a higher
register, as illustrated in Figure 16 below. Echoes were a technique which Guastavino utilized in his chorus arrangements. Because the second cellist is presenting new material, it is the first time that this voice is not doubling the piano’s material, bringing out this call-and-response dialogue between the two cellists further.

Figure 16 - m. 14-17 of author’s two celli/piano arrangement of “La rosa y el sauce”

Section C presents the text where the maiden, who will steal the rose away from the willow, is approaching. It is also the only section of the song where the piece transitions to a relative major key rather than minor. This is the chance in the song where the arranger can use a canon effect, such as Guastavino used in his optional second voice part in “Pueblito, mi pueblo” as exhibited in Figure 17 on the following page of this document. This canon also helps to exhibit the text of the frivolous maiden in a child-like manner.

Figure 17 - m. 18-22 of author’s two celli/piano arrangement of “La rosa y el sauce”

When describing the middle section where a maiden is coming, the second cello part jumps to a lower range and imitates in a canon. This shows how the rose and willow
are in love with each other on a more equal footing while bringing uncertainty of the maiden approaching them. It also makes the two cello parts more equal voices because of register and how the canon is passed between them. At the end of the phrase in measures 21-22, the celli join together in the same register to bring out the panic that the rose is being stolen from the willow by the maiden. In section D, the second cello is removed to emphasize that the rose is gone while the first cello continues the original melody. At the closing, one could continue using the same technique of the second cellist doubling the piano melody in a higher register while the first cellist continues the vocal melody in the same lower register. This is reflecting the text where the rose is only a memory to the past. If one wanted to interpret the text that the rose is gone while the willow is still devastated, an arranger could leave out the second cellist’s melody partially or entirely while the piano plays it, and the first cello portrays angst with its vocal melody. Another approach to arranging at the point in the text, where the story is completely over and the characters are leaving the scene, is to possibly leave out both cellists lines. This closing is at the discretion of the arranger about how they want to showcase the text.

Like the other songs, it is important to consider that the cello should broaden the tempo and take rubatos as a singer would. With respect to bowing, the cellists should slur where Guastavino has suggested whenever possible. Technically, the slurs can be executed in the manner he directs, underscoring that this particular song is more adaptable to a string instrument than some other songs. In order to enhance the meaning of the text, different degrees in tone, color, vibrato, and dynamics should be observed. One could also consider removing the piano melody in the opening, transition, and closing in order for the second cello part to shine through more. For the second cello part,
which is in a higher register, it is important for the performer to be more conscious in terms of fingering for consistent intonation. If one were to present a different interpretation, this arrangement could be easily performed with the second cellist being replaced by a tenor as arrangement’s melody is the same as the original vocal line. This type of instrumentation would work nicely in a lieder program, cello recital, or chamber music recital. However the arranger approaches this piece, the most important aspect to consider is how the arrangement choices can enhance the meaning of the text.

“Pueblito, mi pueblo”

*Voice and Piano → Cello trio with Piano*

Composed and published in 1941, “Pueblito, mi pueblo” is a perfect example of Argentine nostalgia in a nationalistic sense.99 The poem is also by Francisco Silva who wrote “La rosa y el sauce.” It tells the story how much the narrator misses their little town in the country.

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100 Ricordi English translation by Nancy Telfer

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Ah! And when the sun sets each night,
I’d feel the breeze passing by,
fragrances floating from blossoms.

O village so lovely,
I miss all those fine days.
My heart is within you;
I cannot forget you.

This is also part of grade-school repertoire even though it was not originally conceived as a cancion escolar.\textsuperscript{101} During the 1960s’ folklore boom movement, arrangements for chorus, piano, and voice with guitar were published. The chorus arrangement strives to equalize all voices until the recapitulation with a solo soprano showcased while the piano arrangement introduces different ways to create a more active bass line.

Because of this song’s theme of nostalgia, an arrangement for cello trio with piano can complement the celebrated “Requiem” work by David Popper. It was dedicated to Daniel Rahter, Popper’s first publisher and good friend.\textsuperscript{102} It could transition from Popper’s mournful song dedicated to his friend to Guastavino’s longing for his hometown.

The form for this arrangement is ||A\textsuperscript{1} B A\textsuperscript{2} Closing||. There was no need to modify the key of E major as it works technically for a cello trio and piano arrangement. With respect to range, the register is kept in a lower octave until A\textsuperscript{2}, reflecting both tenor and soprano voices. In conceiving a cello trio with piano arrangement, the third cello voice was the most challenging. Essentially, the duet was kept like the original with optional

\textsuperscript{101} Kulp. Page 252.
\textsuperscript{102} G. Béhague, "Villa-Lobos, Heitor", Oxford Music Online
second voice. Voice-leading was used from the chorus to help create a more equal third voice. The piano accompaniment is modified for a more active role using added notes from the ostinatos in Guastavino’s piano arrangement. The pickups from the piano arrangement in the left hand are also added to the piano accompaniment line to create more movement which shall be expanded below.

With the exception of these added sixteenth-note pickups to the downbeats, the introduction remains true to the original. Though the original tempo specifies “Andante,” it is common performance practice to use a slower tempo (65 equals the quarter-note) then printed, or to use more rubato closer to the “Andante” tempo. It is recommended by this arranger to use a slower tempo in order to showcase the added sixteenth-notes in the piano, as it helps to make the work more active.

