

5-5-2016

The Songs of Mexican Nationalist, Antonio Gomezanda

Juanita Ulloa

Follow this and additional works at: <http://digscholarship.unco.edu/dissertations>

Recommended Citation

Ulloa, Juanita, "The Songs of Mexican Nationalist, Antonio Gomezanda" (2016). *Dissertations*. Paper 339.

This Text is brought to you for free and open access by the Student Research at Scholarship & Creative Works @ Digital UNC. It has been accepted for inclusion in Dissertations by an authorized administrator of Scholarship & Creative Works @ Digital UNC. For more information, please contact Jane.Monson@unco.edu.

© 2016

JUANITA ULLOA

ALL RIGHTS RESERVED

UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE SONGS OF MEXICAN NATIONALIST,
ANTONIO GOMEZANDA

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Juanita M. Ulloa

College of Visual and Performing Arts
School of Music
Department of Voice

May, 2016

This Dissertation by: Juanita M. Ulloa

Entitled: *The Songs of Mexican Nationalist, Antonio Gomezanda*

has been approved as meeting the requirement for the Degree of Doctor of Arts in
College of Visual and Performing Arts, School of Music, Department of Voice

Accepted by the Doctoral Committee

Dr. Melissa Malde, D.M.A., Co-Research Advisor

Dr. Paul Elwood, Ph.D., Co-Research Advisor

Dr. Carissa Reddick, Ph.D., Committee Member

Professor Brian Luedloff, M.F.A., Committee Member

Dr. Robert Weis, Ph.D., Faculty Representative

Date of Dissertation Defense _____.

Accepted by the Graduate School

Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admissions

ABSTRACT

Ulloa, Juanita M. *The Songs of Mexican Nationalist, Antonio Gomezanda*. Published Doctor of Arts dissertation, University of Northern Colorado, 2016.

Antonio Gomezanda (1894-1961) is one of the most undeservedly obscure composers in Mexican music. Apart from being a piano prodigy and a music critic, he composed romantic and early twentieth-century nationalistic music in many genres including large, small, instrumental, and vocal. His nationalistic topics were often based upon elements from the Mexican folk *ranchera* musical style that he grew up with in Lagos de Moreno, Jalisco, Mexico. Gomezanda was primarily trained in classical music in Mexico City and later in Germany. He composed over 90 original songs, several vocal dramatic works, and an opera *ranchera*. Gomezanda continued the stylistic path advocated by his teacher, Manuel Ponce (also known as the Father of Mexican Song), with valuable second-generation nationalistic contributions. He composed art songs, *ranchera* songs, and a syncretic, or crossover blend of the two. Given the intersection of *ranchera* music and opera in Mexico City after the Mexican Revolution, Gomezanda's songs are prime examples of song syncretism from a classical composer in Mexico's second generation of nationalist song. His songs are shorter and less difficult than his virtuosic solo piano works, rendering them useful for university-level voice majors as well as professionals. Access to Gomezanda's music in the appendices of this document provides performers and scholars with previously unavailable Mexican art song and *rancheras*. *Rancheras* are rarely available with skillful piano accompaniment. This study

identifies three periods of Gomezanda song composition in a tonal nationalistic style. Ten songs are presented in more detail with both poetic and literal song translations.

International Phonetic Alphabet transcriptions (IPA) are provided and two keys of each song are engraved and now available for use by teachers and singers. A chronology of the composer's musical activities and vocal catalogue of his works are also included.

Gomezanda's musical contributions to both Mexican classical and *ranchera* vocal worlds should not be underestimated. This publication of his vocal works offers the beauty of Mexico's little known song repertoire from a second generation of song nationalists to all, while helping Gomezanda gain wider and well-deserved recognition.

ACKNOWLEDGMENTS

Many thanks to all the dedicated professors, librarians, my voice professors, and friends who have supported me during the doctoral process, and to Professor Jesús Jáuregui who indirectly and inadvertently led me to Gomezanda's songs in Mexico City after inspiring me to study Gomezanda's *Mariache: Primera Opera Ranchera Mexicana* in 2009 (an *opera ranchera* publication will follow the dissertation). Thanks to my doctoral committee for their support, namely, Dr. Paul Elwood, Dr. Melissa Malde, Dr. Genie Canales, Dr. Robert Weis, Dr. Carissa Reddick, and Professor Brian Luedloff, along with my editors, Judieth Hillman and for musical examples, Greg Klug, with extra support from UTEP composer colleague, Dominic Douca. Thanks to pianist, Kamuel Zepeda Moreno in Guadalajara. I am indebted to amazing and dedicated librarians Greg MacAyeal at Northwestern University, Stephen Luttmann at the University of Northern Colorado, and Dr. Carlos Cervantes and Beatriz at the Escuela Nacional de Música at Universidad Nacional Autónoma de México (UNAM) in Mexico City. *Gracias a mis dos familias adoptivas-los Enseñat y los Brambila*. I am grateful to the Albert Baker Fund for its support of my doctoral work, and especially to my voice teacher Jane Randolph for helping me find my voice. I am indebted most of all, to Yolanda and Antonio Gomezanda (Jr.), children of Antonio Gomezanda who opened up their home, their lives, and their father's music to me in an unforgettably warm way that is so typical of Mexico's magical charm. May their father's beautiful songs finally receive the attention and performances they richly deserve.

TABLE OF CONTENTS

CHAPTER		
I.	INTRODUCTION	1
	Introduction to Antonio Gomezanda	1
	Statement of Purpose	6
	Literature Review.....	9
	Biographical Scholarship.....	9
	Mexican Song Scholarship	10
	Methodology	13
	Organization.....	144
	Delimitations.....	15
	A Revolution of Musical Styles.....	17
	Revolution and Nationalism	17
	Modernism Versus Nationalism	222
	Definitions and Overview: <i>Ranchera</i> and <i>Mariachi</i>	255
	Definitions.....	255
	Overview	277
II.	TOWARD A DEFINITION OF MEXICAN SONG AND GOMEZANDA’S PLACE IN MEXICAN SONG LITERATURE	322
	Introduction.....	322
	Towards a Definition of Mexican Song.....	333
	Song Literature.....	388
	Origins and Conflicted Development	388
	Twentieth Century Song Literature	455
	Gomezanda’s Lineage, <i>Sala Gomezanda</i> and Song Style	49
	Gomezanda’s Classical Lineage	49
	<i>Sala Gomezanda</i> (Gomezanda Salon)	511
	Gomezanda’s Song Style	566
III.	GOMEZANDA’S EARLY PERIOD	59
IV.	GOMEZANDA’S MIDDLE PERIOD	911
V.	GOMEZANDA’S LATE PERIOD.....	99

CHAPTER		
VI.	CONCLUSION WITH GOMEZANDA’S CONTRIBUTION	1122
BIBLIOGRAPHY	Error! Bookmark not defined.	0
APPENDICES		
A	TEN GOMEZANDA SONGS	125
B	TRANSLATIONS AND INTERNATIONAL PHONETIC ALPHABET (IPA) FOR TEN SONGS	192
C	CATALOGUE OF GOMEZANDA’S VOCAL WORKS	210
D	CHRONOLOGY	222
E	PERMISSION LETTER FROM YOLANDA GOMEZANDA IN SPANISH WITH ENGLISH TRANSLATION	230
F	INSTITUTIONAL REVIEW BOARD APPROVAL LETTER	233

LIST OF EXAMPLES

Ex. I: Gomezanda promotional shot used on the cover of several of his published songs.....	xi
Ex. II: Antonio Gomezanda as a boy in his native state of Jalisco dressed as a torero (bullfighter)	2
Ex. III: Recital program of Gomezanda in Manuel Ponce's studio, 1913	3
Ex. IV: Solo recital program featuring Gomezanda at Teatro Real, 1915.....	4
Ex. V: Gomezanda Dedication	6
Ex. VI: Main room of the <i>Sala Gomezanda</i> (Gomezanda Salon). The room was later filled with dark wooden seats	51
Ex. VII: <i>Sala Gomezanda</i> (Gomezanda Salon) had a smaller room titled <i>El pequeño salón</i> that was decorated in Mexican style	52
Ex. VIII: <i>Tertulia</i> (Soirée) gathering of artists in the main hall of the <i>Sala Gomezanda</i> (Gomezanda Salon).....	53
Ex. IX: José Mojica postcard to Gomezanda, Postmarked November 15, 1935, from Santa Monica, California	54
Ex. X: Gomezanda shared a friendship with Mexican tenor José Mojica. Mojica's dedication to Gomezanda appears on the song cover, <i>Serenata Eterna</i> (Eternal Serenade).....	56
Ex. XI: <i>Vieja Danza</i> , mm. 1-14. Shows Gomezanda's piano virtuosity	61
Ex. XII: <i>Vieja Danza</i> , Page 3, mm. 40-45. Note the parallel octaves in the piano line that also double the melody along with the alternation of voice and piano parts. 62	
Ex. XIII: <i>Mañanitas de Manzanillo</i> (Mornings in Manzanillo), Page 2, mm. 41-44. The lyrics, beginning with <i>Escucha Niña</i> (Listen Girl) are imbedded into the piano part with no independent vocal line.	63

Ex. XIV: <i>Poema de la Rosa</i> (Poem of a Rose) Song #2 Rehearsal Numbers 4-8. Note high level of piano activity and dense texture as compared to the voice on Gomezanda's original manuscript.	65
Ex. XV: Gomezanda song <i>¡Levántate!</i> mm.18 to 29.....	66
Ex. XVI: <i>Estrellita</i> , mm. 3-4. Ponce's original key is F Major. The vocal entrance features wide vocal range within one to two bars, <i>bel canto</i> line, and constant rhythmic motion.	69
Ex. XVII: <i>Arrulladora Mexicana</i> mm.11-13. Depicts Gomezanda's use of <i>bel canto</i> melody and lullaby rhythm.	70
Ex. XVIII: <i>Corrido de Higaditos</i> mm. 33-48. Gomezanda employs many quick tempo and meter changes in Section B. Continued on following page.	74
Ex. XIX: <i>Corrido de Higaditos</i> mm. 33-48. Gomezanda employs many quick tempo and meter changes in Section B.	76
Ex. XX: <i>Remedios para el amor</i> , mm. 1-2. Gomezanda composed using the piano's high register to imitate mariachi violins	78
Ex. XXI: Gomezanda's <i>Remedios para el amor</i> , mm. 15-16, <i>a lo ranchero</i> (ranchera style).....	78
Ex. XXII: <i>Plegaria de una indita a la Virgencita Morena</i> , mm. 1-17	80
Ex. XXIII: <i>Plegaria de una indita morena a la Virgencita Morena</i> , Section B	81
Ex. XXIV: Gomezanda favors contractions to create everyday non-poetic language as seen in in mm. 41-42.....	83
Ex. XXV: <i>Como una amapolita</i> (Like a Little Poppy) is also entitled <i>Canción de Pablo</i> (Pablo's Song) and has legato lines with sparse <i>bel canto</i> accompaniment.	86
Ex. XXVI: Cover of independently published song, <i>Como una amapolita</i>	87
Ex. XXVII: <i>Como una amapolita</i> (<i>Canción de Pablo</i>) depicting modulation to Bb minor in Section B.....	89
Ex. XXVIII: <i>Cristo</i> , mm. 14-18.....	92
Ex. XXIX: <i>Cristo</i> , mm. 19-24 depicting waves with arpeggiated piano rolls on tonic chords.....	94
Ex. XXX: Gomezanda breaks his <i>habanera</i> pattern for only one measure in bar 15.....	95

Ex. XXXI: <i>Vieja canción</i> Opening of song and vocal entrance. <i>Habanera</i> rhythmic genre featuring arpeggiated guitar strum on downbeats	96
Ex. XXXII: Ponce's <i>Estrellita</i> , m. 6. Trace of <i>habanera</i> rhythm in left hand used only occasionally.....	96
Ex. XXXIII: <i>Estrellita</i> mm. 3-5. No trace of <i>habanera</i> in main body of song.....	97
Ex. XXXIV: Opening of <i>Detente</i> in neo-Baroque style set to a poem by Sor Juana Inés de la Cruz.	101
Ex. XXXV: <i>A una golondrina</i> (To a Swallow) Opening depicting romantic piano figurations resembling a bird in flight.	103
Ex. XXXVI: <i>A una golondrina</i> . Piano figurations briefly pause depicting the singer in thought.	104
Ex. XXXVII: <i>A una golondrina</i> . Piano part illustrates the swallow reaching heaven ...	105
Ex. XXXVIII: <i>A las Diez</i> (At Ten O'Clock), mm. 1-14 Featuring word painting of a cuckoo clock and light textured rhythmic piano accompaniment to the vocal entrance.	107
Ex. XXXIX: <i>A las Diez</i> (At Ten O'Clock), mm. 52-63. The song <i>A las Diez</i> features a pictorial announcement of a clock with a cuckoo sound similar to the introduction, followed by the same ten repeated	109
Ex. XL: <i>Soy Mexicana</i> . Introduction and eight measure phrases.	111



Ex. I: Gomezanda promotional shot used on the cover of several of his published songs

CHAPTER I

INTRODUCTION

Antonio Gomezanda has been one of the most ignored Mexican composers of the twentieth century. He was not alone. Many of his contemporaries, for example, song and opera composers José Rolón (1876-1945), Calendario Huizar (1883-1970), José Vásquez (1896-1961), Gustavo Campa (1863-1934), and the earlier composer Melesio Morales (1839-1908), were and continue to be little known, performed, and studied on a worldwide basis. However, even they have achieved more recognition than Gomezanda.

Scholarship on Mexican song remains in its early stages. Possible reasons for this include (1) economic issues with small Mexican government-funded university publishing runs, (2) limited worldwide distribution of published scholarly works from Mexico in Spanish, and (3) fewer still English-based vocal music publications with research in Spanish. One exception is the meticulous work of musicologist Dr. Leonor Saavedra who has published on nineteenth and twentieth century Mexican music in both languages.¹

The field of Mexican art song has been de-emphasized by prominent Mexican composers of instrumental music, for example, Carlos Chávez (1899-1978)² and Blas Galindo (1910-1993). Both were highly successful Mexican composers who chose to

¹ See Leonor Saavedra, "Race, Religion, and History in Mexican Opera of the 1940's," *Opera Quarterly*, 23/1 (Winter 2007) 1-27; Leonor Saavedra, "Spanish Moors and Turkish Captives in *fin de siècle* Mexico: Exoticism as Strategy," *Journal of Musicological Research* (Riverside: University of California Riverside, 2012), 234-261. Dr. Saavedra has other valuable related research as well.

² Chávez was a great entrepreneur, educator, and modernist composer who advanced Mexico's music.

focus primarily on larger instrumental-based genres despite the popularity and importance of vocal music in Mexico since before the Spanish Conquest in 1521. Social hierarchical issues in Mexico may have also contributed to centuries of continued Eurocentric stylistic preferences of European composers and performers over those from Mexico. This was not unlike some North American scholars that continued to value European art music over valid contributions from Native Americans. In Mexico's case, a much more deeply entrenched hierarchical class structure exists, due to so many years of foreign rule.

Introduction to Antonio Gomezanda³

Antonio Gomezanda (1894-1961) was known in Mexico as a classical pianist, piano teacher, music critic, pedagogue, and ballet/orchestral composer. Gomezanda made Mexico City his home base after spending his first fourteen years in Lagos de Moreno, Jalisco. As an adult, he studied and concertized on at least two performance tours to Europe during the 1920s, but spent the bulk of his musical career in Mexico City. Gomezanda's songs were not his primary compositional focus. At the same time, the song medium was integral to his nationalistic ideals and he wrote short one and two page songs steadily between 1915 and 1951. His steady work leaves a solid contribution of almost one hundred songs to Mexican song literature.

³ For more on Gomezanda's training, specific performances, and vocal works see Appendices C, Catalogue of Vocal Works and Appendix D, Chronology.

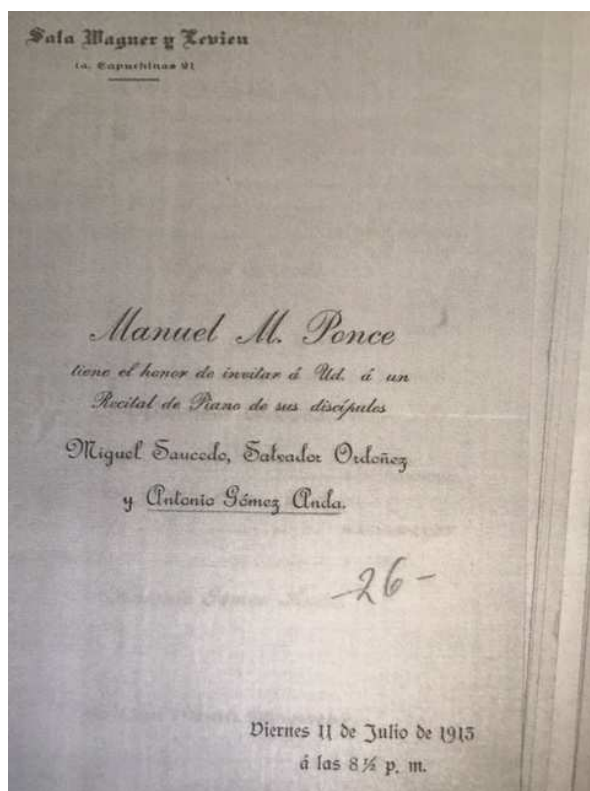


Ex.II: Antonio Gomezanda as a boy in his native state of Jalisco dressed as a *torero* (bullfighter)

As an adolescent, Gomezanda was a young proponent of a brand new nationalistic tradition in Mexico City. For at least four years, from 1910-1914,⁴ he was a top student in the studio of Manuel María Ponce (1882-1948), leading Mexican composer and folklorist. Ponce was the founder of Mexican musical nationalism through song, and the first to document music articles advocating for the collection and composition of

⁴ Gabriel Pareyón, *Diccionario Enciclopédico de músicos en México*, 2nd ed. (Guadalajara: Universidad Panamericana, 2007), 437. These dates are confirmed in the biographical timeline provided by Yolanda Gomezanda and appeared in several biographies about Gomezanda, although the sources disagree as to whether he studied with Ponce at the *Centro nacional de artes* or the *Conservatorio nacional de música* in Mexico City.

Mexican song in 1913, if not before.⁵ Gomezanda probably studied longer than four years with Ponce on a private basis although this has not been specifically documented. In 1917, Ponce dedicated a piano solo to “Antonio Gómez Anda” entitled *Paz de ocase* (*En el río Damují*) [Peaceful Sunset (At the Damují River)], a testament to their solidarity.^{6 7} Examples III and IV depict Gomezanda performances in two recital programs, the first as a disciple of Ponce on July 11, 1913 at Sala Wagner y Levien, and the second as a solo pianist at the Teatro Ideal on November 10, 1915. At this very same time, the Mexican Revolution was in armed battle. The Revolution continued until 1920-1921.



Ex. III: Recital program of Gomezanda in Manuel Ponce's studio, 1913

⁵ Manuel M. Ponce, *Doce Canciones Mexicanas, Obras para Canto y Piano* (México: Universidad Nacional Autónoma de México, 2008), 6-7.

⁶ Ricardo Miranda, *Manuel M. Ponce*, 47. The author published the cover page of the piece with the dedication above the title.

⁷ According to Yolanda Gomezanda, her father united his two last names, Gómez Anda, as a one artistic name while in Berlin during the 1920s. Yolanda Gomezanda, Interview in Mexico City, March 9, 2015.



Ex. IV: Solo recital program featuring Gomezanda at Teatro Real, 1915

In Miranda's biography of Manuel M. Ponce, he named Gomezanda, Chávez, and Ordoñez as Ponce's students who would later play an important role in Mexican music.⁸ Miranda further stated that Gomezanda developed his own nationalistic language that oscillated between romantic and modern expressions.⁹ Ponce introduced Gomezanda to the piano music of Debussy. This is later reflected in some of Gomezanda's compositions as will be seen in chapters ahead.¹⁰ During Gomezanda's adolescence, he and Ponce lived in the same neighborhood, shared an interest in piano and composition, and possessed a mutual interest in writing Mexican songs. They sustained a friendship between their respective families until Ponce's death in 1948.¹¹

⁸ Ricardo Miranda. *Manuel M. Ponce. Ensayo sobre su vida y obra*, 33.

⁹ Ibid.

¹⁰ Yolanda Gomezanda, Interview in Mexico City, March 9, 2015.

¹¹ Ibid.