Upon arrival at A\textsuperscript{1}, having the third cello use the fifth scale degree below the first cello voice to create a triad between the three voices in parallel motion is an effective arranging tool in this case. It is derived from a combination of the alto and tenor voices from Guastavino’s chorus arrangement. It also creates more equality between the three voices in this section. When reaching the resolution in measure 11, Guastavino’s application of having one voice use a fourth degree suspension on the downbeat for a quarter note before resolving to the third was attempted during the arrangement process. While it may have been effective in a chorus arrangement, it was discovered through rehearsals with cello trio with piano that it did not execute as nicely due to balance. Therefore, it is recommended by this arranger that this suspension be doubled in both the second and third cello voices with more emphasis on the suspension as shown in Figure 18 on the follow page of this document.
For bowings throughout this arrangement, using separate bows the entire song is effective to bring out the nuances of this song.

At section B, the top original voice remains true to Guastavino’s piano arrangement in the first cello part. Instead of keeping the original second voice in the second cello and creating a new third part in unison motion as in section A, the arranger has the opportunity to switch these two voices between both lower cello parts as exhibited in Figure 19. For example, in measures 12-13, cello two plays the original second voice while cello three plays a third degree above cello one in unison motion. In measures 14-15, cello three assumes the original second voice and cello two takes the newly-arranged part in unison motion but with different degree notes. The switch happens again in measure 16 but lasts for one measure instead of two to create a more active character. In spots like measure 16 with cello part two, the sixteenth-note pickups into the following measure could be removed to unify the voices in motion as in Guastavino’s chorus arrangement. They could also be given to the piano line since this has occurred earlier in the arrangement. This arranger chose to continue the progression of sixteenth-note pickups in the second and third cello voices in order to achieve a more
active character. For balance, it is critical that voices that are unified with the main melody rhythmically be one dynamic louder with the exception during sustained notes where the secondary voice shines through. Otherwise it is difficult to distinguish between the two.

Figure 19 m. 12-17 from author's three celli/piano arrangement of "Pueblito, mi pueblo"

At the recapitulation, it seems natural to play the original solo vocal line combined with the new optional vocal duo parts combined in this arrangement as shown in Figure 20 on the following page of this document. To make this section more distinct from the first A section, all three voices can play one octave higher. This creates a contrasting sound which resembles soprano voices. Technically this is a little more challenging for intonation, but can be executed well by more advanced cellists. If the piano part were to be modified, trills could be added to the ends of phrases which is a technique used in non-Guastavino arrangements. Overall, while program-wise this arrangement is ideal for cello trio with piano, one should be mindful of balance and use of suspensions in order to bring out the cello in the best light.
Figure 20 - m. 26-31 from author's three celli/piano arrangement of "Pueblito, mi pueblo"

“Margarita”

**Piano → Cello Quartet**

“Margarita” is one work which is part of Guastavino’s *Diez Preludios* collection from 1952 of short piano pieces intended for children. A few years later a chorus arrangement was based on a motive from this work. Of all Guastavino’s arrangements, this is the most different from all of the others, almost belonging in the realm of new composition. Not only are lyrics added from a song his mother sang him, but he also takes one small fragment of the original song and turns it into a fugue, making the work sound more like a classical work than an Romantic, Argentine song. This is exhibited in Figure 21 below. A similar approach is taken in the arrangement of “La Torre” from *Diez Preludios* but is a little more extreme in terms of a new composition versus a transcription.

Figure 21 - m. 13-20 melody extracted from the tenor line from Guastavino's original piano work "Margarita"
An ideal cello ensemble arrangement of this work is for cello quartet due to the nature of the character and making use of the chorus arrangement’s fugue. This arrangement also complements the cello quartets in the standard repertoire, specifically romantic German composer Wilhelm Fitzenhagen’s “Ave Maria” and “Konzertvalzen” given the similarities in style and distribution of voices. The classical sound of this particular Guastavino arrangement can set the mood and demonstrate a fugue.

Considering that Guastavino’s arrangement of “Margarita” is more like a new composition, this author decided to show how Guastavino’s chorus arrangement would sound as a cello quartet with adjustments in register to create more equal balance between all four voices. For structure, the arranger has divided the work into the following parts: ||A B¹ B² B³ C||. Due to technical considerations, it is more ideal to use the original key of B minor rather than B♭ minor. This helps the cellist to make more use of open strings and harmonics for thumb position in higher registers.

To showcase more of what a cello quartet can achieve in contrast to a chorus arrangement, this arranger generally lowered the tenor line by an octave to even out the overall register differences. It is also written in tenor clef rather than treble clef to make it more accessible to read for the cellist in this particular range. When the piece starts, it begins with cello two stating the melodic fragment which establishes the fugue pattern for first eight measures. The third cellist then enters at a lower register, taking over the fugue while starting a fifth scale degree above. This phrase is extended by five extra measures with eighth notes being passed between the two voices like a dialogue shown in Figure 22. The second cello part in general creates a new secondary voice with scales in either parallel or contrary motion.

103 A (m. 1-48); B¹ (pick up to m. 49-56); B² (m. 57-pick up to 75); B³ (75-86); C (87-end).
At the pickup to measure 22, the fourth cello enters with the subject line (fugal melody) at an octave lower than the original while the cellos two and three create new secondary voices, enhancing the harmony with notes suggesting modulation. This phrase is now extended by six measures where the lower voices have slower rhythmic notes as exhibited in Figure 23 below. At measure 34 the first cello voice enters, now combining all four cello voices at once. Rhythmically, the first and fourth cellists have slower, unified rhythms while the second and third cellists have a faster secondary melody in the background. After the melody is stated for eight bars, the extended phrase is now eight measures long which is a measure longer than before. A secondary dialogue of faster eighth notes is now in the third and fourth cello parts while the first two voices soar on top. At the end of the phrase, all four voices become unified with slower quarter notes.
Instead of layering the voices one at a time when approaching the entire section B, Guastavino makes use of the following pairings in his chorus arrangement: tenor and bass; soprano, tenor, bass; soprano, alto, and tenor; and alto, tenor, and bass. It could be that Guastavino wanted these specific registers to be performing in these sections. Since most cellists can play any range, this is an opportunity for the arranger to have each cellist switch playing each chorus voice. However, one needs to be considerate of which cellists can switch to which registers given the timing of the parts. To distinguish how the different combinations of voices change, Section B is subdivided into three parts, giving an opportunity for each cellist to play each part of the four-chorus voices. Table 1 shows how the arranged chorus voices could be passed to each cello part in all sections of the piece, creating sections where phrases end and begin.
In the transition from sections A to B₁ to B₂, Guastavino writes natural breaks in these parts, allowing the fourth cellist to jump from bass to soprano with the first transition, and third cellist in a similar manner in the second transition. In section B₁, instead of the third and fourth cellists continuing the tenor and bass lines, the second and third cellists can play instead. Given this switch, along with the first and fourth cellists having a couple of measures of rest, a more ideal situation is to have the fourth cellist tackle the soprano part. This helps the fourth cellist to take the time to jump to a higher register. A couple of measures later, the first cellist takes over the alto line.

At section B₂, the bass chorus voice played by the third cello drops for almost three measures, leaving the fourth, second, and third cellists to play alone. Because a new phrase starts in measure 57, this spot allows for easier switching of voices. To smooth the transition from section B₁ to B₂, the dotted half note in cello part one was given to cello part two so as to create a consistent line. In measures 73-74, it is suggested by this arranger to add the lowest pitch D on the C string of the cello in part 3, as this part is resting and would give more body to the end of the phrase.

<table>
<thead>
<tr>
<th>Cello quartet parts</th>
<th>Chorus voices (Section A)</th>
<th>(Section B1)</th>
<th>(Section B2)</th>
<th>(Section B3)</th>
<th>(Section C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cello 1</td>
<td>Soprano</td>
<td>Alto</td>
<td>Tenor</td>
<td>Bass</td>
<td>Soprano</td>
</tr>
<tr>
<td>Cello 2</td>
<td>Alto</td>
<td>Tenor</td>
<td>Bass</td>
<td>Soprano</td>
<td>Alto</td>
</tr>
<tr>
<td>Cello 3</td>
<td>Tenor</td>
<td>Bass</td>
<td>Soprano</td>
<td>Alto</td>
<td>Tenor</td>
</tr>
<tr>
<td>Cello 4</td>
<td>Bass</td>
<td>Soprano</td>
<td>Alto</td>
<td>Tenor</td>
<td>Bass</td>
</tr>
</tbody>
</table>
When transitioning into section B\textsuperscript{3}, it would be visually and aurally ideal to cycle the melody sequentially by part, making it a smoother transition for the listeners and performers. In order to approach this in an organic fashion, the cadence was extended and rests were added to give the second cellist time to find the register from bass to soprano voices (see Figure 24 below). It also brings more finality to the end of this phrase before proceeding to section B3.

![Figure 24 m. 16-21 from author's cello quartet arrangement of "Margarita"](image)

When the final transition from section B\textsuperscript{3} to C is entered, with each cellist sequentially having a chance to play each voice, it was necessary to add an extra measure of holding of the cadence with two rests following in order for the first cellist to be able to jump from bass to soprano registers (see Figure 25). Additionally, this arranger repeated the last beat of measure 81 and first two beats of measure 82 in order to extend the motive, enhancing the dramatic climax. At very end of the piece, the arranger chose to write an extra measure of dotted half note rather than one measure of this note value with a fermata on top. Guastavino sometimes chose this approach in larger ensemble arrangements in order to show exactly how long he wanted the final note sustained.
In essence, to switch a cellist from a more extreme register part, it is ideal to execute this during at least one measure of rest so that the cellist has time to adjust. If the score does allow for a longer transition, then an arranger can extend the end of a phrase and add rests before starting the next section. Within the fugue, if there are parts where one or more parts are resting, an arranger could experiment with creating new secondary fugue lines, or by giving more body to the sound in cadences such as in measures 73-74 in cello part 3. To make this more virtuosic in nature, pizzicatos, faster rhythms with scalar runs, extended cadences, arpeggiations, and false harmonics could be employed. In this arrangement, the author chose to remain more true to Guastavino’s original arrangement as the character is unique in comparison to Guastavino’s other arrangements. Other performance considerations include using a key that will help the cellist make use of open strings and natural harmonics to use intuitive fingerings and techniques. Dynamics and phrase work from the chorus arrangement transition nicely to balance the same for a cello quartet. The slurs Guastavino employed for the chorus arrangement also work well for cello bowings. Using this chorus arrangement of “Margarita” gives the arranger the opportunity to experiment with how a cellist can approach creating more equal quartet voices.
with regard to register and create new fugue lines, producing a very lyrical and more sustaining version of the piece.