Gomezanda also studied composition at the Conservatorio nacional de música with Julián Carrillo, the originator of *Sonido 13*, a microtonal compositional system. Gomezanda ultimately chose a more tonal direction in his writing, possibly because tonality blended well with his folkloric interest in rhythms and typical Mexican *ranchera* expressions. He was later hired by the Conservatorio nacional de música to teach for a short time alongside his private studio.¹² Through the Conservatory position he first met and taught contralto Josefina “Cha Cha” Aguilar (1904-1968). She later became an active performer of his songs. Gomezanda also passed on his academic training at the Conservatory to soprano María Bonilla (1902-1990) and later dedicated a song to her. Perhaps his most important pedagogical achievement during his own years as a composer and performer was the training of acclaimed international pianist, María Teresa Rodríguez (1923-2013).¹³

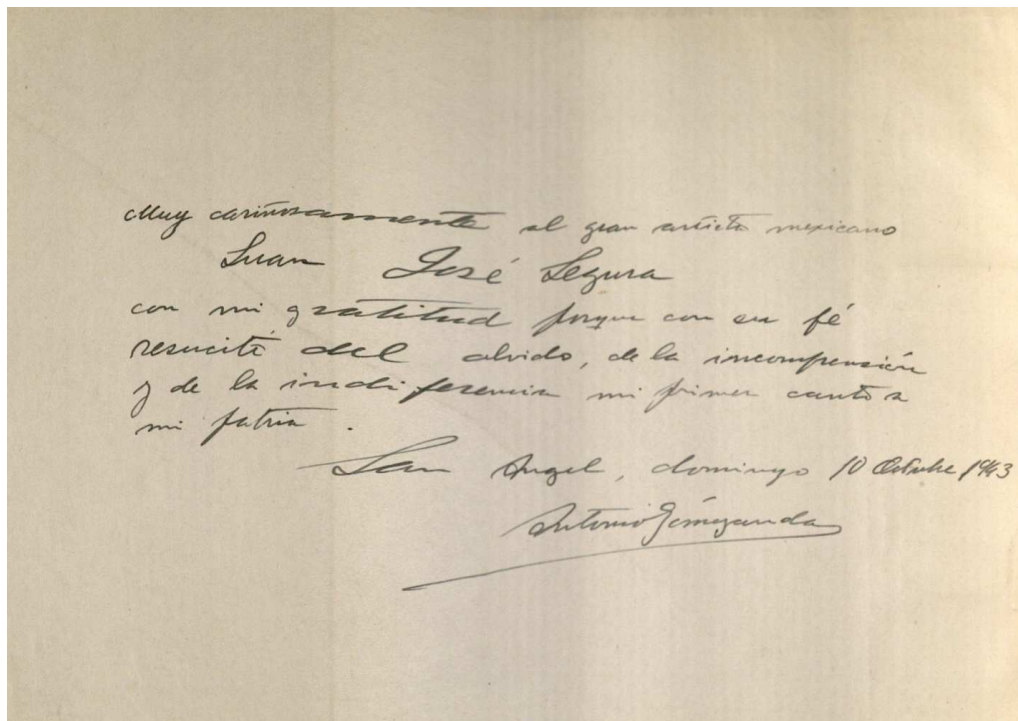
Gomezanda never wavered from devoting the bulk of his very ample song and dramatic vocal repertoire to topical and *ranchera* style expressions of Mexican nationalism. Gomezanda’s focus on this topic--even while the composers around him turned to modernist styles--was a testament to his inner convictions and zeal to express Mexico’s identity. He was a true patriot and loved expressing Mexico through song. The following example V is a dedication page appearing on the inside cover of Gomezanda’s opera *ranchera* entitled *Mariache*.¹⁴ Antonio Gomezanda dedicated the opera *ranchera* to

¹² The dates of his teaching have not been corroborated.

¹³ Jorge Velazco, “Antonio Gomezanda.” *Diccionario de la Música Española e Hispanoamericana*, 727-729.

¹⁴ The dedication is found on the left hand page of the *Mariache* piano-vocal manuscript. It appears opposite the title page of the manuscript. It is used here with their permission from Northwestern University as well as permission from living heir, Yolanda Gomezanda. Many songs were given to me directly by Yolanda Gomezanda. The composer considered the opera *ranchera* his first big “song,” although he wrote more than 90 songs apart from this dramatic work.

Juan José Segura, painter, financier, and producer for the opera *ranchera*'s movie version entitled *Fantasia Ranchera* (1947). To date, the opera has never been performed live.



“TO THE GREAT MEXICAN ARTIST
JUAN JOSE SEGURA
WITH GREAT AFFECTION,
BECAUSE WITH YOUR FAITH IN ME
YOU HAVE RESUCITATED MY FIRST SONG TO MY COUNTRY
FROM BEING FORGOTTEN, UNCOMPREHENDED, AND
TREATED WITH INDIFFERENCE.”

Signed: Antonio Gomezanda, Sunday, October 10, 1943

Ex. V: Gomezanda Dedication

Statement of Purpose

The goals of this dissertation were four-fold. The first objective was to provide English speakers with an introduction to the undervalued field of Mexican vocal music using original manuscripts. The intent was to make English readers aware of the great wealth of material that exists. One example was the discovery that Gomezanda composed

over 90 songs. In 2009 when I began this research, I was initially aware of less than ten songs. It was important to document currently unavailable Mexican vocal music scholarship for the English-speaking world using primary sources in Spanish, so as to increase and promote the interchange of qualified scholarship.

The second objective of this dissertation was to collect, study, transcribe, and publish Gomezanda's songs. They are representative of various styles of Mexican song; many of his songs are mentioned in this document; however, ten Gomezanda songs have been studied in more depth and have been provided in their entirety in Appendix A. Appendix B consists of poetic and literal translations for the ten songs, along with phonetic transcriptions using the International Phonetic Alphabet (IPA).

The third objective was to organize and study Gomezanda's three periods of song composition. By identifying recurring patterns, I described general idiosyncrasies of Mexican solo secular song as seen through his work. In his early period, Gomezanda favored *bel canto* melodies, though vocal elements from *ranchera* music also intersected. He often wrote out idiomatic *ranchera* piano accompaniment and at times shows coloristic influence from Debussy. Gomezanda's skillful and detailed piano accompaniment of original *rancheras* reflected his orchestral training in Berlin during the 1920s. Gomezanda also wrote his own conversationally driven poetry for most of his early songs. In Gomezanda's second period, he switched to highlighting the work of lesser known Mexican poets and writers. He always demonstrated an interest in representing his hometown of Lagos de Moreno, Jalisco. During early and middle stages of composition, he featured rhythmic genres as compositional song devices, rather than the poetry as one might expect from traditional norms of European art song. Gomezanda

often balanced and blended the poetry with the rhythmic genre, the melody, and the accompaniment. He favored using rhythmic genres to establish, drive, and sustain a particular mood in his middle period. In his final stage of composition, Gomezanda ventured into art song inspired by poetry from Mexican female poets. In this period, he allowed the song form to evolve from the poetry itself rather than rely upon specific nationalistic rhythmic genres or topics. Gomezanda's final vocal songs represented somewhat of a transformation into a more personal style that was less dictated by nationalistic issues. His overall style evolved with a gradual but linear change.

Gomezanda had intimate knowledge about musical elements that identified Mexican song as Mexican from his training and upbringing in regional Jalisco. Ponce, his teacher, also provided a typical song form, phrase lengths, and a general structural framework for Mexican song as dictated in his recommended blend of European and Mexican styles. Gomezanda followed this model in his early period of composition, building it into his own sound over time. Gomezanda's personal knowledge of classical piano music and *ranchera* music style, mixed with Ponce's first-generation nationalistic ideals are the foundation of his song style. Through recurring patterns in Gomezanda's songs, I deduced stylistic features that identify second-generation nationalistic song.

As a fourth and final objective in the dissertation, I presented materials from the composer to promote further study on Mexican scholarship with composers, historians, voice professors, and singers. These materials included photos, song covers, transcriptions, and a catalogue vocal works (see Appendix C). I provided a chronology of his musical training, travels, and vocal performances (Appendix D). Having received permission from the Gomezanda estate, the publication of these songs now offers more

accessible song availability for performances and competitions that require published materials (see Appendix A). It also opens the door for scholars to continue documenting the intersection and interchange of classical and folk *ranchera* elements in Mexican song. These features have historical antecedents in Mexico and may enrich future music university programs in both Mexico and the United States.

Literature Review

Biographical Scholarship

To date, all biographical publications on Gomezanda have been published exclusively in Spanish. In 1991, Jorge Velazco published the first definitive and more thorough article on Gomezanda in the *Latin American Music Review*.¹⁵ Velazco was a well-known Mexican orchestra conductor, author, and student of Antonio Gomezanda. The article is based upon his personal knowledge with no source listings. In the article, Velazco identifies Gomezanda's music as one of the high points of Mexican Romantic nationalism. Velazco details Gomezanda's instrumental symphonic repertoire along with his biographical background. No mention is made of vocal music beyond listing several titles within a larger list of works. Velazco also discusses three main schools of musical thought in Mexico from about 1920 onwards, namely those of Manuel M. Ponce, Julián Carrillo, and Carlos Chávez (1899-1978). The author notes that Gomezanda aligned himself artistically and professionally with the first two composers, most especially, Ponce.

In his article, Velazco also describes Antonio Gomezanda's musical values, stating that Gomezanda wanted his music to reflect the peaceful, high quality rural and

¹⁵ Jorge Velazco, "Antonio Gomezanda y el Nacionalismo Romántico Mexicano," *Latin American Music Review* 12/1 (Spring/Summer, 1991), 65-73.

religious lifestyle of his *ranchera* background in Jalisco. Velazco bases this comment upon autobiographical unfinished notes written by Gomezanda himself.¹⁶ This is the only existing journal article published exclusively on Gomezanda with a comprehensive approach.

Other references to Gomenzanda's music in scholarly publications include the following: (1) A recent article on Gomezanda's *La Virgen de San Juan* published by author Juan José Escorza in 2012,¹⁷ (2) several encyclopedia entries ranging from one paragraph to one or two pages with pictures of Gomezanda,¹⁸ most entries written by Jorge Velazco, (3) a substantive encyclopedia entry on Gomezanda by composer Gabriel Pareyón, published in his two-volume set, *Encyclopedia of Mexican Musicians*, 2007,^{19 20} and 4) Ricardo Miranda makes several brief mentions of Antonio Gomezanda in his book on Gomezanda's teacher, Manuel M. Ponce.²¹

Mexican Song Scholarship

Musicological and linguistic studies in English exist for post-Conquest Mexican classical secular and sacred vocal music. However, they contain little mention of solo

¹⁶ Jorge Velazco, "Antonio Gomezanda," 65-66. The autobiographical notes mentioned by Velazco were not made available to me and Yolanda Gomezanda did not mention them. They may be lost.

¹⁷ Juan José Escorza, "Opera, cine y mariachi. La Virgen de San Juan del compositor Antonio Gomezanda," in *Memorias del coloquio El Mariachi, patrimonio cultural de los mexicanos*, ed. Arturo Camacho Becerra (Guadalajara: Secretaría de Cultura-Gobierno de Jalisco, 2012), 21-38. *La Virgen de San Juan* was Gomezanda's original manuscript of his opera *ranchera*, which was finally copyrighted in 1943 as *Mariache: Primera opera ranchera Mexicana*. In this conference article, however, Escorza does not discuss this connection.

¹⁸ Jorge Velazco, "Antonio Gomezanda," *Diccionario de la música española e hispanoamericana*, ed. Emilio Casares Rodicio (España: Sociedad General de Autores y Editores, 1999), vol. 5, 727-729. See also Jorge Velazco, "Antonio Gomezanda: Orchesterwerke." CD Liner Notes to *Berliner Sinfonisches Orchester* (Berlin: Koch International, 1995).

¹⁹ Gabriel Pareyón, *Diccionario Enciclopédico de Músicos en México*, Volume 1, 437-438. Pareyón drew from an anonymous source from Jalisco, but also from the well-known musicologist, Otto Mayer-Serra in his *Música y músicos de Latinoamérica*, 434.

²⁰ Not all of his information is corroborated.

²¹ Ricardo Miranda. *Manuel M. Ponce: Ensayo sobre su vida y obra*.

song and no mention of Gomezanda.²² Pre-Columbian sources show little research on the topic of song. Mexican song researchers generally offer a limited perspective on Mexican song when ignoring pre-Columbian roots, assuming there is nothing to learn for lack of actual music; much poetry from the songs is available, however. The poetry has been studied by linguists. The late musicologist, Robert Louis Stevenson from the University of California at Los Angeles, has studied the field of pre-and post-Columbian instruments with limited mention of the poetry, song, and choral music in general.²³ Shawn M. Roberts wrote a percussion dissertation in English that includes valuable pre-Columbian Spanish chronicler research on Aztec song poetry and rhythm. He cited Mexico's first-known documented singer and composer in the pre-Columbian world was *Nezahualcōyotl* (Hungry Coyote), who lived from 1402 to 1472. He went beyond singing, composing, and improvising, to also serve as a lawyer and ruler of the Aztecs.²⁴ The tireless scholarly work of Stevenson resulted in two landmark books in English covering Mexican music topics beginning in 1952, titled *Music in Mexico* and *Music in Aztec and Inca Territory*, the latter of which was written later. Stevenson mentioned documentation of two hundred pre-Columbian Aztec songs, also known as Flower Songs, due to their many flower metaphors. These songs are from *Cantares Mexicanos* (Mexican Songs) stored in the Florentine Codex.²⁵ According to linguist John Curl, singer/composer/ruler *Nezahualcōyotl* authored 36 to 41 of the two hundred songs.²⁶ Pre-

²² Dr. Mark Brill specializes in Mexican Colonial Choral Music from the Oaxaca church and has written articles on the topic, apart from his newer landmark text, *Music of Latin America and the Caribbean* (see Referenes). Robert Louis Stevenson devotes Chapters II and III of his book on Mexican Music including sacred choral music. Robert Louis Stevenson *Music in Mexico: A Historical Survey*, 51-172.

²³ Robert Louis Stevenson, *Music in Mexico: A Historical Survey*, 51-172.

²⁴ Shawn M. Roberts, *Aztec Musical Styles in Carlos Chávez's Xochipilli: An Imagined Aztec Music and Lou Harrison's The Song of Quetzalcoatl: A Parallel and Comparative Study*, 30.

²⁵ Robert L. Stevenson, *Music in Mexico*, 8-9.

²⁶ John, Curl, "The Flower Songs of Nezahualcōyotl: Nahua [Aztec] Poetry," *Bilingual Poetry*, 1-54.

Columbian sources are an important consideration for this dissertation, despite limited information on the songs themselves. While many nationalists glossed over or exoticized pre-Columbian vocal music within larger genres, Gomezanda wrote a song set entitled *Seis Canciones Aztecas* (Six Aztec Songs) translated into Náhuatl with pre-Columbian instruments for which only a portion of the music has been located.

More recently, between 2010 and 2012, Leonor Saavedra published classical music articles in English on lesser-known composers from Mexican Romanticism.²⁷ More recent publications that mentioned Mexican vocal music include Janet Sturman's book, *A Course in Mexican Music*, not yet available at the time of this writing. The late Hugh Cardon, originally at the University of Texas at El Paso, published a dissertation in English in 1970 on Mexican Art Song, although Antonio Gomezanda was not mentioned.²⁸ Cardon followed the dissertation with a short catalogue of Mexican art song in the *Journal of the National Association of Teachers of Singing* (NATS) in 1991.²⁹ Gomezanda is once again glossed over. In 2009, Cecilia Montemayor published a catalogue listing many art songs by Mexican composers. She lists 71 songs by Gomezanda. Some titles have been verified but others have yet to be confirmed (see Appendix C).³⁰ With no books specifically on Mexican vocal music published in English, the abovementioned works represents a limited but accurate foundation.

Many more Spanish-language publications exist in general, especially those that document music research in studies of Mexican folk music and musical anthropology. An

²⁷ Leonor Saavedra, "Race Religion and History in Mexican Opera of the 1940's," *Opera Quarterly*, and "Spanish Moors and Turkish Captives in fin de siècle Mexico: Exoticism as Strategy," *Journal of Musicological Research*.

²⁸ Hugh Cardon, *A Survey of Twentieth-Century Mexican Art Song*. D.M.A. Dissertation. University of Oregon, 1970.

²⁹ Hugh Cardon, "Twentieth Century Mexican Art Songs," *National Association of Teachers of Singing*, 15-20.

³⁰ Cecilia Montemayor, *El Lied Mexicano. A Catalogue of Music for Voice and Piano*.

important 2008 collection of Manuel M. Ponce's songs exists, entitled *Doce Canciones Mexicanas* (Twelve Mexican Songs) for voice and piano. The preface to this collection covers important information on song form with quotes from Ponce's articles, along with the songs and arrangements.³¹ Landmark Mexican musicologists Vicente Mendoza and Otto Mayer-Serra followed in Manuel Ponce's footsteps, collecting folk melodies and classifying them according to sociological function or rhythmic genre. Yolanda Moreno Rivas's book, *Historia música popular Mexicana*, offers strong historical coverage of solo vocal folk traditions: *rancheras* (Mexican indigenous folk song tradition that is also played and danced), *corridos* (Mexican historical ballad), and *la canción romántica* (Romantic song) from just prior to and after the Mexican Revolution. Dr. Jesús Jaúregui's anthropological work on *ranchera* music was especially useful.³² William Gradante also reviewed the classifications for folk song as a prelude for his discussion on the song topics of folk songwriter José Alfredo Jiménez.³³

Methodology

This dissertation was a product of archival and personal research initiated in 2009 in Mexico City, Mexico, with follow-up in the United States in the Special Collections section of Northwestern University in Evanston, Illinois, and the Library of Congress in Washington, DC. I reviewed the biographical and Mexican song scholarship published on Gomezanda in Spanish and English to date. This includes both English and Spanish language sources, especially the latter, though sources are scant beyond the manuscripts themselves. I have examined and blended anthropological, linguistic and musicological

³¹ Manuel M. Ponce, *Doce Canciones Mexicanas*, Preface, 6-9.

³² Jesús Jaúregui, *El Mariachi: Símbolo Musical de México*.

³³ William Gradante, "El hijo del Pueblo," 38-44.

publications to identify, describe, and substantiate classical and *ranchera* vocal expressions in Gomezanda's songs.

During one of my visits to Mexico City, I conducted an interview with Yolanda Gomezanda, daughter of the composer. Ms. Gomezanda wrote a letter granting me permission to publish and use any and all materials about her father, Antonio Gomezanda. This letter is provided, along with an English translation (see Appendix E). The interview was approved by the Institutional Review Board at the University of Northern Colorado (see Appendix F).

Primary source material includes programs, recitals, and letters organized by Yolanda to honor her father's work. Yolanda, her brother Antonio, and older sister Alma are the living heirs of Gomezanda's legacy, but Yolanda has been the most informed, active, and involved of the three.

Organization

The current chapter describes my purpose for the dissertation, available source material, methodology and delimitations. It continues with a very brief overview of Mexican vocal music prior to Gomezanda's time, including a discussion of nationalism and modernism as conflicting styles during Gomezanda's time. Mention is made of the growth and influence of film on crossover between classical and *ranchera* styles as transmitted by singers and composers between 1936 and 1950. In Chapter I, I conclude with a review of Gomezanda's training and background and heritage with respect to *ranchera* music, including definitions of the terms *ranchera* and *mariachi*.

Chapter II contains a discussion of why it is necessary to broaden the term "Mexican art song" into the term, "Mexican song." This allows for the inclusion of

crossover piano-vocal Mexican music. While this is necessary for the Gomezanda songs, it also applies for many of his musical contemporaries. Songs by Antonio Gomezanda include European traditional art song, crossover salon songs, and *ranchera* songs written for voice and piano. Mexican song origins are briefly discussed, along with mention of nationalistic composers that contributed to Mexican twentieth century music. The chapter concludes with coverage on Gomezanda's lineage, *Sala Gomezanda* activities, and specific elements of his song style.

In Chapters III, IV, and V, I identify and describe the composer's three periods of song composition citing specific examples from the songs that exemplify the formation of and changes in the composer's style. Chapter VI provides conclusions about Gomezanda's songs within the field of song literature and directions for future research.

A representative selection of ten Gomezanda songs is provided in Appendix A. The music was engraved, translated from the original Spanish to English, and prepared using International Phonetic Alphabet (IPA) transliterations. The songs chosen do not have a range beyond one to one and a half octaves. They are transposed into two keys and are appropriate for university-level voice students. Gomezanda's art songs, *ranchera* selections, and crossover songs are all represented in either classical or alternate keys for popular renditions. A catalogue of Gomezanda's vocal works appears in Appendix C. A chronology of key events in Gomezanda's life as related to his vocal works is provided in Appendix D.

Delimitations

This project focuses upon the study of Gomezanda's solo secular songs and his song style. Sacred liturgical, choral, staged dramatic works, and instrumental music were

beyond the scope of the project. The composer's landmark opera *ranchera* manuscripts have not gone unmentioned but were not analyzed at this time, as the topic is worthy of its own future project. Gomezanda's work as a music critic and pedagogue are mentioned but remained outside the central topic for this dissertation. The composer's piano and orchestral music are also beyond the scope of this project except as they relate to his songs. Although the texts are discussed in the context of the songs, detailed information about the poets was not available and is not included. Literary movements and/or a comparison of muralists and fine arts movements during Gomezanda's time were also not a part of the project. Additionally, historical influences and theories from before and after the Revolution are complicated and controversial, and were therefore excluded from the dissertation. Musicological sources including anthropological coverage of *ranchera* music are mentioned, as they provide direct background to the traditions and style of Gomezanda's songs. A future comparison of fine arts, literature, and/or historical movements to the work of Gomezanda and other first and second-generation music nationalist composers along with the musicological and anthropological sources in this text could be illuminating.