“Cortadera, plumerito”

*Voice and Piano → Cello Octet with Voice*

This song is part of the *Flores Argentinas* song cycle composed in 1969 in collaboration with Leon Benarós, and describes the beautiful flowers which were favorites of both Guastavino and Benarós, and typical flowers in Argentina. Guastavino wrote these songs quickly in the fall of that year and wrote a new song every few days. This song cycle is considered more in the art song tradition, as evidenced by the style and by how all of the songs flow together consecutively, with the unity of theme and text by one poet. The songs can be sung all together in one performance or each song can be sung individually, depending on the desired emphasis. The first complete recording of the entire song cycle by baritone Marcos Fink and pianist Luis Ascot in 1996 brought international attention to the work. Vocalist Kiri Te Kanawa used these songs in her United States tour in 1999. They also caught the attention of Argentine vocalists Patricia Neme and Jose Cura. In 1987 a male chorus version was conceived and dedicated to choral conductor Carlos Vilo. As the manuscript was never published, there is no reference to this author’s arrangement of Guastavino’s male chorus arrangement.

“Cortadera, plumerito” is about an Argentine flower in the country and how much the narrator misses the flower which reminds them of his homeland. Stylistically, it is a milonga pampeana. Pampeana refers to the Pampas which are the plains region in

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104 Mansilla. Page 117.
105 Kulp. Page 238.
Argentina, Uruguay and Brazil where the guachos lived and includes Buenos Aires.\textsuperscript{107} A milonga refers to a traditional song genre of both Argentina and Uruguay which contains syncopated duple meter with guitar accompaniment.\textsuperscript{108}

\textit{Oh switch grass, oh feather duster flower}

Oh switch grass, oh feather duster flower,  
Like mother-of-pearl in the wind!  
Memories of your greenness,  

Oh, how much I need you,  
Clover fields where I lived.  
Can I return someday,  
Little cutting, little feather?  
I lived among those fields,  
the Province of Buenos Aires,  
and, during those years,  
I saw you fanning the airs.

In contrast to his other songs, Guastavino writes this work in a way in which the accompaniment provides more of an atmosphere rather than being an equal partner in an active way. While there are popular song techniques used in this piece, they are incorporated more subtly with the sense of syncopated rhythms and thickness of texture in order to achieve a more elegant interpretation, along with the soft dynamic markings, tempo marking of \textit{Andante tranquillo} (quarter note equals 60), and the key of F minor. Rhythmically, Guastavino reflects the pace of the poetry by providing rests at a comma in the poem, or sustaining the end of a significant part. Guastavino also modulates twice times into the parallel key between sections of the poem. This adds to the contrast of the introduction.

\textsuperscript{108} Ibid. Page A-8.
Given the contrast in mood yet likeness in whimsical nature, this cello octet arrangement with voice could be paired with the most famous cello octet with voice, *Bachianas Brazileiras* No. 5, by contemporary Brazilian composer Hector Villa-Lobos. It was composed in 1938 and the composer later made an arrangement of this octet with voice for guitar with voice.\(^{109}\) The cycle of nine different ensembles *Bachianas Brazileiras* pay homage to Baroque composer Johann Sebastian Bach with the use of rhythmic ostinatos while using long melodic lines reminiscent of operatic arias.\(^{110}\) It is a regular part of the cello chamber ensemble repertoire and performed by prominent cellists and vocalists across the globe. It also ties into the themes of nationalism in which Villa-Lobos and Guastavino intersect with their own Latin-American countries.

In order to create a cello octet with voice, the author referred to how Guastavino arranged for strings and composed for cello. Its strophic form provides the arranger with the opportunity to create variations when a section repeats. While Guastavino understood the range of the instrument and the accompanimental possibilities such as pizzicato, double-stops were written somewhat awkwardly. He also used doubling without using all instruments at once when he wanted to change the density of the texture.

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\(^{109}\) Béhague.

\(^{110}\) Moore., Page 269.
Figure 26 - m. 1-4 of author's cello octet with voice arrangement of "Cortadera, plumerito"

For the purposes of this arrangement, the form has been labeled as follows: ||:Intro A B:||. To emphasize the introduction, it is easier for the cello octet to have the melody alone versus the octet accompanying the singer (see Figure 26). In order to divide the parts from the piano accompaniment into a cello octet, the following technique was employed: the bass line was doubled in cellos 7 & 8; the tenor line was doubled in cellos 5 & 6; the alto double stops were divided between cellos 3 & 4; and the soprano line was doubled between cellos 1 & 2 although the second cellist plays an octave lower to help pitch and to enrich the body of the melody. This division of parts retains the lightness of the original piano accompaniment with range while bringing a more sustained sound to the arrangement.
The rolls in the first measure were also eliminated to have the ensemble more unified rhythmically.

Figure 27 m. 6-10 of author's cello octet with voice arrangement of "Cortadera, plumerito"

As demonstrated in Figure 27 above when the ostinato rhythmic lines begin in measure 8, cellos 1 & 2 sustain a middle “C” pitch to create a more sustained phrase ending while the rest of the cello octet switch to pizzicatos instead of arco. This helped to bring out the *milonga* rhythms and helps to showcase the voice when arriving at section A. It was also necessary to add articulation markings to the *milonga* rhythms in order to show the proper approach.

To be clear, in sections A & B, the vocal line does not need to be altered because of the instrumental change in the accompaniment. Pizzicatos do help to balance the accompaniment of eight cellos under a soprano. Because of the original piano accompaniment, the effect is usually a doubled cello quartet more than eight separate part
in order to help highlight the voice. Holding arco pedal tones with the pizzicato accompaniment also helps support the longer lines, with each repeat choosing different notes of the chords to bring out. Since the accompaniment and vocal melody is basically the same in both sections A & B, the main difference is that section A is in F minor while section B switches to F major, its enharmonic equivalent key.

For instance, at section A, the piano accompaniment has three lines: the bass milonga rhythm, the sixteenth-note ostinato, and a dotted eighth-note and quarter-note in the right hand emphasizing a folkloric rhythm. In this arrangement, cellos 7 & 8 play the bass milonga rhythm, cellos 5 & 6 play the sixteenth-note ostinato at that register with a few octave adjustments to fit in the left hand better, and cellos 3 & 4 the last pattern. A few options exist for cellos 1 & 2. They play sixteenth-note ostinato an octave lower in order to help ground the intonation for cellos 5 & 6. Another option is to continue the melody at the same registers an octave apart under the voice. Experimenting with the cellos creating secondary melodies being passed to different cellists also created more variety in repetitions. This solution is presented below in Figure 28.
Right before section B, at measures such as 18-20, it is suggested that the arranger switches the cellists to arco instead to sustain the longer rhythms as shown in Figure 29 on the following page of this document. In section B, the original piano part drops the dotted eighth note and quarter note in the right hand. For cellos 3 & 4, this means that they can switch to doubling the *milonga* rhythm for more emphasis or create a secondary melodic line.
In repeating section A & B, the first cellist doubles the vocal line an octave lower, creating a secondary sustained line in similar linear and rhythmic fashion like the vocal line. This application is inspired by how Villa-Lobos’ *Bachianas Brazileiras* No. 5 cello octet with voice is arranged. From a cellist’s point of view, a step further is to switch the parts around so that all of the cellists could use different ranges and motives. However, given that this is a larger ensemble in a shorter work, the latter may not be as successful.

With regard to the performance practice of the voice, Marcos Fink is the most highly acclaimed interpretation of Guastavino’s songs.¹¹¹ According to Kulp, Fink has “by far the best voice of any artist who has recorded Guastavino, and perhaps more importantly, the deepest understanding of his music and the traditions that inform it. He also sings with the distinctive

¹¹¹ Kulp. Pages 242-3.
porteño accent that can only come from having grown up in Buenos Aires. No other singer has presented Guastavino’s songs so convincingly.”

**Tres Romances Argentinos: I. “Las Niñas”**

*Piano Duo → Cello Octet*

Composed in 1948, this lovely piano duo work consists of three movements: “Las Niñas,” “Muchacho jujeño” and “Baile ‘El Cuyo.’” This was first thought of as a very difficult solo piano version, but it was turned into a duo instead. It was dedicated to twin virtuoso pianists Isabel and Amelia Cavallini and this work became part of their repertoire.\(^{112}\) When Guastavino accepted a residency in England for a few months annually 1947-1949 for the British Council, he participated in activities at the Royal Academy of Music and other concerts in London. In those months, he arranged *Tres Romances Argentinos* for the BBC Symphony with conductor Walter Goehr. An article discussing reviews of Guastavino’s orchestral arrangements by Mansilla examines how this music was critiqued at the time with mixed reviews. In short, Argentine critics stated that even though Guastavino was very talented, his orchestration of this piano duo lacked body, unity of style, and imagination.

Because the manuscript is not published, the author bases her analysis on a recording by Camerata Bariloche in 1995 with which Guastavino was happy. Based on this recording, the key is modified a half step higher to make it easier from a technical perspective, especially for string players. The form is expanded by adding a measure of arpeggios at the beginning, and some transitions either starting or ending with lower strings to taper in and out of the orchestral texture more smoothly. The original piano duo

\(^{112}\) Mansilla. Page 234.
form is ||A B A’|| with a transition between B and A. In the orchestral version, the transition of B is modified so that it brings back the first original B theme more clearly again before returning to A with a different orchestration of solo violin and cello duet with the main and secondary melodic lines. This also creates a calmer transition instead of a dramatic climax to measure 103. Spots such as measure 77 are repeated in order to assist the listener in adapting to the change in character and to create more drama. In general, one piano part is with the woodwinds and brass while the other piano part is given to the strings. In places with quick, larger leaps, which would be difficult for orchestral instruments, Guastavino divides the parts between different instruments such as measures 7-9 in the first piano part where the upper strings have the lower piano part while the upper woodwinds play the higher thirds. Guastavino chooses different times to have certain instruments have the melody so that every section has a chance to shine. In staccato passages, the strings use pizzicato to help reflect lighter characters, such as at measure 60 in the piano duo part. Because of the thickness and technique of a chamber orchestra, the silences are less present or eliminated to create a more sustained sound, such as by adding a pedal tone in the lower strings in measure 34. Passages that might be too difficult to execute quickly are either eliminated to create a more sustained sound such as at measures 21-22 in the piano duo part, or arpeggiated differently such as in measures 42-43 in the second piano part.

Villa-Lobos’ Bachianas Brazileiras No. 1 for cello octet can coordinate beautifully with this arrangement. In comparison to No. 5 with voice, it focuses more technically on creating additional substantial, individual cello voices. It also contains three movements similar to Tres Romances Argentinos so that one could further arrange
the rest of the movements to accompany a complete cello octet recital. Villa-Lobos brings more active, energetic characters in aggressive way while an arrangement of *Tres Romances Argentinos* would complement in a more sustained, romantic type of sound. Because of the number of voices that a piano duo provides, it is an ideal form to arrange for a cello octet. However, this arrangement can technically be written for a more advanced ensemble at the same technical level as the Villa-Lobos octet. The key will be transposed from Eb minor to E minor like the orchestral arrangement in order to make more use of open strings. With respect to overall tempo, it is easier at a technical level to play a slower tempo at around 16 beats per minute (BPM) below what is printed (Andante where quarter note equals 76-80), similar to the orchestral arrangement almost making the work sound like a slow waltz. The arrangement is broken down into the following form: ||A B C D A'||.