One of my objectives has been to encourage future performances of Gomezanda's work in Mexico and abroad by presenting his vocal catalogue and individual song selections, most of them unpublished until now. The few that were originally self-published by Gomezanda in his early phase of composition have long been out of print. The publication of these songs now provides scholars with access to previously unavailable manuscripts. It has been my most sincere hope that other scholars will delve

further into his songs and his vocal dramatic works, along with his nationalistic piano repertoire.

A Revolution of Musical Styles

Revolution and Nationalism

The Mexican Revolution was initiated in 1910 by the overthrow of President Porfirio Díaz who had ruled since 1876. At the beginning of the Revolution, Antonio Gomezanda was only sixteen years old. During the Díaz dictatorship, often called the *Porfiriato*, the President favored foreign European commerce, arts, and influences. Music was no exception. Spending was excessive, class divides were deep, and lower strata Mexican Indians as well as *mestizos* (mixed ancestries) continued to be depreciated.³⁴

The Mexican Revolution served as a catalyst for Mexicans to reassess and redefine their Mexican identity. In 1921, José Vasconcelos was chosen to form the cabinet entitled, *Secretaría de Instrucción* (Secretary of Education). Led by Vasconcelos, the government made a concerted, national effort to recognize and include Mexico's depreciated ethnic indigenous groups as part of Mexican culture.^{35 36} The movement was also called *Indigenismo* and having Indian blood was "the thread that would unite the diverse populations".³⁷ Musicians and muralists were a necessary part of expressing *Indigenismo*. Ponce, and later Gomezanda were contributors, with Ponce's work beginning in 1913, prior to the work of Vasconcelos.

³⁴ Donald Henriques, *Performing nationalism: Mariachi, media and transformation of a tradition (1920-1942)*. (Ph.D. Dissertation, Austin), 12-13.

³⁵ Rick A. López, "The India Bonita Contest of 1921 and the Ethnicization of Mexican National Culture," 295.

³⁶ According to Yolanda Gomezanda, Vasconcelos was also responsible for offering Gomezanda a faculty music position at the Conservatorio nacional de música, which lasted one or two years. Personal Interview, March 9, 2015.

³⁷ Rick A. López, "The India Bonita Contest of 1921 and the Ethnicization of Mexican National Culture," 295.

The Revolution sparked Ponce's earlier concerted nationalistic efforts, beginning with articles advocating Mexican musical pride.³⁸ He collected, arranged, and published Mexican folk melodies much in the manner of composer Béla Bartók in Hungary, as well as Felipe Pedrell and Joaquín Nin in Spain. Many consider him "The Father of Mexican Song". Ponce continued defining and advocating for Mexican song with another article, published in 1919.³⁹ He described popular folk songs of the local countryside as simple, colorful, and genuinely Mexican. Ponce discussed lyrics, meaning, song structure, and performance of the songs as telling the real story about Mexican people, which, in turn, created Mexico's history.⁴⁰

Strangely enough, Ponce took recourse in Eurocentrism when suggesting "polyphonic European accompaniment" to Mexican melodies with no mention of including indigenous pre-Columbian roots; only *mestizo* (blended) roots. He may have referred to a European tonal harmonization of the melodies in order to garner public support to avoid social class conflicts. By doing this he was also comfortably reflecting what would later be the status quo for nationalism as dictated by Vasconcelos in "The Cosmic Race".⁴¹ In the article, he favored a *mestizo* blend as a new race, but evolved the idea as compared to Europe, in particular, France. Ponce was accused of being scandalous for recommending *mestizismo*, even without mention of indigenous roots, because he encouraged Mexicans to appreciate their own music over European "higher class" song. While his choices were somewhat arbitrary in ignoring Mexico's very important pre-Columbian roots, they were also not unreasonable, given that pre-

³⁸ Manuel Ponce, "El Folk-lore musical mexicano," *Revista Musical de México* 1/5 (15 September 1919), 6.

³⁹ Ibid.

⁴⁰ Ibid., 9.

⁴¹ Gilbert Joseph, "The Cosmic Race," *The Mexican Reader*, 15-19.

Columbian song was unavailable and would require considerable research, reconstruction, and/or compositional recreation.

In his articles, Ponce also mentioned the popular Mexican folk flavored *jarabe*, a multi-sectioned rhythmic genre featuring 12/8 meter. The *jarabe* draws upon polymeter and new rhythms in each section and is usually instrumental. Each section is traditionally from a different Mexican region, thus symbolically uniting Mexico in its presentation. In Ponce's 1919 article, he spoke of the *jarabe* still being censured even in his day.⁴² The censure accurately described the class and/or governmental conflict inherent in accepting Mexican identity without a European association. Ponce addressed this with comments about Mexico's backwardness:

*Se intentaba cubrir así, de pronto, nuestra desnudez indígena con el frac de última moda . . . sin considerar que . . . deberíamos haber comenzado por adoptar el traje apropiado a . . . nuestras costumbres.*⁴³

We try to suddenly cover our naked Indigenusness with the latest style of frock. . . we should have started by accepting the outfit best suited to our own customs.

During the Mexican Revolution, Mexico's musical identity was at stake. Ponce declared Mexican songs "the soul of the people".⁴⁴ Composers of both folk and art song styles experimented with the genre of song, especially in setting folk songs into original arrangements as well as larger genres.

Ponce's nationalistic work along with the Revolutionary movement itself inspired and led Gomezanda to compose idiomatic Mexican *ranchera* and art song. Gomezanda was not the only composer influenced by Ponce; some crossover art song-folkloric song examples following Ponce's recommended binary song style in the commercial market

⁴² Manuel Ponce, "El Folk-lore musical mexicano," *Revista Musical de Mexico* 1/5 (15 September 1919), 5.

⁴³ Ibid.

⁴⁴ Manuel Ponce, "La música y la canción Mexicana," *Revista de Revistas* (21 December 1913), 17.

include Miguel Lerdo de Tejada (1869-1941) who ran the Orquesta Típica, Mario Talavera (1885-1960), and Ignacio Rodríguez Esperón, also known as “Tata Nacho” (1894-1968). Their arrangements were for *ranchera* and popular ensembles despite the classical background of the second two composers. Gomezanda’s vocal and piano arrangements reflect a stronger alliance with a classical piano foundation.

Song was a necessary and authentic part of Gomezanda’s patriotic expression. This is later described even more clearly in Gomezanda’s opening dedication of his 1943 opera *ranchera*, where he describes his feelings about the power of song and his patriotism. He describes the opera *ranchera* as his first *canto* (song) to his homeland (see Example 5).⁴⁵

Both Gomezanda and Ponce shared an indefatigable interest in furthering the field of Mexican nationalistic song above their own personal talents, regardless of whether the Mexican community was interested, willing, or ready to accept Mexican nationalism as designed and promoted by Ponce or others. Ponce was a great mentor for Gomezanda. Today, Ponce is recognized as one of Mexico’s most beloved musical symbols of the past. Gomezanda has been overlooked and obviously felt so as indicated in his Dedication in Example 5, but nevertheless offers definite musical contributions. Both were active during a complicated but inspiring post-revolutionary time of great musical exploration and debate about Mexico’s musical future.

As a composer, Ponce composed in many genres and changed styles more dramatically than Gomezanda.⁴⁶ In Ponce’s early nationalistic phase, he collected folk *ranchera* flavored songs and advocated simple song harmonization but did not focus

⁴⁵ Gomezanda’s strong patriotism was also emphasized by his daughter, Yolanda, in an interview with Yolanda Gomezanda in Mexico City, March 9, 2015.

⁴⁶ Ponce also composed in a modernist style later in life.

upon original *ranchera* composition, as did his student. Gomezanda made his own contribution to nationalism with original art songs spiced with *ranchera* flavor as well as songs in full *ranchera* style set for voice and piano. While Gomezanda followed Ponce's footsteps musically, both expressed nationalism in a slightly different manner.

Gomezanda's nationalistic style was initially inspired by Ponce and the Revolution itself, but he was influenced by others as well. According to Yolanda Gomezanda, her father was also encouraged by German music professionals in Berlin to incorporate Mexican folk compositional features into his classical music composition during his two European tours during the 1920s.⁴⁷ It is interesting to note that he received as much encouragement to incorporate folk elements from outside of Mexico as within. Gomezanda also continued to cultivate nationalism in his music long after others, including his teacher Manuel Ponce, had shifted their focus to other styles.

Gomezanda's songs, along with Ponce's own 100 or more songs⁴⁸ exemplify Mexican nationalistic musical expressions, exhibiting folk topics, local poets, melodic rhythmic syncopation, and Mexican rhythmic genres. Features of Gomezanda's nationalism include using *ranchera* flavored song texts or topics and mariachi arrangements on piano. He also incorporated *ranchera* and other folk rhythms to flavor his lovely *bel canto* melodies and when expressing a particular topic.⁴⁹ A final aspect of Gomezanda's nationalism lies in his choice of texts: he set music with inspiration from exclusively Mexican poets.

⁴⁷ Yolanda Gomezanda, Personal Interview in Mexico City, March 9, 2015. She did not specify which European musicians led Gomezanda in this direction.

⁴⁸ According to Hugh Cardon, Ponce wrote only 68 but this article was published in 1991 and the Ponce Archives in Mexico City assured me in 2015 that there were many, many more. See Hugh Cardon, "Twentieth-century Mexican Art Song" *NATS Journal*, 15-20.

⁴⁹ Common *ranchera* rhythmic genres are *jarabe*, *son jalisciense*, *huapango*, *ranchera valseada*, and *ranchera lenta*. Dr. Moreno Rivas offered a solid historical discussion on these vocal-rhythmic genres in her book *Historia popular de la música mexicana*.

Modernism Versus Nationalism

Gomezanda, Ponce, and other nationalistic composers may have assumed that Mexican audiences would begin to accept less-Europeanized Mexican nationalistic song after the Mexican Revolution. However, during the 1920's, prominent Mexican composer and educator Carlos Chávez strongly advocated for modernism as Mexico's future musical direction.⁵⁰ Ponce, and later Chávez were part of a 1920's larger movement of "urban cultural elites [that] began exploring the Mexican countryside to learn who the Mexican people were" (Ponce was an instigator earlier in 1913 as previously mentioned).⁵¹ Chávez became a central part of the Mexican government movement to create a post-Revolutionary modern nation. It was somewhat idealized and, as previously mentioned, most unfortunately, based upon Eurocentric models.⁵² While the *mestizo* (blended) Indian was now included, they were more easily viewed as exoticisms from the past than a realistic depiction of the present. Chávez created a modernist musical style focused upon larger genres, also evoking his own interpretation of what pre-Columbian song might have sounded like. This included an exotic perspective of the distant past of Mexico's pre-Columbian Aztec Indians. Chávez called his music, Nationalism, bypassing Ponce and his initial ideals and work. Through Chávez's future directorial positions as the head of Bellas Artes (INBA), as well as through his own repeated touring to the US and promotional talents, he promoted nationalism as his own concept, unfortunately,

⁵⁰ Leonor Saavedra's Ph.D. dissertation "Of Selves and Others: Historiography, Ideology, and the Politics of Modern Mexican Music," University of Pittsburgh (2001) offers a fascinating discussion of the musical factions that divided Mexico as they clashed philosophically over their musical identity and future.

⁵¹ Rick A. López, "The India Bonita Contest of 1921 and the Ethnicization of Mexican National Culture," 294.

⁵² Ibid.

without mentioning Ponce's work.⁵³ Chávez also worked diligently to improve Mexico's orchestras and music curriculum at Mexico City's Conservatorio nacional de música, offering new twentieth-century music to Mexican audiences. Chávez's educational concept for Mexico was nationalistic, but his musical style remained modernistic and disconnected from Ponce and Gomezanda's concept of Mexican nationalistic song.

Chávez's interest in song literature included 28 art songs, of which only six were published.⁵⁴ His art songs are diametrically opposed to the nationalist philosophy of Ponce and Gomezanda. Chávez had a keen interest in instrumental colors, leading him to set many of his songs for chamber combinations, not unlike Mahler. Nationalistic songs were melodic, with spinning *bel canto* lines and lively, regular indigenous rhythms, whereas Chávez favored irregular meters and sparse textures in modernist style. Nationalists such as Gomezanda set texts of local Mexican poets, while Chávez chose non-Mexican poets, Heinrich Heine (Germany), Victor Hugo (France), Ronald de Carvalho (Brazil), and a song in English called "North Carolina Blues."⁵⁵ Only three of the poets he selected for his songs were Mexican. Chávez envisioned global rather than domestic song expressions. Even Ponce went beyond Mexican poets to explore others from Russian and Spain; in this sense, Gomezanda was the most extreme nationalist in his interior focus on Mexico only.

There was a third musical faction that evolved after the Mexican Revolution; avant-garde music promoted mainly by Julián Carrillo, Gomezanda's teacher at the

⁵³ Christina Taylor Gibson, *The Music of Manuel M. Ponce, Julian Carrillo, and Carlos Chávez in New York, 1925-1932* (Ph.D. Diss., University of Maryland, 2008), 78.

⁵⁴ Robert Parker. *Chávez, Carlos. A Guide to Research*, 35-37.

⁵⁵ Ibid.

Conservatorio nacional de música. This style utilized microtones and was less compatible with art song. Gomezanda showed only a minor interest in it.

In conclusion, three styles of music co-existed after the Revolution: nationalism, modernism and Carrillo's microtonal experimental music, although the third style was less influential in the genre of song. The first style, nationalism, as defined by Ponce, was the most tonal with legato melodic lines, and therefore, easily adaptable to the song tradition. Composers simultaneously advocated for their preferences alongside emerging popular styles, while Chávez seemed to garner the most attention on the classical side after the 1920's, especially as he took on governmental and music administrative positions of influence. Chávez used the term nationalism with a broad brush to describe his modernistic twentieth-century musical movement of his own, mixing in Aztec exoticism, especially using pre-Columbian instruments. The reigning government promoting *Indigenismo* found Chávez's musical advocacy an important part of the construct for Mexico's future.

Some believe Ponce and Gomezanda are anachronistic composers as compared to Chávez; yet today, many songs from this era are just emerging through scholarly work and others have yet to be discovered. Furthermore, many twentieth-century Mexican songs and dramatic vocal works have yet to be published, studied, performed, recorded, or shared on a large scale with singers and audiences. Gomezanda's nationalistic songs represent a personal statement about his own lifestyle as well as often representing a realistic description of the non-urban *mestizo* Mexican through his nationalistic topics. His style offers us a documentation of past lifestyles and *ranchera* vocal style, apart from

the beauty of his art songs. In short, his songs have added much to Mexico's rich, unstudied landscape of Mexican song.

Definitions and Overview: *Ranchera* and *Mariachi*

Definitions

Confusion has existed regarding the terms: *mariachi*, *mariache*, and *ranchera* music or song. *Ranchera* music is the generic name for a folk music tradition indigenous to Mexico that is sung, played, and/or danced. *Rancheras* are first documented in the 1830s along Mexico's western coastal states running as far north as today's US city of San Francisco, California.⁵⁶ Rural *ranchera* songs may have existed long before the 1800s. The genre was based upon an oral tradition that called for communicative interplay between dancers, singers, and a mobile string-based instrumental ensemble. *Ranchera* music traditionally included cultural sharing that celebrated rural and regional life events such as baptisms, funerals, fairs, and weddings.⁵⁷

The genre experienced a strong phase of urbanization in Mexico City after the Mexican Revolution, and gained international attention as early as 1907, when President Porfirio Díaz used a mariachi ensemble costumed in *charro* black costumed suits for the first time to entertain US Secretary of State Elihu Root (1845-1937).⁵⁸ As a twentieth century phenomenon, *ranchera* singing, instrumental playing and dancing became more specialized, while also coming into contact with classical and other folk music national and international styles. Today, *ranchera* music is often presented with less of the original collaboration on a regular basis between the singers, dancers and

⁵⁶ Jesús Jáuregui, *El Mariachi: Símbolo Musical de México*, 177 and 48. Jáuregui writes extensively on this topic and shows a map marking the mariachi ranch locations from 1833 forward. He provides numerous examples that include singers, dancers, and instrumentalists.

⁵⁷ Ibid., 48.

⁵⁸ Ibid., 52.

instrumentalists. Song references of nostalgia are nevertheless made to regional lifestyles en el *rancho* (on the ranch) through the continued popularity of nostalgic song texts from the past. This folk style has gained special importance abroad, where Mexicans have embraced this folk-based style as a symbol of nationalistic cultural identity while, at the same time non-Mexicans enjoy it as an exotic musical flavor.⁵⁹

Mariache and *mariachi* are terms that fall within the *ranchera* tradition. They have many contemporary and historical meanings.⁶⁰ The two terms, *mariachi* and *mariachi*, have been interchangeable, according to Dr. Jesús Jáuregui, the leading anthropological scholar on this topic. A *mariache* or *mariachi* can refer to the terms *fiesta* or *fandango* (celebration/party). A *mariachi* may also refer to a specific body of folk song repertory (“I sing *mariachi* songs” or “I sing *ranchera* songs”). It may also refer to the singer of those songs. (“I am a *mariachi*”) Contemporary performers of *ranchera* folk music in both Mexico and the United States have often been unfamiliar with the many historical meanings and applications of the words *mariache*, *mariachi*, and *ranchera*. Some professionals and academicians in both countries have promoted the word *mariachi*, perhaps unintentionally, as an ensemble of strolling instrumental players in a black costume and wide sombrero who also happen to be singers. The broader, original term, *ranchera*, is inferred but often bypassed, especially in the United States. Yet, the intent of the broader term, *ranchera* music, clearly refers to the larger original framework of artistic collaboration between rural artists. *Rancheras* were originally collaborative,

⁵⁹ Jesús Jáuregui. *El Mariachi. Símbolo musical de México*, 394.

⁶⁰ *Ibid.*, 14, 16.

with live three-dimensional performances.⁶¹ In his songs, Gomezanda most often uses the term *ranchero* to describe this style (*ranchera* is feminine and *ranchero* masculine).

Overview

The *ranchera* solo-song tradition clearly emerged from *ranchera* folk music as Mexicans from all over the Republic flocked to Mexico City seeking work during and after the Mexican Revolution (1910-1921).⁶² The period from the Mexican Revolution forward is often named *mariachi moderno* or *mariachi urbano* (contemporary or urban mariachi). Thanks to radio airplay from 1923 onward, *ranchera* singers from different regional areas of Mexico listened to and blended new stylistic ideas as they came into contact with classical opera and *zarzuela* in Mexico City.⁶³ Beginning in 1930, programs featuring singers and songs on XEW Radio in Mexico attracted more performers from many parts of Mexico, Cuba, and even South America.⁶⁴ Audiences and singers from different areas and diverse styles could now easily access and enjoy live concerts of both classical, opera, and *ranchera* music, while also being able to regularly listen to imported Italian singers and live Italian opera productions.

Many artists and composers after 1930 benefitted from solo performance opportunities on XEW Radio in Mexico City. Emilio Azcárraga Vidaurreta purchased XEW in 1930 shortly after purchasing XET Radio in Monterrey, Mexico.⁶⁵ He also operated and distributed the Mexico City based U.S. corporation, RCA Victor (Radio

⁶¹ Jesús Jáuregui, "El mariachi-tarima. Un instrument musical de tradición amerindia," *Arqueología Mexicana*, 66.

⁶² Yolanda Moreno Rivas, *Historia música popular mexicana*, 72.

⁶³ *Ibid.*, 69.

⁶⁴ *Ibid.*, 71.

⁶⁵ <http://www.televisa.com/corporativo/quienes-somos/historia/>

Corporation of America).⁶⁶ In 1938, Azcárraga also became an affiliate with U.S. based NBC (National Broadcast Corporation), and a distributor for both U.S. affiliates. At the same time, XEW Radio grew in wattage towards national coverage. This enabled Azcárraga to build a monopoly in artist representation, promotion, and distribution. He then purchased *Estudios Churubusco* (Churubusco Recording Studios) and became involved in films as well. Since 1930, XEW Radio has continued as an important Mexican media force. It is known today as Televisa, one of Mexico's largest worldwide networks. The continued expansion of Mexican media between 1930 and 1950 offered exciting new artistic opportunities for Mexican nationals, including singers, composers, and instrumentalists.

From 1936 onward, the Mexican musical film industry also promoted trained national solo singers as *charros* (Mexican cowboy singer/actors) in highly decorated black costumes with *sombreros* (hats). Most were men. The industry received financing from Hollywood to produce and feature folk driven *ranchera* musicals in Spanish throughout Latin America and Spain. Many singers trained classically and sang in both opera and *ranchera* musicals.⁶⁷

Many of the leading opera and *charro* singers were trained opera professionals from the vocal academy of José Pierson, famed voice teacher in Mexico City.⁶⁸ His name is still revered as one of Mexico's best voice teachers.⁶⁹ Pedro Vargas (1904-1989) studied with Pierson, singing Mexican popular songs, folk *rancheras* and opera. He was

⁶⁶ Donald Henriques, *Performing Nationalism: Mariachi, media and transformation of a tradition (1920--1942)*, 113 and 20-21.

⁶⁷ Yolanda Moreno Rivas, *Historia música popular mexicana*, 138. According to Dr. Moreno Rivas, Jorge Negrete studied with both Pierson and Silva.

⁶⁸ *Ibid.*, 138.