![Figure 30 - m. 1-6 of author's cello octet arrangement of Tres Romances Argentinos](image)

The beginning of this new cello arrangement, section A, is shown in Figure 30 on the previous page. Section A is arranged such that cello part 8 has the lowest range, while cello part 1 has the highest. Cellists 3-8 will play the left-hand piano notes while cellists
1-2 will play the right-hand piano notes. In cellos 1-4, the registers needed to be transposed one octave lower in order to fit the cello range better. One could experiment with cellists 3 & 4 using false harmonics in order to achieve the original higher octave, because rhythmically they have more time to find the notes. If harmonics are not employed, these two cello lines should be brought out one dynamic louder due to register considerations, as well as to bring a call-response dialogue to the other cello parts. During reading sessions, it was discovered that in sequences, such as in measures 3-4, that cellists 7 & 8 needed to emphasize their quarter notes more in order to help lead the section to become more unified.

When transitioning into section B (starting measure 11 shown in Figure 31 above), we eliminate the pickups of cellos 1 & 2 in order to emphasize the drop of dynamic and character of the *pp delicadisimo*. Starting at section B where the piece changes into a waltz feeling and the meter transforms from 3/4 time to 6/8, the parts are divided and
adjusted similarly as before, with the exception of cello part three using notes from the first piano part. In cello part 8 in the second main beat, the F# is sustained instead of going to the lower B pitch, as it is out of the cellist’s range and also gives a better transition, resolving to the tonic in the following measure. In cellos 3 & 4, it was necessary to eliminate the higher note double-stop octave in order give a more singing quality to their lines. After the first four measures of this beginning phrase, the original piano duo passes the melody pass from first piano to second piano. In order to reflect this shift, cellists 5-6 take the melody from cellists 1 & 2. Though the same happens with the original piano duo accompaniment, this arrangement does not do so, in order to keep some continuity. As far as other performance considerations, pizzicatos instead of arcos for the dotted quarter notes were more helpful to unify the ensemble given the focus of tone. For articulation of the main melody, bowing with slurs and dots were added.

Figure 32 – m. 19-24 of author's cello octet arrangement of *Tres Romances Argentinos*
At the pickup to measure 19 (see Figure 32 above), Guastavino uses horns in his orchestral arrangement to showcase that a different instrumental group plays the melody. To reflect this, this arranger gives the melody to cellos 5 & 6 using only the top two notes in the left hand of piano duo part 2, one octave lower than printed. Similarly, two measures later the first two cellists resume playing the melody from the right hand of piano duo part 2, to reflect how the winds assume the melody. In measures 21-22, the sixteenth-notes in the piano duo part two are replaced with note values and pitches representing the top of each motive of sixteenth-notes. This is technically more applicable to the ability of a cellist and is similar to what Guastavino did in the orchestral arrangement. Measures 23-26 is an opportunity for cellists 7 & 8 to assume the melody in octaves from each other, as it is in the bottom left hand of piano duo part 2. For measure 27, Guastavino uses upper strings and harp to reflect this flurry of sixteenth-notes, which transition back into the main melody. In order to help intensify the crescendo, this arranger layers the sixteenth-notes, starting with cellists 7 & 8 playing the first motive, adding cellists 5 & 6 in the second motive, followed by cellists 3 & 4 playing the highest motive. Cellists 1 & 2 arrive with the melody in the highest register thus far, with the main melody.
Figure 33 above demonstrates the transition into section C (the measure before the key change in measure 34). Three measures before section C (m. 31-34), the instrumental change from strings to horns assuming the new motive in the orchestral arrangement can be symbolized by having cellists 3 & 4 play it. Because of these choices of pairings, all eight cellists have had a chance to assume the melody in section B.

Instead of starting section C where cellists 1 & 2 again play the melody, this arranger chooses to pass the melody between cellists 7 & 8, and 3 & 4. Additionally, in the first measure of the key change, the thirty-second notes are replaced with sixteenth-note pizzicatos to illustrate the motive Guastavino used with flutes in his orchestral arrangement. In the following two measures, cellists 1 & 2 play the sixteenth-note passage from the right hand of the piano in the original score. However, it is modified so that the octaves move back and forth between one instead of two in order for the intonation to be more stable. For the final first motive of this measure, which is
represented in the original score by viola and oboe instead of cello and upper woodwinds, cellists 5-8 play together to give more intensity.

Figure 34 - m. 44-46 of author's cello octet arrangement of *Tres Romances Argentinos*

At measure 44 shown in Figure 34 above, the melody is played by cellos 5 & 6 so that they may play the melody for the first time in this section while cellists 1 & 2 are tacet for a few measures. Additionally, for the thirty-second notes in the left hand of the piano of the original score, the arranger can use higher register trills in octaves in cellos 3 & 4, which represents what Guastavino arranged for violins in the orchestral arrangement. To bring out the shortness of the eighth notes, pizzicatos in cellos 7 & 8 are employed by this arranger. The layering technique used in measure 27 can also be applied to the transition in measures 51-52. For contrast, each voice could be made to play the next motive alone, as the melody is passed from cellists 5-8. Starting at measure 53 (see Figure 35 below), higher octaves are employed in the melody and sixteenth-note
pizzicatos to help bring different intensity and color to the lines, with a dialogue being passed between cellists 1-4 and 5-8.

![Figure 35 – m. 53-58 of author's cello octet arrangement of *Tres Romances Argentinos*](image)

At the following key change in measure 60 (see Figure 36 on the following page), pizzicatos are used by all eight cellists to bring out the lightness and jovial change in character. This can be executed well as long as the first cellist is conscious of finding their high note pizzicatos during their dotted quarter rests to ensure accurate intonation. When transitioning into the more lyrical character in measure 68, arco is employed again. In order to retain the lighter character, cellists 1 & 2 are dropped until the “fierce” character following in section D.
For the “dramatico” D section (see figure 37 on the following page), it was more effective to write “deciso, appasionato” than “dramatico” in order to better enhance the effect. Furthermore, measure 77 with its corresponding pick-up is repeated so that the listener has more time to adjust to the change of character which Guastavino employed in the original orchestral arrangement. This character is introduced by cellists 1-4 with a dialogue against cellists 5-8. In the last three measures of the key change, to help bring out the drama of the climax, one could arrange the fifth cellist to drop for a measure, then enter at a higher octave, afterward sustaining a suspension until resolving the final note in the last measure.
In order to bring more clarity to the form of this movement, the author cuts to the pick-up to measure 109. Guastavino changed the form at this point from the original piano duo into his orchestral arrangement, showing that changes to the form could be attempted experimentally. This can show the return to section A with silence as well, which Guastavino also did in the orchestral arrangement. At this point in the orchestral arrangement, Guastavino chose a clarinet to return to the principal melody rather than a violin string section. To help reflect this, the fourth cellist alone plays this melody for the first four measures of section A’. The reason the fourth cellist is picked is that usually the fourth cello part is not as prominent and aurally, the melody would emerge from the middle of the ensemble rather than from a side. Because this section is calmer, the first three cellists also remain tacet until four measures later. Then Guastavino employs two flutes to play the melody in a dialogue, which the arranger can represent by passing the
dialogue on to the second and first cellists (see Figure 38 below). The rest of the voices are divided like the first A section.

![Figure 38 – m. 85-90 of author's cello octet arrangement of Tres Romances Argentinos](image)

In the final four measures of the arrangement, Guastavino has the violins play a slower, differently-arpeggiated sixteenth-note transition for two measures (see Figure 39 on the following page). Therefore the arranger reflects this by having the first three celli play lower octave in unison. This helps to calm the motion of the piece. Generally, the way in which Guastavino arranged this original piano duo to an orchestral arrangement was critical in the approach to arrange for cello octet. When passages were more difficult to execute on string instruments, Guastavino already presented an easier technical solution to fit the range of the string instrument being used. Because Guastavino changed the form in the orchestral arrangement, it liberates the arranger to do the same in order to show the recap of the movement. When Guastavino changed instruments to pass the melodies and accompanimental lines, this was a clue for arranger to do the same with passing between cello voices. Guastavino also employed pizzicatos when he wanted a shorter articulation with a lighter character. Apart from Guastavino’s techniques, it was helpful to employ Villa-Lobos’ technique to use the cello octet in pairs or quartets, with
the exception of having the fourth cellist play alone. Not having all eight cellists playing always at the same time was another way to lighten the texture or intensity of a passage. At other times, different slurs and articulations were required in the melodies in order to establish the right character. The same applied to musical and technical directions. Instructing the cellists to always sustain their sound through phrases in order to bring out the lushness of this movement is also critical. As a general direction to cellists, it is important to note that they should listen the original piano duo recording with Martha Argerich and Mauricio Vallina, as well as the orchestral arrangement by Camerata Bariloche.

Figure 39 – m. 94-end of author's cello octet arrangement of *Tres Romances Argentinos*
CHAPTER 5

CONCLUSION

This dissertation sought to explore the arrangements of selected works by Carlos Guastavino in order create new cello ensemble arrangements. During this process, the author discovered that it was the folkloric elements in Guastavino’s music which associated him with nationalism, rather than the composer being a nationalist himself. He also wanted to adopt these qualities in the 1960s due to the influence of the folklore boom movement. While international artists elevated Guastavino’s works to international fame, it was Argentine musicians, publishers, and teaching colleagues who inspired, aided, and requested Guastavino to produce these arrangements, and to whom almost all these arrangements are dedicated.

Guastavino made choices on compositional arrangement patterns depending on which instrumental genre he was arranging for and what type of style he wanted to portray. Songs for voice and piano with optional second voice retained the same form and style, but with enhanced harmony and both with equal voice importance. Chorus arrangements’ forms were usually modified, either with shortening them, changing transitional passages, and/or by adding a fugue. Harmonically, the pieces usually became more enriched while the voices generally became more equalized in different group combinations, but were still limited by each voice’s range. Solo piano works varied with each case where Guastavino either transcribed but added ornamentations, or slightly modified a motive, or experimented with the form by extending with modulations, or wrote a variation instead of strophic form. Sometimes this resulted in a virtuosic style. Piano duos tended to also be more virtuosic in style, extending the form with impressive
runs or reiterating a theme differently. Harmonically, the works tended to remain similar to their originals but with more doubled notes. Guitar arrangements were practically transcriptions, as Guastavino tried to emulate a guitar in many of his works. Orchestral arrangements for string chamber orchestra by Guastavino tended to transcribe the piano parts to the string voices in order of range, while full orchestral arrangements handed different parts equally to the winds, brass, and strings with accompanying percussion. As there was little to no sheet music and recording availability of Guastavino’s miscellaneous chamber music, it was difficult to draw conclusions here. Based on the manuscript for Cuatro sonetos del ruiseñor, it appears that he knew how to divide the voices equally with a knowledge of the capabilities of soprano, flute, clarinet, cello and piano. Based on his original and arranged compositions for strings, it appears that he felt more comfortable to diversify their ranges and techniques more in his arrangements, especially with the cello line. These arrangements also reveal that Guastavino understood the capabilities of a cellist, whereas his originals including cello were limited to an accompaniment, lower voice with the exception of an occasional higher register melodic line.