⁶⁹ Diana Negrete, *Jorge Negrete*, 44-45.

also selected as the young leading tenor in Gomezanda's opera *ranchera* adapted into Gomezanda's opera *ranchera* movie, *Fantasía ranchera* released in 1947.⁷⁰ Those who studied with José Pierson received both opera training and studies in Neapolitan song and folk Mexican repertoire.⁷¹ Other international Mexican opera singers trained by José Pierson included Fanny Anitúa, Dr. Alfonso Ortiz Tirado, José Mojica, and Mario Talavera.⁷² An important crossover opera and *ranchera* singer also trained by Pierson was Jorge Negrete (1911-1953), also nicknamed *El Charro Cantor* (The Singing Mexican Cowboy) for his many heroic roles in *ranchera* movie musicals. In short, the urbanization of *ranchera* song brought the genre in direct contact with classical song and Italian opera, adding classical vocal production to *rancheras*. This resulted in crossover performance opportunities in Mexico City between 1920-1950. The merging of operatic elements with *ranchera* folksong through celebrities such as Jorge Negrete, represent a symbolic reconciliation between the previously separated classes.⁷³

Soloists were hired for their celebrity status and/or their singing virtuosity. If trained vocally, they relied on operatic production. Male singers defined the style during this time, delivering *ranchera* songs with robust tone, full use of range, long, legato lines, and sustained top notes. However, not all *ranchera* singers were men. In approximately 1915, *ranchera* soloist Lucha Reyes (1906-1944) performed as one of Mexico's first career driven solo female singers in *bravío* style (aggressive robust style with chest or

⁷⁰ The movie is somewhat autobiographical and the last third includes most of Gomezanda's *Mariache: Primera opera ranchera Mexicana*, copyrighted in 1943 in both the U.S. and Mexico.

⁷¹ Diana Negrete, *Jorge Negrete*, 45.

⁷² Ibid., 42. Talavera was both a tenor and a songwriter.

⁷³ Jesús Jáuregui, *El Mariachi: El Símbolo nacional*, 153.

belt vocal technique), accompanied by all male mariachi ensembles.^{74 75} She was also later featured in *ranchera* movies.

Many leading *ranchera* songs have vocal elements reminiscent of classical Italianate arched, long *bel canto* melodies with sustained top notes, reminiscent of Italian opera. For the first time in Mexico's history of song and opera, promoters had a reason to hire Mexican national soloists for vocal productions in lieu of imported European entertainers. It was during this rich period from 1920 to 1950 in Mexico City that Gomezanda wrote most of his art song, *rancheras*, and crossover songs.

Another reason for the increased popularity of *ranchera* folk music was the Mexican government's funding and promotion of the mixed *mestizo* race. *Ranchera* music could be safely promoted as a *mestizo* folksong genre with charro celebrities (some of whiter Spanish ancestry, as in Jorge Negrete, some less so, as in Pedro Vargas). The government supported *ranchera* films as representative of a somewhat idealized united Mexican culture. The *charro* costume, originally a costume of the ruling elite on regional *haciendas*, was now the costume of folk musicians playing the music of everyday people, depicting a conciliatory union of the two.⁷⁶ The government even chose to claim Jalisco as mariachi's idealized center over the many states that had roots in this style. This decision was negotiated as part of collaborations between a group of intellectuals in Jalisco and the central government.⁷⁷ As a result, Agusacalientes, Colima, and Nayarit

⁷⁴ Yolanda Moreno Rivas, *Historia música popular Mexicana*, 60.

⁷⁵ Belt vocal technique is often used in U.S. musical theater. Its use in *ranchera* singing includes vocal coloring of darker vowels and is preferable to chest singing. If the singer lacked training, the throat was used in production with a raspy tone that was often confused with the aggressive emotional vocal style. This often led to vocal issues for female *ranchera* singers who were singing in the bottom half of their range for stylistic reasons.

⁷⁶ Jesús Jáuregui, *El Mariachi: El Símbolo nacional*, 153. As an aside, similar black *charro* suits closely resemble traditional costumes from Salamanca, Spain.

⁷⁷ *Ibid.*, 100 and 151.

were severed from consideration, along with a longer list of regions where this folkstyle was traditionally performed.⁷⁸ Darker skinned people from *ranchera* strongholds such as Guerrero were also excluded. Cities with too much proximity to Mexico City would not establish a necessary distance to promote *ranchera* songs as an exotic flavor. Guadalajara, Jalisco was promoted as the ideal model, although those more familiar with *ranchera* music know otherwise. Regardless of the somewhat idealized conciliations, *ranchera* song represented more of Mexico than most music styles, and continues to successfully represent Mexico abroad with operatic flavor in its *ranchera* folk roots.

During the second half of the twentieth century, *ranchera* music films declined in popularity, but mariachi performances continue as representative symbols of Mexico. Today, the term, “*ranchera* music,” has been confused by radio station programmers. They arbitrarily applied and continue to apply the term to other regional music styles. Some such styles have included *norteño banda* music with brass instruments and pop vocals from the northern border of Mexico with the United States. This style has little to do with the aforementioned description of string-based and *bel canto* influenced vocals in *ranchera* music that began in the western Mexican states (as far north as San Francisco, California).

Ranchera songs have been shared internationally as Mexicans continued migrating to and from the United States and abroad since the Revolution. Most agree that *ranchera* songs (also called *mariachi* songs in the United States) have become a worldwide nationalistic symbol of Mexican identity for those wishing to hear a taste of the homeland.⁷⁹

⁷⁸ Jesús Jáuregui, *El Mariachi: El Símbolo nacional*, 150.

⁷⁹ *Ibid.*, 353-373. All of Chapter X is also relevant.

CHAPTER II

TOWARD A DEFINITION OF MEXICAN SONG AND GOMEZANDA'S PLACE IN MEXICAN SONG LITERATURE

Introduction

In the first part of this chapter, I discuss the challenges inherent in defining Mexican song. Defining Mexican song can be difficult due to its complex history and diverse influences. Few studies concerning this topic exist and those that do exist have limited dissemination. Consequently, there has also been little scholarly discussion on how to define Mexican art song as opposed to Mexican folk song.

In the second part of this Chapter, I provide a review of the too often ignored origins of Mexican song as pertains to salon, theatrical, and folk arenas. I also present a survey of Gomezanda's twentieth century contemporaries in song literature.

In the third and final part of the chapter, I discuss Gomezanda's training and style, with mention of *Sala Gomezanda* (Gomezanda Salon) performances as evidence of second-generation nationalist activity in Mexico City. Gomezanda's highest period of local performance activity at the *Sala Gomezanda* was between 1925-1945 (see Appendix D). These dates coincide with his most productive years of song composition.⁸⁰ Gomezanda's lineage and style is considered within a historical framework as part of a larger description of Mexican song.

⁸⁰ A *tertulia* is an artistic performance gathering, as in a *soirée* or salon performance.

Towards a Definition of Mexican Song

In one of the few articles written in English on Mexican art song in 1991, author Dr. Hugh Cardon described the field of Mexican art song as follows:

Only a very few Mexican or American musicians have any knowledge of the art songs of twentieth century Mexico. This neglect of the repertoire may stem from an unfamiliarity with the genre, or doubts concerning the quality of the composers themselves.⁸¹

Global unfamiliarity with the genre may be a result of low volume of sheet music publications, small publishing runs, and scant distribution. Unfamiliarity could breed doubt and further lack of appreciation.

Despite this perception, twentieth century Mexican art and folk song repertoire is quite rich and voluminous. One example on the folk side is the many songs and from Mexico's *comedias rancheras* (*ranchera* musical comedies) written and recorded by classical singers and composers. Two prime examples from the classical salon tradition have been Ponce's one hundred or more songs, and Gomezanda's catalogue of just under one hundred nationalistic songs (see Appendix C).⁸² Each of these examples includes its own natural and rich stylistic blend of classical and *ranchera* song style. The volume of material represents a stark contrast to the lack of scholarly activity on Mexican song and demonstrates the popularity of the genre of song.

Until now, most of Gomezanda's songs have never been published, although his piano and instrumental works have received more attention.⁸³ Gomezanda's most classically styled songs evolved from the romantic piano salon tradition. Both

⁸¹ Hugh Cardon. "Twentieth Century Mexican Art Song." *National Association of Teachers of Singing* (January/February, 1991). Cardon also wrote a valuable thesis on the same topic in 1970.

⁸² The number of songs is not precise because this is the first publication of the Catalogue of Vocal Works and several titles, manuscripts and dates have yet to be corroborated (see Appendix C).

⁸³ His best-known instrumental compositions are perhaps *Lagos*, *Xiuhxitquilo* (*Fiesta del Fuego/ Fire Dance*), and *Fantasía Mexicana*, or *Mexican Fantasy*. The titles and styles are also nationalistic.

Gomezanda and other composers from the same tradition included ever-increasing folk influences in their songs. Mexican folk rhythms trickled into theatrical song performances and salon songs from at least 1850 onward.⁸⁴ Folk songs and rhythms flowed more freely beginning in the Mexican Revolution in 1910, as demonstrated, for example, in the articles and song publications of folk song collected by Manuel Ponce.

The unique folk flavors expressed by Gomezanda and other classical Mexican twentieth century song composers blend in diverse European, Indian, and African folk influences. For this reason, they are not always easily classifiable as art song in European terms. While Schubert also composed original music with folk rhythms, he did was not working from a contemporary mix of rhythmic genres from cultures spanning three continents. According to Moreno Rivas, “la interacción de lo popular y lo culto era absolutamente normal” (the interaction between folk and elite music was absolutely normal), referring to music after 1850.⁸⁵ The tendency toward blending folk and art song styles also increased with the passage of time, creating a large crossover body of music in twentieth century classical salon song style. This has also been evident in commercially successful *ranchera* film songs composed by classical composers between 1930-1950, as well as the operatic vocal technique of *ranchera* singers. The blend in either direction can run a range from suggestive of the other style, all the way to a full crossover blend. As a result, if one uses only the specific term of “art song” in Mexico they can exclude a large body of vocal music.

Gomezanda’s *oeuvre* presents a challenge when measured only by classically driven norms of European art song. This has especially been true when considering his

⁸⁴ Yolanda Moreno Rivas, *Historia música popular mexicana*, 19.

⁸⁵ Ibid..

musical emphasis on rhythm and rhythmic genres and his crossover explorations between folk and art song styles. For example, Gomezanda often uses repetitive, rhythmic genres in the bass line of the piano to create specific moods and interplay emotionally and rhythmically with the voice and text. The songs often represent a mix of European, African, and indigenous rhythms. When present, these rhythmic traits are sometimes even more prominent and important than the poetry or the poetic-vocal-piano mix. He also writes originally composed and worked out piano parts, instead of a melody and chords often presented in a typical folk song.

Cecilia Montemayor defines Mexican song with the German term *lied* in her 2009 catalogue publication of art songs from Mexico titled *El Lied Mexicano* (Mexican Lied). She listed many of Mexico's art song composers who are sadly little known and very worthy of study. Gomezanda was included in the list, although he was not mentioned with Ponce in the introduction under a long list of song composition masters.⁸⁶ As seen in the book title, *El Lied Mexicano*, Montemayor preferred the European based term *lied* instead of *canción* (song) or *canción artística* (art song).

Yet, some of the songs listed are folk based and not art songs in the European sense of the term. As an example, she lists several of Gomezanda's piano-vocal arrangements of *ranchera* songs in her catalogue, including *Soy Mexicana*. This song is clearly a *ranchera* song with a full piano-vocal arrangement written for a female in contralto range in a 3/4 *ranchera valseada* (*ranchera* waltz meter). Are we to label it an art song because the arrangement is written out for voice and piano despite the song's obvious folk leanings? This example demonstrates the inherently sticky problems in classifying Mexican song.

⁸⁶ Cecilia Montemayor, *El Lied Mexicano: Catálogo de música para voz y piano*, 31.

As a result, in this dissertation, I define Gomezanda's catalogue as Mexican song, differentiating it from art song even though Gomezanda also writes art songs that fit the traditional European definition. The broader term of Mexican song more accurately encompasses the natural diversity of Mexican song influences. It also allows for freedom to explore and redefine Mexico's own stylistic balance of dance-based rhythms, poets, vocal line, and harmony without having to force Mexican song into art song molds from another continent and from a much earlier time.⁸⁷

In this dissertation, whenever possible, I delineate which of Gomezanda's songs rely more on folk rhythms and ideas and which fit more easily within traditional definitions of European art song. Some might still consider a good portion of Gomezanda's song output as art song in its fullest sense. Despite the composer's proclivity to use *ranchera* expressions, he always accompanies the voice with piano instrumentation and specifically written out piano parts. Both the singer and pianist need certain training or skill level to master the songs.

The term Mexican song is generally used in this dissertation as pertains to folk, popular, or art song, although additional specifications are almost always imperative. The broader term allows space for the very large grey area shared among the styles.⁸⁸ Mexico boasts many "popular" and folk composers contemporary to Gomezanda who were classically trained but also wrote "popular" or folk melodies with a "salon" light classical feel including folk and/or popular traits.⁸⁹ Some important composers included María

⁸⁷ In this dissertation, I used the term Mexican Song to include Mexican crossover classical and *ranchera* songs. I described Gomezanda's songs as either art songs or *ranchera* songs only if they seemed to clearly have no crossover flavor.

⁸⁸ William Gradante, "El Hijo del Pueblo: José Alfredo Jiménez and the Mexican Canción Ranchera," *Latin American Music Review* 3/1 (Spring/Summer 1982), 38-44.

⁸⁹ It should be noted that the word "popular" in Spanish is often used synonymously with "folk."

Grever (1885-1951); Consuelo Velásquez (1916-2005); Ignacio Fernández Esperón, better known as Tata Nacho (1894-1968); and Manuel Esperón (1911-2011).⁹⁰ The works of all these composers including Gomezanda should be included in the Mexican song canon; from within the canon, one may specify art song, popular commercial song, salon song, *ranchera*, or crossover style with specific descriptions.

One defining factor between folk song and art song is the accompaniment. Not unlike the above-mentioned composers, Gomezanda lived in the classical piano world, while the others had strong connections to commercial music recording, despite their classical training. Gomezanda crafted piano parts impeccably for Mexican oral tradition-based *ranchera* songs to denote the traditional sound of string instruments, resulting in an idiomatic sound. Moreno Rivas even cites piano, wind orchestras, and string orchestras as the normal accompaniment to *ranchera* vocal songs during the 1920s, probably referring to the changes in *ranchera* music when musicians urbanized into Mexico City.⁹¹ Gomezanda's use of the piano to emulate guitar sounds honored the tradition, yet reflected the trend to perform *ranchera* songs on piano during his compositional years.

The differences in *ranchera* and classical accompaniment must be taken into account when defining and describing Mexican song. Gomezanda offers strong contributions to both classical and *ranchera* aspects of Mexican song from 1920-1950, most often blending aspects of each genre. Gomezanda's natural mix of styles was a reflection of the culture.

In this dissertation, I use the term Mexican song because it encompasses varied influences, which make the style undeniably unique. This grander view of song with

⁹⁰ Yolanda Moreno Rivas, *Historia música popular mexicana*, 61.

⁹¹ *Ibid.*, 135.

additional specifications is more representative of the full body of work. It allows for better descriptions of the rich, fresh Mexican song repertory available for concert performance. The Mexican song field comprises a complicated amalgam of influences, yet its very diversity is what makes it so fascinating. It has great variety to offer for singers and pedagogues.

Song Literature

Origins and Conflicted Development

Mexican song shows a myriad of deeply blended art song and folk elements from diverse cultures of the past and present. Some of Mexico's pre-Columbian music origins remain little explored, for example, and the many cultures involved present a complex history. Folk songs from Mexico traditionally include rhythmic accompaniment or references from genres in Africa, Spain, Cuba, and Europe, mixed into Mexico's own indigenous and *mestizo* influences.⁹² The diversity of the songs has roots beginning prior to the 1521 Spanish Conquest. Limited information about pre-Conquest song does show fascinating poetry without the actual songs that went with the poems. The elite ruler Nezahuacóyotl (Hungry Coyote; 1400-1472) is also mentioned as Mexico's first singer-composer (that we know of).⁹³ According to linguist John Curl, Nezahualcóyotl authored thirty-six to forty-one of the two hundred songs from *Cantares Mexicanos* (Mexican Songs), a valuable collection of poetry despite the fact that no musical notation was made for the songs.⁹⁴

⁹² Yolanda Moreno Rivas. *Historia de la música popular mexicana*, 67.

⁹³ Shawn M. Roberts, *Aztec Musical Styles in Carlos Chávez's Xochipilli: An Imagined Aztec Music and Lou Harrison's The Song of Quetzalcoatl: A Parallel and Comparative Study*, 30.

⁹⁴ John, Curl, "The Flower Songs of Nezahualcóyotl: Nahua [Aztec] Poetry," *Bilingual Poetry*, 1-54.

A subsequent blending of cultures and music occurred during years of political, linguistic, cultural, and musical domination by Spain over Mexico. The Spaniards called Mexico, *Nueva España* (New Spain) and African slaves were imported. Mexico's newly found independence from Spain in 1821 allowed them to begin to take steps as the Republic of Mexico. The population had diverse views with needed changes and yet, simultaneous resistance and conflict within government, church and its peoples.⁹⁵ The country was regionalized and not yet urbanized as was to take place almost 100 years later after the Mexican Revolution. After the 1821 Independence, the Mexican elite gravitated towards Rossini and other Italian opera and song composers in lieu of Spanish composers. During the reign of Porfirio Díaz, French culture was the preference of the elite. In 1864, the French also tried to take over Mexico, finally leaving in 1867.⁹⁶ These cultures also blended musically over time in varying degrees although class differences between the elite and lower classes remained large. The rich cultural influences from the nineteenth century are later reflected, yet recombined in Gomezanda's own stylistic expressions from *romanzas* and European influenced art song to *ranchera* folksongs.

According to Moreno Rivas, post-Conquest Mexican song (1521-1821) evolved out of the Spanish *tonadilla* or *sainete*, a very short *zarzuela* (folk based operetta from Spain) and travelling theatrical revue performances.⁹⁷ Spanish drama was used by the government as a vehicle to teach Spanish values, which they described as "moral values".⁹⁸ Eventually "the broad economic, social, and cultural gap that existed between

⁹⁵ Michael C. Meyer and William H. Beezley, *The Oxford History of Mexico*, 324.

⁹⁶ *Ibid.*, 384-389.

⁹⁷ Yolanda Moreno Rivas, *Historia música popular mexicana*, 56.

⁹⁸ Juan Pedro Viquería Albán. *Propriety and Permissiveness in Bourbon Mexico*, 86.

the elite and the people of New Spain made such a broad diffusion of ideas impossible”.⁹⁹ Little is known about independent secular folksong independent of insertions as interludes within Spanish drama. This is true not only because it is an oral tradition, but because the ruling Spanish elite often suppressed and governed dramatic performances. The church and government promoted music as dictated by the Spanish elite and imposed decrees about the productions and musical propriety at performances; despite this, Mexican folksongs/rhythmic genres such as the instrumental *jarabe* are documented after the Mexican Independence in 1821.¹⁰⁰ After 1850, if not before, Mexican songs (including the *jarabe*) were inserted into interludes of Spanish-based productions with increased frequency, gradually allowing cultural mix in theatrical song.¹⁰¹ The *jarabe* is a suite of *ranchera* folk dances from various regions united with rhythmic changes from piece to piece. The *jarabe* is not a genre with overt intentions, yet was declared outlandish along with other rhythmic genres (it is often instrumental but occasionally involves lyrics). Musicologist, Gerard Behague discusses how despite the repression, the *jarabe* was declared Mexico’s national anthem around 1850. Today it remains a popular symbol of Mexico’s identity.¹⁰²

After Mexico’s formal independence from Spain in 1821, a conflict still existed with the government and Catholic Church regarding Mexico’s non-European musical expression. The differences between the elite and everyday people event led to a split into two types of theater in post-Independence Mexico.¹⁰³ Folk and popular songs were

⁹⁹ Juan Pedro Viquería Albán. *Propriety and Permissiveness in Bourbon Mexico*, 91.

¹⁰⁰ Ibid., 86. Viquería discusses the laws imposed and objectives the elite had in using drama, songs, and dances to govern and “teach moral values”.

¹⁰¹ Yolanda Moreno Rivas. *Historia de la música popular mexicana*, 17.

¹⁰² Gerard Béhague, *Music of Latin America*, 98-100. Béhague discusses how the *jarabe* became the national dance after being prohibited

¹⁰³ Juan Pedro Viqueira Albán, *Propriety and Permissiveness in Bourbon Mexico*, 95.

considered a corrupt influence on society and therefore, lewd.¹⁰⁴ This proscription called into question the value of Mexican song in general. The government also suppressed the performance of Mexican folk instruments and denounced folksongs as *lascivias canallescas y las más animalescas actitudes* (Lascivious villainous acts with animal-like expressions).¹⁰⁵ The following Mexican and Cuban folk rhythmic genres, among others, were condemned even in secular circles: *son, jarabe, rumba, danzón, and habaneras*.¹⁰⁶ While the *habanera* can be associated with sensuality, the *danzón* is a standard, sedate couples dance and the *rumba* can vary. These rhythmic genres were from Cuba, however, and were probably associated negatively with African elements of Cuban culture, while also seeming outlandish explicit to the European elite.