With this knowledge of Guastavino’s arrangements and works that included the cello, the creation of seven new cello arrangements was aided by the author’s own knowledge of the cello and its ensemble repertoire. Creating a cello and piano arrangement of the song “Mi viña de Chapanay” was an opportunity to use virtuosic and variational elements which Guastavino used in his songs with his piano duo arrangements. The author then expanded upon these ideas from a cellist’s perspective, using similar virtuosic techniques such as double stops, pizzicatos and false harmonics.
“Se equivocó la Paloma,” arranged for cello duet with piano allowed the author to use formal and harmonic elements from the chorus arrangement as well as motives from the ballet piano reduction arrangement of this song. Given that the cello can play double-stops, it was possible to reduce a choral arrangement fugue from four voices to two celli. Additionally, how Guastavino used an optional second voice in his songs was applied to the second cello part. Using the flute motive from Guastavino’s ballet arrangement which could represent a dove combined with how Guastavino used an optional second voice in a cannon, a second cello voice representing a rose was created for a cello duet with piano arrangement for “La Rosa y el Sauce.” Based on Guastavino’s cello writing, we also know that he was comfortable with writing parts for the cello in a high range for this voice to be possible. With “Pueblito, mi pueblo” arranged for cello trio with piano, it was an opportunity for this arranger to create a new third voice in the manner of Guastavino’s optional second voice. Inspiration from his chorus arrangement helped to bring more equality between the three voices. Additionally, the piano accompaniment was presented in a more active manner like Guastavino’s piano arrangement. In essence, this author’s arrangement combined elements from Guastavino’s other “Pueblito, mi pueblo” arrangements with a nationalistic song. In “Margarita,” the author created an arrangement where four chorus voices were arranged for a cello quartet, affording each cellist the opportunity to pass off each voice equally through the instrument’s wide range. Forms were extended to accommodate this task and produce more dramatic cadences. “Cortadera, plumerito” was a chance to create a cello octet with voice which can complement the Villa-Lobos’ equivalent work. Knowing of how Guastavino composed and arranged for strings, in addition to how he would create new secondary voices from
his chorus arrangements, the author applies these techniques to this cello arrangement in combination with how Villa-Lobos accompanied a singer with this instrumentation. Arranging the piano duo “Las Niñas” from Tres Romances Argentinos with the aid of its orchestral arrangement worked the best for cello octet because there were more voices from which to choose. The orchestral arrangement also showed when Guastavino would switch the melody and accompaniment voices. Because Guastavino modified the form in his orchestral arrangement, the author took the opportunity to do the same in a different manner, in order to interpret the best form for cello octet.

Recordings suggested by Guastavino scholars, as well as performers experienced with his vocal and piano works, aided in executing the performance style of these new cello ensemble arrangements. For songs with folkloric qualities such as “Mi viña de Chapanay” and “Cortadera, plumerito,” it was imperative to write articulations, bowings, and sometimes timings in the cello line which reflect how recordings with Suaste, Berganza and Fink executed the style. Performers such as these were also helpful for emulating the lyrical qualities of the original songs for timing and articulation. Recordings of ensembles such as Camerata Bariloche and Orquesta Sinfónica de Entre Ríos supported how cellists should balance and sustain lines for “Las Niñas,” as well as articulation for main motives.

As 21st century cellists and such as Matt Haimovitz, and ensembles such as the Boston Cello Quartet, and the Indiana University Cello Choir are arranging works for various cello ensembles, perhaps these seven new cello ensemble arrangements will inspire more cellists to arrange the music of Carlos Guastavino, expanding the cello ensemble repertoire palette with a romantic, impressionistic side of Argentine music. The
author is in the process of communicating with the publishers of Guastavino’s music for possible publication. Based on the author’s research of Guastavino, the composer may have approved and been happy with the results of the production of such cello ensemble arrangements. Regardless of the possible opinion of Guastavino on these cello ensemble arrangements, this author enjoyed exploring Guastavino’s music through the eyes of a cellist.

Future research

For continued research of this topic, the author suggests obtaining and studying more unpublished works and arrangements by Guastavino, especially the miscellaneous chamber music ensembles through contact with the Carlos Vega National Institute of Musicology in Buenos Aires, Argentina. A further investigation of the social context of these arrangements can also aid the background of these arrangements. A much needed survey of the popularity of Guastavino’s works can continue giving context to the social aspects of Guastavino’s works and arrangements. And finally, finding recordings and interviewing the performers who collaborated with Guastavino can give a more accurate picture of what type of performance style should be executed in these arrangements, as well as reveal additional insights into Guastavino’s arrangements.
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