As late as 1852, Catholic minister, Cosme Santa Anna, wrote a letter to his Catholic bishop complaining about the loud music and disorder of Mexican mariachi folk musicians outside his church.¹⁰⁷ *Ranchera* folksong was the expression of the common man, not the elite. As a secular, orally transmitted tradition, *rancheras* incorporated indigenous and African influenced rhythms that were snubbed by elite culture.

It is not yet clear whether Mexican folk music was suppressed for being a non-European based folk style representative of a community, as opposed to actually being lewd or rowdy to get attention, to celebrate, and/or to protest. Certainly, there was a cultural divide. *Ranchera* folk music is well documented at both solemn and non-solemn events, including not only festivals and weddings, but also baptisms and funerals.¹⁰⁸ It

¹⁰⁴ Yolanda Moreno Rivas, *Historia música popular mexicana*, 17 and 19.

¹⁰⁵ Ibid., 17.

¹⁰⁶ Ibid..

¹⁰⁷ Jesús Jáuregui, *El Mariachi: Símbolo Musical de México*, 35-36.

¹⁰⁸ Ibid., 177-178. Municipal officials and priests kept written records of these events, also annotating who was present and including the name *mariachi* if there were performers.

was probably used for both. The wide variety of functions that mention *ranchera* music indicates a broad community preference for this style at various life events. It is documented across a wide region beginning in 1833, with presence on ranches and ranch communities throughout Mexico's Western states, and as far north as San Francisco, California.¹⁰⁹ Certainly, *ranchera* music had local style variants but was also very much a regional style. Mexico had many other vibrant styles of folk music that were centered more closely around a particular state or smaller region such as *Trova Yucateca* from Yucatán, *Son Jarocho* from Veracruz. Despite the suppression, nineteenth century *ranchera* music was Mexico's largest folk expression of the common man, and the *jarabe* was a symbol of *ranchera* music. Both the rhythmic genre and the style continue to be important musical symbols of Mexico's identity.¹¹⁰

Despite the questioning and suppression of Mexican folk song and rhythms, as previously mentioned, after 1850, crossovers between art song and folk songs were *absolutamente normal* (absolutely normal).¹¹¹ Sheet music for songs in salon performances “*se vendían como pan caliente*” (sold like hotcakes).¹¹² This led to increased volume by song composers. Sadly, most of these songs have been lost.¹¹³ Also in 1850, pianist-composer Julio Ituarte (1845-1905) wrote over one hundred songs using the popular Cuban *habanera* rhythmic genre.¹¹⁴ This rhythmic genre crossed over successfully into Mexican music and has important presence in Mexican song.

¹⁰⁹ Jesús Jáuregui, *El Mariachi: Símbolo Musical de México*, 212-213.

¹¹⁰ Gerard Béhague, *Music of Latin America*, 98-100.

¹¹¹ Yolanda Moreno Rivas, *Historia música popular mexicana*, 19.

¹¹² Ibid..

¹¹³ Ibid..

¹¹⁴ Ibid. Also cited in Gerard Béhague, *Music in Latin America*, 98-100.

Moreno Rivas cites the popularity of the “sentimental” or “romantic” song in salon music and outdoor countryside music settings. This song type was similar to the Italian *romanza* that appeared in Mexico from Italy and France between 1830 and 1845.¹¹⁵ These *romanzas* used assymetric rhythms also present in regional folk song.¹¹⁶ They were strophic, short, not too difficult to sing or play, and openly evoked love and/or longing with *bel canto* melodic construction. The terms *canción sentimental* (sentimental song) or *romanza* were used interchangeably with the term *canción* (song).¹¹⁷ Melesio Morales (1838-1908), Angela Peralta (1845-1883), and Lerdo de Tejada (1869-1941) all composed Mexican *romanzas*.¹¹⁸ The description of the *romanza* resembles Gomezanda’s many short songs of love and longing from his early and middle period of composition; in fact, he labeled the songs from his middle period as *romanzas*.

Mexican pianist-composers of the nineteenth century also continued to emulate Europe stylistically, composing European-style art songs in Italian, French, and German along with piano compositions. The salon-going upper class audiences spurned Mexican song written with national rhythmic genres, yet limited production also continued.

In conclusion, until the Mexican Independence from Spain in 1821 and for a period afterwards, the ruling Spanish elite applied decrees and reforms to their presentation of Spanish drama, assigning specific moral values to Mexico’s common classes; this, in turn, suppressed the growth of Mexican song, calling its value into question. Mexican songs previous to this were ignored as well, for example, pre-Columbian song through poetry. A wide gulf existed between the values and music

¹¹⁵ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 909.

¹¹⁶ Yolanda Moreno Rivas, *Historia música popular mexicana*, 19.

¹¹⁷ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 909.

¹¹⁸ Yolanda Moreno Rivas, *Historia música popular mexicana*, 19.

dictated by the elite as opposed to the common man; to the point that separate theater traditions evolved at Mexico's Independence from the Spanish in 1821.¹¹⁹ European based classical song composition and dramatic performances continue to be cultivated and valued by the elite during the 1800s. Folk and crossover rhythmic genres are first documented from 1850 onward although they existed previous to this. Italian *bel canto* melodies were especially favored and remained a priority for Mexican song composers during the nineteenth century and into the twentieth century. Much is owed as well to the Romantic pianist-composers preceding Gomezanda who included song compositions in their *oeuvre*. Some composers focused upon stylized salon semi-classical short songs popular at the time, including the *romanza*, also called *canción* or *canción sentimental*.

Classical, folk, and new crossover song explorations appear to have all existed regionally during the 1900s. *Ranchera* music had the largest regional presence of Mexico's many folk styles, documented along the Western coastline northwards to today's city of San Francisco, California. After the Mexican Revolution (1910-1921) an urbanization of *ranchera* music occurred. Nationalism became part of the Mexican government's educational and artistic large-scale plan to promote *mestizaje* along with media and movies investments.

Antonio Gomezanda, a patriotic nationalist from Jalisco living in Mexico City, was a natural composer for both art and folk song styles as well as newer crossover traits that identify Mexican song as Mexican. Gomezanda builds on Mexico's romantic piano and song tradition with *romanzas*, *habaneras*, and *ranchera* rhythmic genres from the nineteenth century music styles. Few classical composers beside him are singularly devoted to the style of original *ranchera* songs as classical composers.

¹¹⁹ Juan Pedro Viqueira Albán, *Propriety and Permissiveness in Bourbon Mexico*, 95.

Twentieth Century Song Literature

High levels of Mexican song production are primarily a twentieth century phenomenon, as earlier centuries favored and often imposed Spanish, Italian and French styles over Mexican song. Twentieth century Mexican song evolved at least in part due to the work of nationalists such as Manuel M. Ponce (1882-1948), who advocated incorporating Mexico's many folk elements in varying degrees into Italian influenced classical songs. Ponce's work gained the attention of José Vasconcelos (1882-1959), who, as a government representative, actively promoted a new "Cosmic Race". The Cosmic Race was defined as a fifth new race made up of mixed races, and was used to promote nationalistic values.¹²⁰ Vasconcelos sponsored Ponce's music along with famous muralists of the time. Ponce's early compositional period was decidedly nationalistic and romantic, while his later periods showed strong impressionistic expressions, quasi-atonal influences, and explorations into modernism. Ponce wrote at least nine original song collections apart from his published arrangements of folk songs. He also wrote many additional individual original songs, and published two sets of children's songs. Ponce looked towards his Spanish literary heritage with the song collection, *Seis Poemas Arcáicas* (Six Archaic Poems). In this case, the poetry that inspired him was Juan del Encina (1400-1474) with other early Spanish anonymous sources. Ponce also makes use of early modes to evoke sounds from the 1400's.¹²¹

Other nationalistic song composers worthy of mention during the first half of the twentieth-century include *El Grupo de los Cuatro* (The Group of Four) led by the Mayan composer, Daniel Ayala (1908-?). This group was dedicated to indigenous expressions in

¹²⁰ Gilbert M. Joseph, "The Cosmic Race," *The Mexico Reader*, 15.

¹²¹ Hugh Cardon, *A Survey of Twentieth-Century Art Song*, 35.

song using languages such as Mayan and the Aztec Náhuatl, with or without pre-Columbian instruments. The composers cultivated modernist compositional techniques mixing in nationalistic indigenous ideas such as images of pre-Columbian sound. Other members of the group were Salvador Moreno (1916-1983), Pablo Moncayo (1912-1958), and Blas Galindo (1910-1993). Galindo was also a Huichol Indian who trained under both Chávez and Copland.¹²² According to the Hugh Cardon, much of their vocal repertoire remains unpublished.¹²³ The total song output of the four composers combined, however, is less than the ninety songs of Antonio Gomezanda.

During and after Gomezanda and Ponce's compositional years, two compositional styles existed side by side during the twentieth century. On the one side, were composers like Carlos Gómez Barrera (1918-1996) and Carlos Jiménez Mabarak (1916-1984). These two composers continued a tonal romanticism with song collections such as Barrera's, *Canciones del Hogar* (Songs from the Home), and Mabarak's Arab influenced Mexican lullaby, *Canción de la Pilmana* (Song of the Nursemaid). On the other compositional side were modernist and atonal and/or experimental vocal works. Without further investigation and studies it would be impossible to generalize about post-Gomezanda music nationalism in art song, but modernism was certainly favored in both music as well as the fine arts.

Concurrent with the Mexico City classical song arena, from 1930 forward, the rapid growth of the radio and film industry also influenced the growth of *ranchera* song and interchange between opera, art song, and folk songs. This allowed for even more

¹²² Hugh Cardon, *A Survey of Twentieth-Century Art Song*, 59.

¹²³ *Ibid.*

crossover song versions.¹²⁴ In this manner, the media influenced the growth of Mexican song. Folk *ranchera*-based movies called *comedias rancheras* (ranch musical comedies) were among the most popular. Songs and singers became so important that movies were named and written around the song titles themselves and popular singer became celebrities in *ranchera* song.¹²⁵ *Ay Jalisco no te rajes* (Oh, Jalisco don't give up) and *Allá en el rancho grande* (Over There on the Big Ranch), both composed in 1936, are examples of the many popular staples in Mexico's *ranchera* song repertoire even today.¹²⁶

The investment, volume, and demand for new *ranchera* songs and films was so great that the industry depended upon trained classical Mexican composers for a quick turn around on song production. One of them, Manuel Esperón (1911-2011), was a friend and colleague of Gomezanda from Jalisco who composed music for seven hundred films.¹²⁷ ¹²⁸ Though these songs were popular in style, their *bel canto* lines required a classical vocal foundation, especially for male singers.¹²⁹ Composers wrote catchy and short *ranchera* songs specifically designed to show off the lead singers. It was presumed that the singers had developed an extended vocal range, consummate legato and breath management for long *bel canto* lines, and an ability to sustain extended high notes for

¹²⁴ Yolanda Moreno Rivas. *Historia de la música popular Mexicana*, 67.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 366.

¹²⁸ Manuel Esperón was also involved in the production of Gomezanda's *opera ranchera* as a film, later released with the name *Fantasía ranchera*.

¹²⁹ For reasons beyond the scope of this dissertation, women were segregated as either opera singers or *ranchera* singers with almost no crossover; a stark contrast to the men. Contralto, Josefina Aguilar (1904-1968), was a well-known Mexico City contralto who recorded in both styles, although primarily opera. She was therefore a perfect choice for many of Gomezanda's songs, which she often performed, as well as the casting of his movie, *Fantasía Ranchera*.

four measures or more at a time. Both Mexican classically trained male singers and composers were fully employable within the Mexican genre of *ranchera* song.

Both singers and composers became highly important to Mexico City's film and radio industry from 1930-1950. Classical singers crossed over into light classical and *ranchera* folk songs for film musicals, including Josefina "Cha Cha" Aguilar, Dr. Alfonso Tirado, José Mojica, Jorge Negrete, and Pedro Vargas, all acquaintances of Gomezanda (except Dr. Alfonso Tirado).¹³⁰ Voice teacher, José Pierson provided expert vocal training to singers for opera roles, art song in the salon, and demanding *ranchera* star movie roles.¹³¹

Despite the fact that Antonio Gomezanda was only peripherally involved in the film industry, he enjoyed his highest periods of song productivity during this same period, from 1920-1950.¹³² His *bel canto* and/or *ranchera* flavored songs were cleverly arranged on the piano, his primary instrument, often with a mariachi string based ensemble clearly in mind. Gomezanda wrote most of his songs specifically for voice and piano, finding more performance opportunities in the classical music world, both in Europe and in Mexico. His short *romanzas* were particularly suited to the salon medium, especially his own, *Sala Gomezanda* (Gomezanda Salon). He offers a solid contribution to the field of nationalism through his songs.

¹³⁰ In Gomezanda's 1947 opera *ranchera* film, *Mariache*, Pedro Vargas and Josefina "Cha Cha" Aguilar sing title roles.

¹³¹ Diana Negrete, *Jorge Negrete*, 45.

¹³² Gomezanda filmed his opera *ranchera*, *Mariache*, in 1947 in a film entitled *Fantasia ranchera* (see Appendix D).

Gomezanda's Lineage, *Sala Gomezanda* and Song Style

Gomezanda Classical Lineage

Antonio Gomezanda wrote at least 90 songs, apart from his piano and orchestral output (see Appendix C: Catalogue of Gomezanda's Vocal Works). He used the term *romanza* for songs set to Lagos de Moreno and Mexican Republic poets, after the short, strophic romantic songs imported from Italy and first documented in Mexico in 1830.¹³³ Gomezanda's compositions are the outcome of a solid tradition of romantic and early twentieth century pianist-composers as well as separate folk influences from his childhood. The following four pianist-composer-pedagogues represent a partial list of contributors that established a foundation for the future growth of Mexican piano and vocal music: Melesio Morales (1838-1908), Gustavo Campa (1863-1934), Ricardo Castro (1868-1907) and Manuel M. Ponce ((1882-1948). Many other composers may have influenced Gomezanda indirectly.

The earliest romantic pianist-composer, Melesio Morales, established the lineage by teaching Campa, Castro and Ponce. As previously mentioned, Ponce, who was known as the Father of Nationalism,¹³⁴ was also Gomezanda's most important piano teacher and musical influence. He also became a lifelong friend.¹³⁵ Morales, Campa, and Castro all wrote piano music, songs, and operas in various languages in a European Romantic style. Ponce composed in many mediums, languages and styles. Most Mexican musicians studied abroad and Ponce was no exception. He spent nine years in France under the

¹³³ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 909.

¹³⁴ *Ibid.*, 692-693, 163-164.

¹³⁵ Personal Interview with Yolanda Gomezanda, March 9, 2015.

tutelage of Dukas and Boulanger, with additional time in Italy and Cuba.¹³⁶ All five pianist-composers (including Gomezanda) featured the piano music of Beethoven, Liszt, Chopin, and Debussy, among others on their recitals in Mexico City.¹³⁷ Gomezanda outlived Ponce by twelve years and continued his teacher's original nationalistic quest. Gomezanda wrote his song texts almost exclusively in the Spanish language, contrary to his mentor and predecessors. Otherwise, Gomezanda's compositional style emerged directly from this romantic classical and nationalistic lineage.

The modernist movement in Mexico did not have a significant influence on Gomezanda's style. As part of his Conservatory training in Mexico City, he also studied briefly with modernist composer and orchestra director, Julian Carrillo. Carrillo initiated a novel microtonal style of composition with a group of composers entitled *Sonido 13*.¹³⁸ Gomezanda composed one atypical short song entitled *Levántate* in 1932 and a 1934 non-nationalistic set of three songs in a more modern style. He dedicated the latter song collection to Carrillo in his early period of composition but never returned to this style of writing. Mexican modernism led by composer Carlos Chávez, was antithetical to Gomezanda's intimate, nationalistic style. Modernist composers such as Carlos Chávez avoided long *bel canto* melodies and traditional tonality in favor of large, instrumental genres with truncated melodies and roving tonality.

¹³⁶ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 840-841.

¹³⁷ These European composers are listed in Gomezanda's early piano recital programs while studying with Ponce. The author saw these recital programs in Yolanda Gomezanda's private collection during a personal interview with her, March 9, 2015. Ponce influenced Gomezanda with his love of Impressionism, in particular, Debussy.

¹³⁸ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 190-195.



Ex. VI: Main room of the *Sala Gomezanda* (Gomezanda Salon). The room was later filled with dark wooden seats

Sala Gomezanda (Gomezanda Salon)

Soirées and recitals were regular events at *Sala Gomezanda* (Gomezanda Salon) between 1925-1945. Gomezanda's main hall with a stage and two grand pianos is depicted in Example VI. Example VII depicts a smaller room at the same location that Gomezanda often used for composition and smaller gatherings.



Ex. VII: *Sala Gomezanda* (Gomezanda Salon) had a smaller room titled *El pequeño salón* that was decorated in Mexican style

According to Yolanda Gomezanda, events were held approximately once per month.¹³⁹ Gomezanda was an active and charismatic man. He supported his family through training piano students, and regularly held student recitals. Gomezanda also used the salon to premiere his own solo piano works, while also inviting singers to perform his songs. He also sponsored other events and competitions (see Appendix D). Gomezanda's compositional drive and excellent piano skills led to many collaborations and performances in Mexico City. Gomezanda's promotion of performance activity in Mexico City helped disseminate Mexican song and piano works in music circles and for Mexico City audiences. The easy access of performing opportunities at his Gomezanda salon may have inspired Gomezanda to write a large volume of short songs. His highest

¹³⁹ Personal Interview with Yolanda Gomezanda, March 9, 2015.

period of local performance activity at the *Sala Gomezanda* was between 1925-1950. These dates coincide with his most productive years of song composition.¹⁴⁰

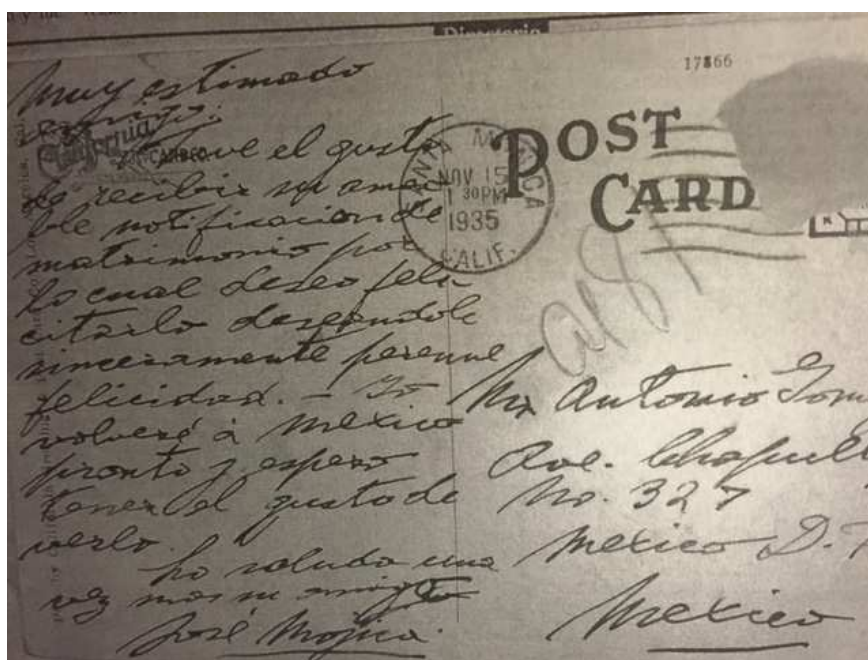
Many of Gomezanda's songs are dedicated to famous singers in Mexico City, some of who were documented as performing at the *Sala Gomezanda*. Gomezanda dedicated the song, *Levántate* (Get Up) to contralto, Josefina "Cha Cha" Aguilar (1904-1968). Aguilar is listed several times in the Gomezanda Chronology as having performed at *Sala Gomezanda* (see Appendix D). She also was broadcast live with the composer at the piano on XEW Radio, and performed his songs on tour in Buenos Aires. Aguilar additionally sang a principal role in the movie version of Gomezanda's *Mariache: Primera opera ranchera Mexicana*. The movie title is *Fantasía ranchera* (see Appendix D). Although an operatic contralto, Aguilar also recorded *ranchera* songs and was a friend of Antonio Gomezanda. Example VIII depicts a typical gathering of people at *Sala Gomezanda*.



Ex. VIII: *Tertulia* (Soirée) gathering of artists in the main hall of the *Sala Gomezanda* (Gomezanda Salon)¹⁴¹

¹⁴⁰ A *tertulia* is an artistic performance gathering, as in a *soirée* or salon performance.

Other dedications include the art song, *Arrulladora Mexicana* (Mexican Lullaby), which is dedicated to well-known Mexican soprano María Bonilla (1902-1990) in 1932. Evidence has not yet surfaced as to Bonilla's performance of this song, although she studied with Gomezanda at the Conservatorio nacional de música. Likewise, it has not yet been corroborated whether leading Mexican tenor, friend and fellow *Jalisciense* (Also from Jalisco), Dr. José Mojica (1896-1974) performed Gomezanda's songs. The two maintained a friendship as seen in the 1935 postcard message sent from Mojica to Gomezanda from Santa Monica, California in Example XIX.



Ex. XIX: José Mojica postcard to Gomezanda, Postmarked November 15, 1935, from Santa Monica, California

¹⁴¹ The picture is dated 1929. Ink markings on the back indicate that Gomezanda is seated in the front left on a pillow with a woman next to him. A penned marking names her as "Singer, Martha Mirasol." Manuel M. Ponce and his wife, Clema, are marked in pen as present in the picture but it was not clear where they were in the picture.

In an English translation of the letter, Mojica states:

Very dear friend: It was a pleasure to receive the announcement of your marriage. I wish you congratulations, most sincerely wishing you happiness. I return to Mexico soon and it will be great to see you. Once more, greetings from your friend, José Mojica.

Mojica also penned a dedication to Gomezanda on the cover of the composer's song *Serenata eterna* (Eternal Serenade). He writes the dedication just under the picture of Gomezanda, using the composer's original last name "Gómez Anda". Sometime after the publication of this song, Gomezanda united his two last names while on tour in Germany.

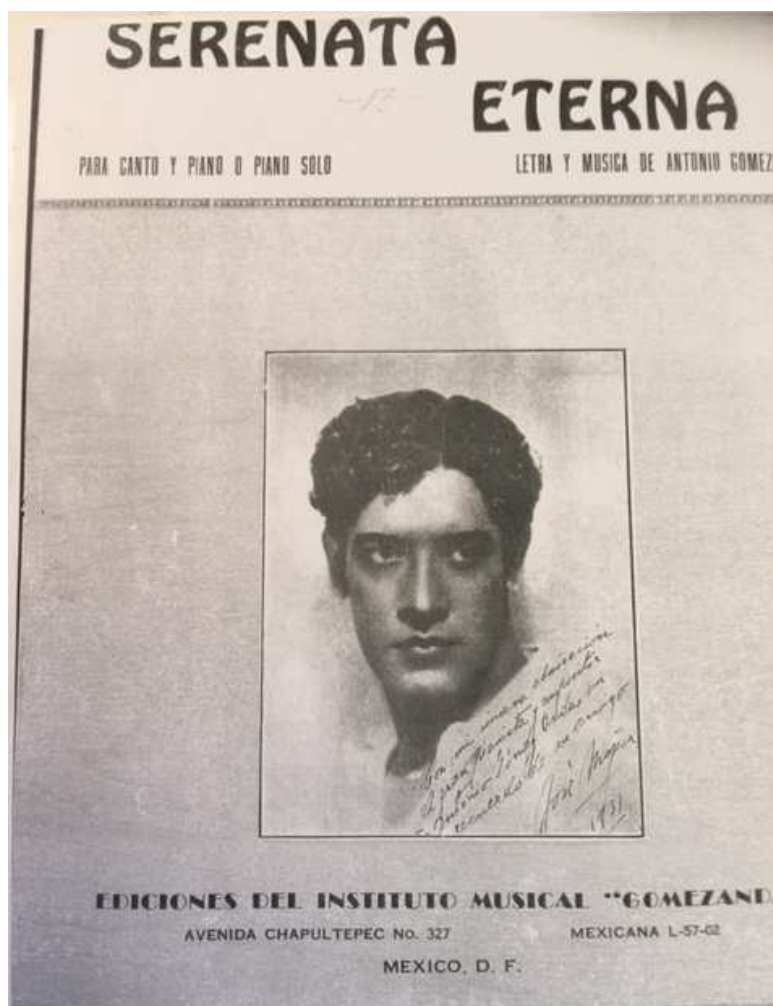
Example XX illustrates the original last name as written by Mojica.¹⁴²

In an English translation of the dedication, Mojica wrote:

With my immense admiration, great pianist composer
Antonio Gómez Anda, a memento from his friend.
José Mojica 1931.

These dedications demonstrate the composer's interest in building and maintaining strong ties with the Mexico City community of professional opera singers.

¹⁴² Personal Interview with Yolanda Gomezanda, March 9, 2015.



Ex.XX: Gomezanda shared a friendship with Mexican tenor José Mojica. Mojica's dedication to Gomezanda appears on the song cover, *Serenata Eterna* (Eternal Serenade).

Gomezanda's Song Style

Gomezanda ardently believed that the essence of Mexico's musical identity would be expressed if intertwining Mexican topics with cultural stories about everyday people. He combined *ranchera* stylistic folk elements, such as popular rhythms with his classical training and sensibilities. Gomezanda was exceptionally well suited to developing many mixes within these styles. He used his talent as a pianist for both classical and *ranchera* arrangements for voice and piano.

Like his classical piano predecessors, Gomezanda also capitalized upon Italian *bel canto* melodic expression. In his *ranchera* and crossover songs, these melodies demonstrate an important intersection between the two styles. His lines tend to be longer than popular *ranchera* songs and he employs a broad selection of classical, folk and specifically *ranchera* rhythmic genres, along with Mexican topics. These techniques allowed Gomezanda to explore aspects of both styles or use elements of one to highlight the other in his song compositions. All these factors represent the essence and core of Gomezanda's early and middle period song style.

As previously stated, virtually all of Gomezanda's song texts are written in Spanish. Only one collection was not in Spanish; a group of six unfinished songs were written in the Aztec language of Náhuatl, entitled *Seis Canciones Aztecas* (Six Aztec Songs). For this song set, Gomezanda had a native Náhuatl speaker translate his Spanish poem and he sets the work for solo voice, duo, and chamber ensemble of pre-Columbian instruments.¹⁴³ One Gomezanda song was written in French to a poem by Paul Verlaine but appears to be either an orchestral setting or a transcription of a song.¹⁴⁴

Gomezanda wrote most of his pieces with the subtitle "For voice and piano or piano solo," especially in his early period. As Gomezanda molded his personal art song style in his late period of composition, he stopped referring to songs as either solo piano or voice and piano as an option. One example is his late period song collection entitled *El pensamiento poético de la mujer Mexicana* (Poetic Thought of Mexican Women), which

¹⁴³ Several Aztec songs appear in both Yolanda Gomezanda's song collection as well as at Northwestern Library's Special Collections, but what appears to be a six-song collection showed few songs and is lost and/or unfinished.

¹⁴⁴ Refer to Appendix Song Catalogue under the year 1916, *Revons c'est l'heure*. This manuscript was reviewed at Northwestern Library's Special Collections. It was difficult to establish much on this piece as it appears to be a transcription only and there is no inscription or signature. Gomezanda may have copied it to practice the style.

has no such special indications under the title. Gomezanda also favored cello solos in several song introductions, for example *Canto de amor* (Song of Love). This interest stemmed from his wife, María de Refugio de Andas Gómez, who was a cellist.

Gomezanda's main influences are:

- Romantic piano-vocal music Mexico City salon tradition
- Nationalism as advocated by his teacher Manuel Ponce
- Popular *ranchera* vocal songs from films of *ranchera* music composed by classical musicians in Mexico City
- Gomezanda's own folk origins in Lagos de Moreno, Jalisco, and
- His exceptionally strong piano skills.¹⁴⁵

Based on these elements, the evolution of Gomezanda's style was gradual and linear with occasional overlap. Art song appears in all three periods, but the early and middle periods show more stylistic and topical variation, ranging from his experimentation with Carrillo's *Sonido 13*, to more crossover versions of art and *ranchera* song.

In the ensuing three chapters, each of Gomezanda's three periods of composition will be discussed through analysis and commentary from the songs themselves.

¹⁴⁵ Jorge Velazco was a conductor, author and student of Gomezanda's. He theorized that many of Gomezanda's piano works have not been performed often because of their difficulty. He states this in a published biography on Gomezanda in *Diccionario de la música española e hispanoamericano*, 728.

CHAPTER III

GOMEZANDA'S EARLY PERIOD (1914-1934)

Gomezanda's song repertoire can be divided into three periods. These periods are discussed in detail in Chapters III, IV, and V with references to many representative songs. A total of ten Gomezanda songs representing the three periods have been made available for performance and further study (see Appendix A). Most of the songs from Gomezanda's middle and late periods of composition have been unpublished until the writing of this dissertation, although he self-published several song collections and individual songs in his early period.

Gomezanda's early period of song composition lasted twenty years, from 1914 to 1934. This period represents his largest body of song. His two main song collections from this period are entitled *Seis Trozos* and *Zentzontles: Primera serie de cantos mexicanos*. Some of his most *bel canto* individual art songs include *Tiernamente*, *Arrulladora Mexicana*, and *Serenata eterna*. In the Mexican song, *Plegaria de una indita a la virgencita morena*, he focuses on nationalistic topics with crossover *ranchera* evocations of the dark-skinned Indian woman praying to the Virgen of Guadalupe. He also writes a *ranchera*, *Corrido de Higaditos* with art song influence. Gomezanda briefly explores avant-garde music with *Poema de la rosa* (three song set) and *Levántate*, as he matured as a song composer. In most of his first songs, Gomezanda used the formulaic phrasing advocated and practiced by his teacher, Manuel M. Ponce. The stylistic qualities of his songs include the song form, AABBA, usually in eight bar phrases, simple, tonal

harmonies, and reliance on Italian-influenced, tonal and conjunct, *bel canto* melodic structure.¹⁴⁶ During this early period, Gomezanda wrote his own texts, organizing verses into regular stanzas that fit the strophic song form. These songs tend to have strong folk flavor and often crossover in nature, not strict art songs. He typically wrote four to eight bar piano introductions, featuring the melody instrumentally prior to the vocal entrance. Piano interludes between strophes are common and he makes use of piano alternations with the voice. Rarely, the composer would add words to a pre-existent melody alternating sung text with piano interludes. One example is Gomezanda's piano-vocal setting of the melody *Vieja danza* (Old Dance) based upon a pre-existing theme. It is subtitled *Un antiguo tema mexicano* (An Old Mexican theme), illustrated in Examples XXI and XXII. This piece also includes a virtuosic arrangement for the left hand, which doubles and sometimes alternates with the voice, in keeping with a penned cover dedication to sculptor, Paul Wittgenstein, who lost his right hand. The vocal melody is of secondary importance, around which the left hand of the piano dazzles. No evidence has emerged confirming that Gomezanda and Wittgenstein ever met during Gomezanda's trips to Europe.

Gomezanda's early style compositions generally rely more on pianistic versatility than vocal expression, probably because he was at that time better versed in piano performance and composition than vocal works. The piano parts are more difficult than the vocal portion and sometimes dense or virtuosic. In Example 11 of the same song, the piano parts often double the melody in parallel octaves.

¹⁴⁶ Manuel M. Ponce, *Doce Canciones Mexicanas*, 8 (Preface). This structure is also advocated in other articles promoting the collection and arrangements of folksong melodies.

Vieja Danza
(Sobre Un Antguo Tema Mexicano) Antonio Gomezada

Score

Preludiando caprichosamente

5 *p cantando* *pp* *p*

11 *pp* *mf* *f*

18 *p* *pp*

Tiempo de danza (M.M. ♩ = c. 58)

Ex.XI: *Vieja Danza*, mm. 1-14 showing Gomezada's piano virtuosity

One might infer that a piano soloist would play the parallel octaves, but when accompanying a singer the pianist might automatically reduce to a single line.

Gomezanda may have been saving on printing costs with one published version that functions both as a vocal-piano song as well as a solo piano work. Performance practice at the time may have inferred an accompaniment style in performance with vocalists, while still publishing versions that offer various instrumental-vocal options. Without recordings of this music, it is impossible to confirm or deny this.

The image shows a musical score for 'Vieja Danza' (Example XII), measures 40-45. The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts at measure 40 with the lyrics 'por - ta si to-do se a-ca - bo!'. The piano accompaniment features parallel octaves in the right hand and a melodic line in the left hand. The tempo markings are 'a tempo', 'poco rall', and 'a tempo'. The word 'apasionado' is written below the piano part in measure 41.

Ex.XII: *Vieja Danza*, Page 3, mm. 40-45. Note the parallel octaves in the piano line that also double the melody along with the alternation of voice and piano parts.

The song, *Mañanitas de Manzanillo* (Mornings in Manzanillo) was written in 1931 and is rich with folki flavor. Once again, Gomezanda displays his pianistic emphasis by incorporating the text within the piano part rather than writing an independent vocal line. In Example XXIII, the concert version of the piece appears on the top in large notation.



Ex.XIII: *Mañanitas de Manzanillo* (Mornings in Manzanillo), Page 2, mm. 41-44. The lyrics, beginning with *Escucha Niña* (Listen Girl) are imbedded into the piano part with no independent vocal line.

He provides a simplified version in smaller notation on the bottom. In both cases, the vocal part is overshadowed and secondary to the piano. The text is the only indication that any part of the piece is intended to be sung, making it difficult to read.

The piano parts are also soloistic and dense in Gomezanda's 1934 song set entitled *El Poema de la Rosa* (Poem of a Rose). This work was subtitled as follows: *Ballet para Canto y Piano o para Piano solo en tres partes* (Ballet for Voice and Piano or for Solo Piano in three parts). The thick texture of the piano part would require a heavy, non-lyric voice with a rich middle timbre to match it. Of all Gomezanda's song collections, this three-song set is the only song cycle. The three song titles are about the birth, growth, and decay of a rose. One song leads naturally into the next as the rose goes through its natural course of life. Though the three songs can be performed separately, when performed together the set has a deeper meaning than does each individual song.

Most interesting about this song set was that he dedicated it to his first composition teacher from the Conservatory, Julian Carrillo, the founder of the *Sonido 13*, (*Sound 13*) roving tonality and microtonal compositional style. Gomezanda's dedication reads:

*Mi primera colaboración en la música
revolucionaria del Sonido 13*

My first collaboration in the revolutionary
music of *Sonido 13*.

The left hand tonality moves up chromatically from F# to A in only twelve measures beginning in measure 19 as depicted in Gomezanda's original manuscript in Example 14. Note also the dense piano texture which sometimes obscures his *bel canto* arching melodic line and enharmonic coloring of flats and sharps between the vocal line and right hand of the piano for three bars at rehearsal number 5. Multiple enharmonic modulations, chromaticism, and parallel motion movement harken to Debussy, a composer Gomezanda knew well, performed, and admired. *Poema de la Rosa* was one of Gomezanda's only true explorations with extended tonality. The set makes use of roving tonality but is never atonal or micro-tonal as Carrillo might have done, despite the dedication. The pictorial nature of these songs uses his orchestration training from Carrillo and/or Richard Hagel at the Berlin Philharmonic (between 1919-1925 in Germany) to reflect visuals and colors on the piano.¹⁴⁷ Gomezanda premiered this work with a ballet dancer, adding further visualization and color (see Appendix D). These techniques are illustrated in Example XXIV.

¹⁴⁷ Jorge Velazco. *Diccionario de la Música Española e Hispanoamericana*, 727-728.

da 8a por los be-sos del sol

alarg. un poco

20 21 Cuan-do el vien-to te a-ca-

24 27 ri-cia tem-blan tus pé-ta-las Co-mo en-

sopra mf. rall. a tempo

30 32 jam-bras de ma-r po

rall. a tempo

Ex.XIV: *Poema de la Rosa* (Poem of a Rose) Song #2 Rehearsal Numbers 4-8. Note high level of piano activity and dense texture as compared to the voice on Gomezanda's original manuscript.

Gomezanda also experiments with roving tonality in the short song *¡Levántate!* (Get up!), written two years earlier in 1932 and dedicated to contralto Josefina “Cha Cha” Aguilar. Though neither Carrillo nor his group, *Sonido 13* is mentioned in the dedication for this song, he employs some of the modernist techniques found in *Poema de la Rosa*. During the brief 51 measures of this song, Gomezanda changes keys seven times, much of it enharmonically. He also changes the meter ten times and uses chromatic movement in both the melody and harmony. In Example XXV, Gomezanda favors a chromatic instead of *bel canto* melody with constant key and meter changes. From measures 18 to 29, during his key change from C sharp minor to an A flat major chord, he plays with color through chromaticism when the melody (on C sharp), goes to E flat instead of D sharp. Gomezanda did not continue writing in this style.

18 *f* *dim y rall.* *p a tiempo*
Si a na - die le has he cho

24 *pp* *muy expresivo* *ff*
da - ño Si só-lo has sa - bi - do a mar: i Le

pppp *muy expresivo* *pppp* *m.d.* *m.d.* *ff*

Ex.XV: Gomezanda song *¡Levántate!* mm. 18 to 29

It is noteworthy that, while Gomezanda did not pursue a compositional relationship with *Sonido 13*, he did draw further inspiration from Debussy's enharmonic and coloristic ideas in his late period of through-composed art song. This is true as well for one middle period song, *Cristo* (Christ) written in 1944, which foreshadowed his late period of composition.

Most of Gomezanda's original song compositions indicate his preferences for featuring Italian-influenced *bel canto*, with regular phrase lengths and arching, long melodic lines. Two examples of this are his songs *Arrulladora Mexicana* (Mexican Lullaby) from 1933 and *Tiernamente* (Tenderly) from 1931. Both songs feature typical *bel canto* melodies from his early period. Both are solidly tonal and are predominantly organized in four- or eight-bar phrases, with occasional use of six-bar phrases. Gomezanda cultivates melody to express and enhance the beauty and meaning of the poetic expression. Both the piano and vocal expression are well balanced.

Arrulladora Mexicana is a representative song from Gomezanda's early period. It was published in 1932 or 1933 as part of Gomezanda's first published set of songs entitled *Zentzontles: Primera serie de cantos mexicanos* (*Zentzontles: First Series of Mexican Songs*).¹⁴⁸ The six songs are a collection of short children's songs, each of which functions independently with unrelated themes. These songs do not constitute a cycle. For example, the song, *La Güitlacocha* is for mixed chorus, in a lively 6/8 *jarabe* rhythm and is not meant for a solo singer. *Arrulladora* is a quiet contrast to other livelier songs.

¹⁴⁸ The Yolanda Gomezanda catalogue indicates 1933 while the back cover of the songs show the date of 1932.

Arrulladora Mexicana, in the middle of the set, is written with same phrasing and harmonic scheme as Ponce's famous song, *Estrellita* (Little Star), written in 1913.¹⁴⁹ *Arrulladora Mexicana* illustrates Gomezanda emulating his teacher's style with an original art song that uses folk flavor and sentimentality. Ponce advocated Italian *bel canto* lines, European harmonization, and AABA strophic structure with sentimentality describing a particular Mexican song style.¹⁵⁰ Ponce refers to this in his essay, *La forma de la canción mexicana* (Mexican Song Form):

*El canto, que es una transformación lírica de la
Palabra hablada, expresa de manera más efusiva los sentimientos.*¹⁵¹

Singing, that is lyric transformation of spoken words,
Expresses feelings in a more effusive way.¹⁵²

One interesting fact was Ponce's recommendation that musicians highlight Mexico's love of Italian opera and *romanzas* over Spanish melodies, which often featured triplets and melismas. Gomezanda follows this with no triplets or melismas in this song or his others. He replicates the Ponce structural pattern in his *Mexican Lullaby*. Each of the two A sections is comprised of eight bars made up of two four-bar phrases. The B section is four bars long and the final ritornello is also four bars long.

Gomezanda published *Arrulladora Mexicana* in 1932, more than fifteen years after Ponce released *Estrellita*. As mentioned above, Gomezanda dedicated the *Arrulladora Mexicana* to one of Mexico's best-known operatic sopranos at the time, María Bonilla. Each of the two songs project delicate, yet passionate and nostalgic

¹⁴⁹ *Estrellita* was first published in 1913 by De la Peña Gil, according to author Gabriel Pareyón, *Diccionario Enciclopédico de Música*, 840.

¹⁵⁰ Manuel M. Ponce "El Folk-lore musical mexicano," *Revista Musical de México* 1/5 (15 September 1919), 6.

¹⁵¹ Manuel Ponce, *Doce Canciones Mexicanas*, 8.

¹⁵² *Ibid.*, 14.

longing by encompassing the entire range of the song with a difficult, huge jump within one long phrase, as seen in Examples XXVI and XXVII.



Ex.XVI: *Estrellita*, mm. 3-4. Ponce's original key is F Major. The vocal entrance features wide vocal range within one to two bars, *bel canto* line, and constant rhythmic motion.

The vocal line features a leading tone on the downbeat against the tonic chord, with the ensuing tonic used as a passing tone. There is also an implied fermata and 2-1 suspension on the next strong beat. This use of strong harmonic “yearning” within a melody to resolve is what gives the phrase its nostalgia. The soaring nature and wide range lend it passion, especially give then dynamic marking that allows the singer to crescendo to the top note. Both composers rely upon legato *bel canto* arched lines, a written or implied fermata to sustain top notes in key phrases, similar harmonies, and a continuous left hand rhythm. In both songs, the role of the piano is to support the melody. Each composer uses a slightly different rhythmic pattern. Gomezanda specifically describes a lullaby with repeating chords using only minute changes from chord to chord, if at all. Ponce's left hand moves in octaves with a specific accompanying rhythm, while Gomezanda floats a continuous legato in his left hand. A comparison of Examples XXVI and XXVII

illustrates the Ponce and Gomezanda similarities, along with the small rhythmic difference.

dos ¡Dios mio! es tan gran - de la pe-na su - fri - da Que na-da es mas

p *p* *poco rubato*

Ex.XVII: *Arrulladora Mexicana* Measures 11-13. Depicts Gomezanda's use of *bel canto* melody and softly repeated floating left hand chords.

Arrulladora Mexicana may have been written in 1916, sixteen years earlier than the publication date for the entire set. This explains the simple harmonic structure. The final line of text *El último adiós* (The Last Goodbye) is probably an earlier, original title for the same song. Both titles are listed in the song catalogue as separate songs. The title *El último adiós* (The Last Goodbye) first appeared in 1916. No manuscript for this song is currently available. The stylistic similarities of *Arrulladora Mexicana* with *Estrellita* would lead one to believe it was written immediately after the success of Ponce's *Estrellita* in 1913. It is possible that *Arrulladora Mexicana* was added later into the *Zentzontles* six song collection as a pre-composed song. It is longer and decidedly more romantic than the other songs. The song functions as a quiet contrast amidst a lively collection. It is likely that this Gomezanda song, therefore, was entered in the catalogue twice; once when written in 1916 and once when published in 1932-1933 (see Appendix C).

A contrasting song to the *Arrulladora Mexicana* in the composer's early phase is Gomezanda's 1929 song in *ranchera* style, *Corrido de Higaditos* (Corrido/Ballad of Higaditos). Although this song is published in a six-part collection entitled *Seis Trozos*, (Six Pieces), it is a solid stand-alone song. This Gomezanda song collection was probably gathered together for publication purposes, as *Seis Trozos* does not have a uniting theme.

Corrido de Higaditos tells a story in a somewhat typical Mexican *corrido* style. While the *corrido* is a musical genre first documented during the 1800s after Mexico's independence from Spain, the genre became a popular symbol of Mexico's freedom of expression during and after Mexico's 1910 Revolution.¹⁵³ As a result, it became one of the most popular song genres in Mexico from 1900-1930.¹⁵⁴ The *corrido* has Spanish literary roots in the *romance*, a genre narrating stories and events.¹⁵⁵

Many pre- and post-Mexican Revolution *corridos* are of unknown authorship and served to document events albeit as historical legends. One representative example in the song *El Mayor de los Dorados* is written from a standpoint of a soldier in Francisco (Pancho) Villa's army during the Mexican Revolution.

*Fui soldado de Francisco Villa
De aquel hombre de fama mundial
Y aunque estuvo sentada en la silla
Envidiaba la presidencial.*

I was one of Francisco Villa's soldiers
That man of worldwide fame
And even though he was in the saddle,
He coveted the Presidential throne.¹⁵⁶

¹⁵³ Gabriel Pareyón, *Diccionario Enciclopédico de música*, 285-286.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ Public Domain Corrido.

Gomezanda chose the *corrido* genre unique to Mexico and the Revolution to relate a charismatic and true story in *Corrido de Higaditos*. Gomezanda uses a proper name, *Higaditos* in the title, but the song clearly describes the humorous cross-cultural experience of one of his best friends, Ricardo Hasse-Held, of German origin. Gomezanda met Ricardo on his first trip to Berlin in the early 1920's. Ricardo was also his dance choreographer and librettist collaborator. According to Yolanda Gomezanda, "*Tío Ricardo*," (Uncle Richard), left Germany after a love affair went sour. Gomezanda invited him to Mexico and Ricardo never returned to Germany. He became part of the Gomezanda family.¹⁵⁷

Gomezanda's original *ranchera* text and music for piano and voice illustrate a clever syncretic mix of *ranchera* and art song, making it a crossover song. He includes a great deal of creative cross-cultural commentary in his text about Ricardo Hasse-Held. Gomezanda relies on the stylistic and historical tradition of the genre itself to structure the song. Though the song is felt as a 3/4 *ranchera valseada* (*ranchera* waltz), he writes it out the meter in 6/8, probably in order to fully write out the piano accompaniment for those unfamiliar with the polyrhythms within this folk style. He knew *ranchera* music intimately through his Jalisco upbringing, and was of course, aware of Ponce's folksong arrangements.¹⁵⁸ Gomezanda may very well have been more familiar with *ranchera* style than Ponce, and Ponce is known for arranging folksongs but not for writing original *rancheras*.

¹⁵⁷ Yolanda Gomezanda, Personal Interview, March 9, 2015. Hasse-Held danced and choreographed with Gomezanda. He was also the librettist for the unfinished comic operetta "*Su Majestad el amor*." He probably returned with Gomezanda after his second trip to Berlin circa 1928.

¹⁵⁸ These publications are available in the Ponce archival collection at Mexico City's *Escuela nacional de música*, part of the Autonomous University of Mexico (UNAM).

The musical structure for *Corrido de Higaditos* is the same AABA as advocated by Ponce. This ballad has a strophic feel with a contrasting B section (see Appendix A). The A sections are all in A Major beginning with two sets of regular four bar phrases. The ensuing B section continues with two phrase groups of four bars each, followed by two sets of regular four bar phrases set to a final ritornello. The text begins by recounting a location/home as was common with *corridos*:

*Higaditos salió de Alemania
Y hasta Mexico vino a parar.
Entendió muy prontito el idioma
Y en un mes aprendió a gritar. ¡Ay!*

Higaditos left Germany
And came to Mexico.
He learned the language very quickly
And learned the Mexican yell. Ay!

In verse two, *Higaditos* continues his *corrido* adventures in Acapulco, Mexico, gets pricked by a cactus, prefers tortillas to German potatoes, and above all, discovers a preference for Mexican women. By recounting Ricardo's story as a *corrido*, the story becomes immortalized as Mexican historical legend, similar to the abovementioned song about Pancho Villa.

Most interesting about this *corrido* is Gomezanda's musical treatment of the B section after the two initial verses in the A section, as illustrated in Example XXVIII. *Corridos* traditionally relate their stories in one key with a small singing range for all to sing-along. *Corridos* are usually written in one meter--either 2/4 meter for a polka rhythm or 3/4 meter as a *ranchera* waltz.¹⁵⁹ Gomezanda provides entertaining comedy for the song by using key changes in the B section to describe the variety of emotions in the text. He immediately announces something new by beginning the new B section in a new key

¹⁵⁹ Brill, Mark. *Music of Latin America and the Carribean*, 97.

(F Major) (see Example XXVIII). He modulates by using the tonic note of A from measure 27 as the starting note of the melody in the new key in the following measure 28. Gomezanda uses the new key to first announce *Higaditos* celebrating all the national holidays in Mexico, in one four-bar phrase. In the second four-bar phrase of the B section from measures 34-37, Gomezanda activates a March tempo to describe *Higaditos* dancing and singing *lieder* from Prussia as well as Mexico.

The musical score is divided into two systems, measures 32-34 and 35-37. The top staff is the vocal line, and the bottom staff is the piano accompaniment (Pno.).

Measure 32: The vocal line begins with the word "dad" and a half note. The piano accompaniment features a triplet of eighth notes. The key signature is B-flat major.

Measure 33: The vocal line continues with "Can-ta'y" and a half note. The piano accompaniment features a triplet of eighth notes. The key signature changes to F major.

Measure 34: The vocal line continues with "bai - la los 'Lie - der' de". The piano accompaniment features a triplet of eighth notes. The key signature is F major.

Measure 35: The vocal line begins with "Pru - si - a" and a half note. The piano accompaniment features a triplet of eighth notes. The key signature is F major.

Measure 36: The vocal line continues with "En - tre'es - tro - fas del him - no de a - cá". The piano accompaniment features a triplet of eighth notes. The key signature is F major.

Measure 37: The vocal line continues with "Quie - re". The piano accompaniment features a triplet of eighth notes. The key signature is F major.

The score includes various musical notations such as triplets, accents, and dynamic markings like *ff* and *subito p*.

Ex.XVIII: *Corrido de Higaditos* mm. 33-48. Gomezanda employs many quick tempo and meter changes in Section B. Continued on p.76.

After two groups of four measure phrases in F Major, the composer uses the same compositional technique from his first modulation to achieve the second one. Gomezanda modulates out of F Major in measure 37 after a tonic resolution to F by treating the F tonic melody note as a third melodic step in Db Major. The composer then smoothly switches into Db Major, adding a *subito piano* dynamic shift. The change is marked *andante rubato* in 4/4 meter, which contrasts the previous march tempo. Gomezanda does this to describe the emotional intimacy of Ricardo's attraction to Mexican women in measures 38-41 (see Ex. XIX).

Musical phrasing continues in four-bar groupings except for two 3-bar phrases that finalize the B section. In the first three-bar phrase, Gomezanda textually references the famous *ranchera* song *La Valentina* pronounced with a German accent with a shift into 3/4 meter with syncopated tenuto markings (*La Valentina* was a famous song associated with the Mexican Revolution). The composer's final three-bar phrase is marked *lento* for the *subito* quiet contrast describing the German words: *Schlaf, Kindchen Schlaf* (Sleep, Little Child, Sleep). Gomezanda makes use of multiple meters in the B section to musically drive his lyrics, changing meters a total of four times. Example 19 illuminates the many tempo changes and rhythmic contrasts of the B section of this *corrido*.

Gomezanda's innovation was to transform the *corrido* into an entertaining art song, while retaining references to its traditional roots. He uses an intersection between folk and classical music to do so. His treatment of the Mexican *corrido* is refreshingly playful and filled with humor, cultural stories, realism, and cross-linguistic references. He infuses the *corrido* genre with ideas from classical music, yet retains its folk authenticity.

The modulations and meter changes color the B section heightening the expression of the lyrics and make this song more musically complex for the singer and pianist than a standard *corrido*.

38 *rall.*
mu - cho a las me - xi - ca - nas Por - que di - ce ue sa - ben a -

38 *Cantando* *rall.*
Pno.

41 *Allegro* $\text{♩} = 60$
mor Y can - ta la ¡Fa - len - tin - ah!" Ter - mi -

41 *sfz* *cresc.*
Pno.

46 *Lento* $\text{♩} = 60$ *D.C. al Fine*
nan - do con "Schlaf, Kind - chen, schlaf"
p

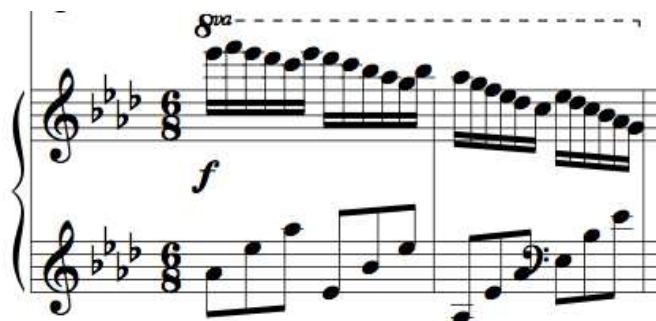
46 *rit.* *D.C. al Fine*
Pno. *f*

Ex.XIX: *Corrido de Higaditos* mm. 33-48. Gomezanda employs many quick tempo and meter changes in Section B.

To deliver the song successfully, the singer must be aware of the cultural and linguistic references and knowhow to perform a Mexican yell. Gomezanda treats the *corrido*, a Mexican popular oral tradition, as a classical recital piece. The traditional *corrido* is usually strophic and sung as an oral tradition. According to Dr. Moreno Rivas, it was accompanied either by a guitar with a lower string instrument, as in the *guitarra sexta* (lower sounding guitar), a *guitarrón*, or by a harp.¹⁶⁰ Gomezanda's *corrido* is written out with piano accompaniment in a clever arrangement that hints of string sounds but is at the same time idiomatic to the piano. In this fashion, Gomezanda succeeds in syncretically uniting elements of a crossover style within the classical salon tradition.

Another example of Gomezanda using the piano to imply traditional *ranchera* ideas is found in *Remedios para el amor* (Remedies for Love). This song is part of the same collection published in 1929 entitled *Seis Trozos* (Six Pieces), along with the previously mentioned, *Corrido de Higaditos*. Both songs have crossover elements. This song is highlighted in Example 20, measures 1 and 2, in which the composer evokes virtuosic quickly moving mariachi violin parts on the high register of the piano. The facility with which Gomezanda visualized instruments when writing and arranging for piano probably stemmed from his orchestration training in Berlin in 1922-1923 with Richard Hagel, one of the conductors of the Berlin Philharmonic in Germany. Example XX depicts mariachi sounds at a fast tempo with an idiomatic piano feel that also demonstrates virtuosity.

¹⁶⁰ Yolanda Moreno Rivas, *Historia de la música popular mexicana*, 32.



Ex.XX: *Remedios para el amor*, mm. 1-2. Gomezanda composed using the piano's high register to imitate mariachi violins

Gomezanda's piano and orchestration training also afforded him the ability to translate additional colors into songs, such as non-singing verbal folk expressions that are typical in *ranchera* songs. In Example XXI, also from *Remedios para el amor*, Gomezanda delineates a very specific *ranchero* style indicating a vocal slide and yell with the directions *a lo ranchero* (*ranchero* style). After the *ranchero* slide, the song dramatically stops with a pause that would normally be extended in typical *ranchero* style. Gomezanda leaves it up to the individual performer. The pause is indicated by a *rubato* marking.



Ex.XXI: Gomezanda's *Remedios para el amor*, mm. 15-16, *a lo ranchero* (*ranchera* style)

Apart from writing out typical *ranchero* yells and creating mariachi string sounds on high registers of the piano in this *ranchera* song, Gomezanda plays with linguistic registers, hinting of rural Indian dialectical influences in the Spanish language. He purposefully leaves out certain letters from words, indicating perhaps that the character speaks a rural dialect, is not a native Spanish speaker, and/or has a minimal educational background. Gomezanda could imply simple playfulness in interpreting a character. For example, in measures 25 and 26 of the same song mentioned above, *Remedios para el amor*, the composer's text reads "Que no lo cure el dotor" (No doctor can cure him). The word *doctor* becomes *do-tor*. In this manner, Gomezanda painted a topical character of an Indian of rural background using a lower register of the Spanish language.

During Gomezanda's first phase of composition in 1931, he wrote his first and only song to the Virgin. The song is titled *Plegaria de una indita a la virgencita morena* (Pleading of an Indian Woman to a Dark-Skinned Virgin) and is an original folk song. Each year on December 12th, it is customary to offer songs devoted to the Virgin of Guadalupe, Mexico's patron saint of the people. In keeping with this populist tradition, this Gomezanda song is simpler than other songs during this period. The piano part is written as background accompaniment that is repetitive and light-textured. This emphasizes the importance of the melody and message. The harmonies are a basic I-IV-V-I scheme reminiscent of popular or folk song, and the song form is strophic. The melody has a small range with conjunct intervals that an everyday person could sing. The key and meter remain the same throughout the song. The overall structure is in an ABA form. The phrases are regularly irregular: A 7 + 7, B 4 + 8, and A 3 + 3 + 2 + 2 + 3 + 3. The melody is conjunct and smooth, highlighting a mood of introspection. Example XXII

illustrates the vocal entrance in measure nine as the first seven-bar phrase of the song.

The vocal melody is first presented instrumentally in the introduction.

Plegaria
De Una Indita A La Virgencita Morena Antonio Gomezanda

Allegretto ♩ = 108

Piano *p ingenuamente*

6 *p ten.*
¡Ay Vir - gen - ci - ta de Gua-da-

Pno. *pp p ten.*

12 *ten.*
lu - pe! ¡Ay cuan - to su - fro por cul - pa d'él! Haz que s'en -

Pno. *ten.*

Ex.XXII: *Plegaria de una indita a la Virgencita Morena*, mm. 1-17

The B section can also be considered a conjunct melodic variant in inversion of the A section making the song somewhat monothematic. The B section of the song begins in measure 23 until measure 32, as illustrated in Example XXIII.

2 Plegaria

18 mien - de y que sea bue - no Y que no quie - ra a_o-tra mu - jer.

23 — Ya que le di - te ta-ma-ños o - jos y_e sas fuer - zo - tas y_e-se que-

27 rer, Ho-ra lo cui - das y lo_a-com pa - ñas pa-ra que me_a me co-mo yo_a

Pno. *siempre* *p* *un poco rubato*

Ex.XXIII: *Plegaria de una indita morena a la Virgencita Morena*, Section B

The vocal part sits evenly more conjunctly together in the lower range of the original melody. This provides a small contrast to the song as if the singer is thinking or talking out loud to herself, also reminiscent of a prayer. She is in an ongoing, continuous one-way only prayer that sounds like a conversation. The pleading continues within the concept of a quiet and holy prayer. Example XXIII depicts most of section B.

Most interesting about *Plegaria de una indita a la virgencita morena* is the text. Gomezanda uses a cultural twist with the text towards the end of the song. The singer is a female, deeply in love. She hints of her partner's handsomeness, strength, yet his possible indiscretions. In the last several lines, she sneaks in a request beyond simply honoring the Virgin as is the custom. The Indian woman asks for help as if in a two-way everyday conversation and pleads for the Virgin to make him faithful only to the Virgin and her, specifying that he could love the Virgin more and only be with her (just not another woman).

*¡Ay, Virgencita de Guadalupe!
Si es mi destino que no sea todo
Todo todito, todo pa'mi;
Que solamente a ti le vea
Que unicamente contigo esté
Aunque te quiera más que a mi.*

Oh, Beloved Virgin of Guadalupe!
If it is my destiny to not have him be all
All, completely all for me;
May he only see you
May he only be with you
Even if he loves you more than me.

The simplicity of Gomezanda's language is sometimes expressed in contractions, for example, in measures 41-42 in Example 24 where he uses the contraction "pa'mi" to mean "para mi" (for me). The contractions lower the language register into everyday non-

poetic language as in the previous song *Remedios para el amor*. The simplicity of the music also matches the textual simplicity keeping all focus on the prayer itself.

33 *ten.*
Ay Vir - gen - ci - ta de Gua-da - lu - pe! Si es mi des - ti - no que

39
no sea to - do, to-do, to - di - to, to-do pá mi Que sol-a - men - te a ti le

44 *allargando un poco a tiempo*
ve - a que ú ni-can men-te con-ti-go es - té Aun que te quie-ra mas que a mí
allargando un poco a tiempo
siempre p

Ex.XXIV: Gomezanda favors contractions to create everyday non-poetic language as seen in in mm. 41-42.

Gomezanda's personal poetic style consists of simple, direct language telling a story about an everyday, common woman. This is well illustrated both in the song *Plegaria de una indita a la Virgencita Morena* as well as the aforementioned *Corrido de*

Higaditos. Gomezanda chose the Virgin as *ranchera* topic in *Plegaria de una indita a una Virgencita Morena*. The Virgin of Guadalupe was, and continues to be, one of the most important themes of syncretism in Mexican culture. Catholicism was first imposed in 1521.¹⁶¹ In 1531, an everyday man, Juan Diego, saw an apparition of a dark-skinned Indian Virgin of Guadalupe. Since then, the Virgin has been an important component of Mexican Catholicism. Gomezanda's poetic style of autonomous story telling recounts what has possibly been a common Mexican prayer for many women. Additionally, his music style could be sung as a art song just as easily as an original folk song. This illustrates his musical syncretism, an perfect reflection of the already syncretic Virgin topic.

Gomezanda's flexible yet specific use of language, his piano arrangements of mariachi ensemble sounds, his syncretic topics, and *ranchero* yells add new flavors that describe regional customs and everyday people within the genre of Classical art song. These topics harkened back to the Spanish literary tradition of *costumbrismo*, celebrating regional customs. *Costumbrismo* had been traditionally practiced in Mexico within Spanish *zarzuela* performances (folk-flavored operetta from Spain) since the nineteenth century.¹⁶² Gomezanda's songs are portraits, painted with a realistic glimpse of Mexican post-Revolutionary lifestyles. His songs offer valuable documentation of early twentieth century Mexican identity, reflecting an identity that was syncretically mixed.

One song that shows elements of early period composition without a direct nationalistic topic is the song *Como una amapolita* (Like a Little Poppy). It is subtitled

¹⁶¹ Mark Brill, *Music of Latin America and the Caribbean*, 68.

¹⁶² Rafael Ocasio. *Literature in Latin America*, 36.

Canción de Pablo (Pablo's Song) and is modeled on an Italian *romanza*. While Gomezanda published the song independently, he also inserted it as his main tenor aria in the beginning of Act II of *Mariache: Primera opera ranchera Mexicana* (see Appendix A). The opera *ranchera* is a nationalistic work, although the song offers a temporary diversion from stronger musical moments with Mexican musical flavor. The song is only forty-five measures long and has a strong Italian influenced *bel canto* feel, making it very similar to an Italian *romanza*. The *legato* melody carries and delivers the entire song with a mood of gentleness and simplicity with light chordal accompaniment. The accompaniment is purposefully sparse but legato, and the absence of any rhythmic genre or activity allows the melody to shine. Example XXV depicts the *bel canto* style accompaniment.

Como Una Amapolita

Cancion de Pablo (Tenor)

Moderado ♩ = 84
rubato

Letra y Musica de Antonio Gomezanda

Tenor

Piano

p

rit.

a tiempo

Infantilmente con ternura

p

Co-mo

5

3

5

un-a a-ma-po-li-ta que de ver-la se des-ho-ja. A-sí e-ra la ni-ñi-ta que a mi

8

8

al-ma se a-cer-có. Día-ria-men-te me be-sa-ba su bo-qui-ta en-can-ta-da Y al

rall.

a tiempo

Pno.

© COPYRIGHT, 1944 BY ANTONIO GOMEZANDA
Av. Chapultepec 327, México, D.F.
TODOS LOS DERECHOS REGISTRADOS CONFORME A LA LEY.

Ex

.XXV: *Como una amapolita* (Like a Little Poppy) is also entitled *Canción de Pablo* (Pablo's Song) and has legato lines with *bel canto* accompaniment.

In Example XXVI, the original published song cover for the work also describes how it was later integrated into Gomezanda's movie *Fantasía ranchera* (*Ranchera Fantasy*). The film incorporated his opera *ranchera* entitled *Mariache: Primera opera ranchera Mexicana*. The structure and form of the song resemble Gomezanda's early and middle phases of composition despite the later copyright and publication dates for the final 1943 version of the opera *ranchera*. This indicates it was probably written earlier and incorporated into the opera *ranchera*; indeed, the song is found in the earliest version of the opera *ranchera* first written in 1929. It remains unpublished with the title, *La Virgen de San Juan* (The Virgin of San Juan). The song technically falls into Gomezanda's earliest period, although it has no nationalistic topic as one might expect.



Ex.XXVI: Cover of independently published song, *Como una amapolita*

Como una amapolita, also entitled “Pablo’s Song” expresses nostalgic sentiment. He sings quietly to himself with no one else present. In the opera *ranchera*, Pablo is a

soldier returning from fighting in the Mexican Revolution. He doubts if the woman who captured his soul could still remember him, or if he can even find her. This song is one of the most intimate moments in the opera *ranchera*. Without even knowing the historical background of the opera *ranchera*, however, anyone can sing *Como una amapolita* as an intimate love song without assessing nationalistic ties.

The range of the song is only one octave, and the melody moves in step-wise legato fashion featuring *fermatas* and few rests. Gomezanda composes with the rounded binary song format of AABA in the regular eight-bar phrases recommended by Ponce.¹⁶³ Gomezanda uses two identical eight-bar phrases for section A in D flat major, followed by two eight-bar B phrases that modulate to the relative minor. He finishes with a return to D flat major repeating the into a final eight-bar A phrase, with a whole note tied into a ninth bar for the finale.

Example XXVII illustrates the modulation to B flat minor in measure 25 of the contrasting B section which has an ascending melody instead of the A section descending melody. The B section melody is also less conjunct. The second phrase modulates to the relative minor (B flat minor), building in intensity and passion as Pablo describes unsuccessfully searching far and wide for his beloved. The words *La busqué* (I searched for her) begin exactly on the change of key suggesting roaming or movement. The B section ends with a strong three-bar half cadence on a dominant F chord. Gomezanda enjoyed chromatic mediant shifts as seen here as well as in the previously mentioned *Corrido de Higaditos*. In measure 33, the original four-bar instrumental interlude returns in the original D flat major key symbolizing a return to the hope of love. Measure 36

¹⁶³ Manuel Ponce, *Doce Canciones mexicanas*, 15 (in English), 8 (Spanish). This material draws directly from Ponce's 1913 article entitled *La canción Mexicana* (Mexican Song) published in *Revista de Revistas*.

illustrates the return of the A section with the same melody and new text in the original key. The song requires a beautiful, floating, controlled legato.

Como Una Amapolita 3

24 T ser. ¡Pa - sa - ron dí - as y dí - as y ja - más la vol - ví a ver! ¡La bus

24 Pno. *rubato* *mf* *Libremente* *f*

29 T qué por to - das par - tes Y nun - ca, nun - ca, la en - con tré!

29 Pno. *a tiempo* *alargando* *m.iz* *ppp*

34 T ¿Se mu - rió la a - ma - po - li - ta? ¿Sus be-

34 Pno. 3

Ex.XXVII: *Como una amapolita* (Canción de Pablo) depicting modulation to Bb minor in Section B

To summarize Gomezanda's early period, he relied primarily upon nationalistic topics. His allegiance was primarily to Ponce's nationalistic strophic phrase structure, *bel canto* melodies, and his own knowledge of *ranchera* rhythms. The composer mixed the rhythms with different linguistic registers to paint a portrait of the topical character being depicted. Gomezanda often wrote his own texts to tell stories about Mexican lifestyles and identity. These topics harkened back to the Spanish literary tradition of *costumbrismo*, celebrating regional customs.¹⁶⁴ This tradition served as a perfect model for Gomezanda's nationalistic message. The composer briefly explored modernist song but quickly returned to the direct simplicity of nationalism. Gomezanda's songs evolved out of his piano solos with initial songs featuring piano virtuosity. He quickly adjusted this with more vocal-piano melodic interplay, as seen in other early phase songs *Tiernamente* and *Arrulladora Mexicana* (see Appendix A). Gomezanda could stay close to his central nationalistic theme by featuring tonal *bel canto* melodies and tonally based harmonies. This allowed him the freedom to feature Mexican themes and characters.

¹⁶⁴ Rafael Ocasio. *Literature in Latin America*, 36.

CHAPTER IV

GOMEZANDA'S MIDDLE PERIOD (1943-1944)

While Gomezanda's early period lasted for twenty years from 1914 -1934, his middle period covers only two years (1943-1944). During this period he composed 20 songs. His most productive year of song composition was 1944 with 13 songs. During this shorter period Gomezanda began to compose consistently with inspiration from other poets. He also broadened his concept of nationalism using geography and location as a topic. Gomezanda drew inspiration from little known poets native to his hometown of Lagos de Moreno, Jalisco. He later expanded this into more songs by poets from all over Mexico, most of them unknown. Finally, he broadens his harmonic explorations. Two key songs from this period are *Cristo* and *Vieja canción*.

One example of Gomezanda using a little-known Jalisco poet is found in the song *Cristo* (Christ) with text by José Becerra finished in 1944. The text references the Bible story when the disciples, deep in doubt, suddenly saw Christ walking on the water. This song, along with the previously discussed *Plegaria de una indita a la virgencita morena*, reflects Gomezanda's deep and life-long devotion to the Catholic faith (see Appendix A). *Cristo* is moderately difficult and requires more vocal, interpretive, and piano capabilities than his song to the Virgin. *Cristo* is through-composed rather than strophic with three short, yet distinct sections and irregular continuous phrases of seven, four, and eleven bars in sections one, two, and three. The song begins with the tempo of *Allegro Moderado*. A constant right hand chromatic movement of the piano symbolizes doubt

with rapidly moving sixteenth notes. The lack of solid chords in the left hand destabilizes the tonic. Meanwhile, the left hand of the piano plays an ominously repeating open fifth ostinato twice per bar. The piano part aptly depicts the singer's text describing a state of doubt and instability:

*Cuando la duda sin piedad me azota
Como barquilla rota sacudida
por el impetu violento.*

When doubt assails me without mercy
Like a broken ship being tossed
By the impetuous wind.

14 **Lento magestuoso**

Cuan-do en el fon-do de mi pe - cho sien - to ex - tin - guir - se el ful -

gor de le as - pe - ran - za, Ra-dian-do ma-ges-

mf

p

Ex.XXVIII: *Cristo*, mm. 14-18

The middle section from measures 14 through 17 consists of four bars marked *Lento magestuoso* as seen in Example XXVIII. This section serves as a textual transition from doubt to healing. During these measures, the music modulates from B minor to C

sharp minor. The third and final section of this through-composed song continues with the same tempo and modulates enharmonically from C sharp minor to D flat major in measure 18. The enharmonic modulation and the sudden repetition of tonic chords on each quarter note is reminiscent of the original left hand ostinato. It evokes revelation and subsequent stability depicting the moment when Christ first walks on the water. A mood of wonder and peace is established through Gomezanda's harp-like rolls of the tonic chords as the melody continues to rise. The rolls resemble waves on the water.

Example XXIX illustrates this last section of the song from measures 19 through 24.

Gomezanda unfolds each section of *Cristo* as unique and different with uneven measures and without a repeating ritornello. This short song foreshadowed the composer's third and final phase of song composition. *Cristo* also represents Gomezanda's first attempt at through-composed poetic expression; for the first time he avoids using Ponce's ritornello structure.

Cristo

19

tad, — tran-qui-lo y len-to, Cris-to ha-cia mi — por so-bre el mar a -

Piano

p

22

van - za y se cal-m3an el pié - la - go y el vien - to.

Pno.

ppp

Ex.XIX: *Cristo*, mm. 19-24 depicting waves with arpeggiated piano rolls on tonic chords.

Another significant song from his middle period is *Vieja canción* (Old Song), written in 1944. While *Cristo* is through-composed, *Vieja Canción* reflects the more familiar AABA structure used in Gomezanda's early period. He selected a specific rhythmic genre to delineate a united mood and message. In *Vieja Canción*, Gomezanda uses a sultry and consistent *habanera* rhythm (dotted sixteenth repeating rhythmic pattern) in the left hand. A symbolic conflict occurs when this mood is expressed against a different set of right hand rhythms, which are two sets of triplets against the *habanera*. The different paths are clearly described beginning in line one of the text below, with constant references to distance and different moods between *tu* (you) and *yo* (me). The

conflict creates the topic: a mood of yearning for a love that has been broken as described in the text by Becerra, the poet:

*Hoy por distinto sendero
Vamos distantes, los dos:
Tu, con tu vieja alegría
Yo, con mi viejo dolor.*

Today with different paths
The two of us are distant:
You, with your old happiness
Me, with my old pain.

The rhythm of the *habanera* in *Vieja Canción* (Old Song) is treated as an equal expressive partner with the text. Its persistence drives home the message of longing. Example XXX depicts measures 13 through 16, whereby Gomezanda wisely drops out the *habanera* rhythm for one measure only in bar 15, so that the voice may sustain the highest note of the song. The note is marked with a fermata and provides contrast to the rest of the composition.

The musical score shows measures 13 through 16. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). Measure 13 starts with a treble clef and a key signature of one sharp. The lyrics are: 'es co-mo un sue-ño el a - mor' and 'Y, co-mo las a ____ ves pa - san'. Measure 14 continues the vocal line with 'es co-mo un sue-ño el a - mor' and 'Y, co-mo las a ____ ves pa - san'. Measure 15 features a fermata on the vocal line, and the piano accompaniment changes to a new rhythm. Measure 16 continues the piano accompaniment. The score is marked with a forte 'f' dynamic in measures 15 and 16.

Ex.XXX: Gomezanda breaks his *habanera* pattern for only one measure in bar 15

Example XXXI illustrates the *habanera* rhythm in the introduction, which is repeated and sustained to create a mood when the voice enters in measure 3. The composer also uses arpeggiated left-hand piano rolls to imitate the guitar or harp for this

romantic song, another example of his use of instrumental colors with piano arrangements.

1. Co - mo las a - ves al vien - to,
2. Fue in - ol - vi - dab - le la no - che

Ex.XXXI: *Vieja canción* Opening of song and vocal entrance. *Habanera* rhythmic genre featuring arpeggiated guitar strum on downbeats

The equality between the rhythm and textual expression treatment contrasts with that of Manuel Ponce, who used the same rhythm as simply subliminal background in *Estrellita* (Little Star).

Ex.XXXII: Ponce's *Estrellita*, m. 6. Trace of *habanera* rhythm in left hand used only occasionally.

Example XXXII illustrates how Ponce inserted the subtle dotted *habanera* rhythm occasionally for one or two bars as background in the left hand of the accompaniment of *Estrellita*. It is not a main part of the song, as seen from a comparison of this section with the beginning of the same song in Example XXXIII. He uses it only one bar as a suggestion, contrary to Gomezanda's deep connection to the rhythmic genre and the text.

Otherwise, Ponce leaned on a regularly paced background rhythm in the left hand, as shown in measures 3 to 5 of Example XXXIII. Gomezanda closely tied together rhythmic genres with his song settings. His ability to blend rhythm with needs of the text is one of his significant contributions to Mexican nationalist song after Ponce's generation.



Ex.XXXIII: *Estrellita* mm. 3-5. No trace of *habanera* in main body of song.

It is noteworthy that in his middle period for the first time Gomezanda chooses to highlight a non-Mexican rhythmic genre; in this case, he features the *habanera* from Cuba over a Mexican styled *ranchera vals* (*ranchero* waltz). The *habanera*, *polka*, *waltz*, and *mazurka* rhythms were common and acceptable non-Mexican topics for Mexican salon song and piano composition during the romantic period for art song, but Gomezanda otherwise ignored these rhythms as a nationalist.¹⁶⁵ Some romantic composers such as Julio Ituirte published *habaneras* after 1850.¹⁶⁶ While the Cuban *habanera* was common in Mexico, it was atypical for Gomezanda if one considers the composer's carefully cultivated patriotic style. He seems to have purposely chosen a

¹⁶⁵ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, One paragraph entry on Salon Music in Mexico, p. 937.

¹⁶⁶ Gerard Béhague, *Music in Latin America*, 98-100.

rhythmic genre from another country in classical tradition to highlight the sentiment of “otherness” reflected in the lyrics of the song.

Until this point, Gomezanda’s patriotic sentiments had often led him to mix elements from the folk *ranchera* song medium into classical song, instead of relying on romantic piano rhythms from Europe.¹⁶⁷ In the song *Vieja Canción*, Gomezanda sets intimate love lyrics from Lagos, Jalisco, and incorporates a subtle Cuban *habanera* flavor, at the same time remaining classical in flavor. This song resembles a typical art song with folk feel, but without a specifically *ranchera* folk flavor. The song also has a different classical-folk balance than his earlier song, *Corrido de Higaditos*, which depicts a syncretic folk *ranchera waltz* style featuring art song instrumentation within the salon tradition. Gomezanda is less nationalistic in this song and succeeds in using the *habanera* to describe the deep sentiment of separation or otherness as expressed in the text;

*Y hoy por distintos senderos, vamos distantes los dos
Tu, con tu vieja alegría, yo, con mi viejo dolor.*

Today we’re on different paths and far apart
you, with your [same] old happiness, me with my [same] old pain.

To summarize, Gomezanda’s middle period of song composition is marked by new explorations with Jalisco writers and later, Mexican poets in general: he abandoned his own song texts. Gomezanda demonstrated extra care in equally matching the poetic mood with the mood with particular rhythmic folk genres within the context of art song. He often retained an AABA song structure and kept writing short songs, but began to explore through-composed songs, as seen in *Cristo*. Gomezanda’s middle period showed active productivity within a short two-year period.

¹⁶⁷ Gabriel Pareyón, *Diccionario Enciclopédico de Música*, One paragraph entry on Salon Music in Mexico, p. 937.

CHAPTER V

GOMEZANDA'S LATE PERIOD (1945-1961)

Gomezanda's third and final period of composition is his most sophisticated with regard to the maturation of his overall vocal-piano song style. He composed thirty-two songs between 1945 and his death in 1961. During this period, the composer continues to explore poets from all over Mexico. Many of them are little known; however, for the first time, he sets music to poetry by two internationally reknown Mexican authors, Sor Juana Ines de la Cruz, and Amado Nervo. Gomezanda also sought out the work of Mexican female poets writing an unpublished song collection entitled *El pensamiento poético de la mujer mexicana* (Thoughts of Mexican Female Poets). Songs during his late period are based on themes of love rather than nationalistic and folk themes.

Musically, the songs of this period continue to be brief but are now almost exclusively through-composed. One exception is the song *Soy Mexicana*, with a theme of Mexican patriotism using a *ranchera*-style original song in AABA format. Gomezanda's voice and piano parts are more delicately intertwined in this last period of composition. During his final years, Gomezanda integrates, equalizes, and polishes the relationship between his vocal parts, piano parts, rhythms, and poetic expression. He synthesizes these elements by consistently using a through-composed song style. Legato, conjunct lines are still important but he no longer crafts melodies with a dramatic use of a wide vocal range within a small amount of measures, as seen in his earliest works. Songs in the late period display constant slight melodic variations that develop minutely from phrase to phrase,

allowing the melody unfold as the song progresses rather than presenting it, contrasting it, and returning to repeat the original presentation. The melodies of his middle and late periods are quite conjunct and continue to be of primary importance in Gomezanda's compositional style.

Gomezanda also relied on song motifs instead of nationalistic topics and/or repeating rhythmic genres to organize his songs. One example of this is his collection of five songs entitled *El pensamiento poético de la mujer mexicana* (Thoughts of Mexican Female Poets). He allows the poetry of the women to tell the story and focuses instead on the music as a reflection of the poetry. In this sense, the stories of the women are their own nationalistic topics. The set was probably written between 1946-1951, although some of the songs are not specifically dated. Songs two through five are written in a similar vocal-piano style that flows easily from song to song despite mood changes. Gomezanda chose little-known female poets except for the first song. His opening song features a lovelorn text about a woman in pain written by Mexico's top female poet, author, scholar, and feminist, Sor Juana Inés de la Cruz (1651-1695). In keeping with the time period of the text, he composed the song in a seventeenth century style. The other four songs in the collection have an early twentieth century romantic sound with hints of early tonal Debussy and occasional enharmonic shifts. The first song is a full three-page piece, while the last four songs are only one to two pages long. The set takes approximately twelve minutes to perform. This collection represents the composer's mature and sophisticated classical art song style. Its style is transitional in that both modern and romantic music elements are present. The songs are lush and introspective, united by intimate descriptions of various mental states or moods of unrequited love.

Each song may be sung independently but apart from the first song, which evokes a neo-baroque and non-romantic style, the songs flow well as a unit. They are remarkably delicate with a generally smooth, constant legato, except for song number one. Song number one is entitled *Détente* and has a modified strophic structure. Its opening instrumental and vocal phrases are illustrated in Example XXXIV.

Ceremoniosamente lento

Ceremoniosamente lento

mf De - ten - te, som-bra de mi bien es i -

mf

9

ma-gen del he - chi - go que mies-quei-ro, bel-la i-lu - sión por quien a-le-gre mue-ro,

Ex.XXXIV: Opening of *Detente* in neo-Baroque style set to a poem by Sor Juana Inés de la Cruz.

All the rest of the songs in the set are through-composed without relying on particular rhythmic genres as nationalistic topics. For example, in song number two in the collection, entitled *A una Golondrina* (To a Swallow), Gomezanda focuses upon painting images of the swallow in flight. Example XXXV illustrates his use of continuous, quickly

moving piano figurations, lightly flying under the vocal part instead of a rhythmic genre creating the mood.

In the text, the singer asks the swallow what inspires him to take flight. Notice that Gomezanda bypasses an introduction for the first time. Also, his through compositional style evolves out of the text itself; for example, in measure eight, the second six-bar phrase begins with a melodic variation that jumps later in the measure. This perfectly matches the more important textual word *aurora* (dawn). In Example XXXV, the piano part of *A una golondrina* is always moving forward in continuous motion, a contrast to the previously mentioned *Detente*, a serious, staid, sorrowful, and highly structured song.

A una golondrina

Music by Antonio Gomezanda
Lyrics by Margarita Sánchez Pardo

Andantino

Voice

Piano

Pno.

p A - ve - ci - lla en - can - ta -

do - ra ¿Qué te im - pul - sa? ¿Qué te lle - va a vo -

lar *Rall.* cuan - do la au - ro - ra so - bre el

a tempo

Rall.

a tempo

Ex.XXXV: *A una golondrina* (To a Swallow) opening depicting romantic piano figurations resembling a bird in flight.

The only respite from the singer speaking to the swallow in flight comes between measures 24 and 27 when the singer ponders for a moment internally. This is depicted in the following text as well as Example XXXVI.

¿Quién tener alas pudiera? Para seguirte en el vuelo

(Who with wings could [do this] to follow you in flight?)

A una golondrina

3

21

di - cha es - ta - rás so - ñan - do?

Pno.

24

Quién te - ner a - las pu - die-ra pa - ra se - guir-te en el vue - lo

Pno.

28

y co - no - cer la qui - me - ra

Pno.

Ex.XXXVI: *A una golondrina*. Piano figurations briefly pause depicting the singer in thought.

One of Gomezanda's most dramatic and beautiful musical depictions appears at the end of the song, *A una golondrina* in Example XXXVII from measures 31 to 35. For the finale, Gomezanda continues the same brilliant piano pattern one octave higher

horse trot, which highlights the excitement of the singer's message. The text dictates the piano introduction, melody, and rhythms.

In the piano introduction illustrated in Example XXXVIII, an identical chord repeats ten times with tenuto markings that create the effect of a resounding clock striking ten. When the vocal melody begins in measure 11, the accompaniment texture in the piano part lightens with an expressive lilt, allowing the voice to shine with the excitement and anticipation expressed by the text in the following phrase;

Al dar el reloj las diez, ha llegado por fin mi amado
 When the clock strikes ten my lover [will have] [has] arrived

The vagueness of the verb tenses written by the poet is intentional. Both the piano and voice shine equally in this song, as depicted on the bottom vocal and piano lines in Example XVIII.

A Las Diez

Music by Antonio Gomeznada

Lyrics by María Enriqueta

Allegro

Voice

Piano

ff mecánica y alegremente

6 10

f Al

f

Alegremente

11

dar el re - loj las diez, ha lle - ga - do por fin mi a -

rall.

Pno.

rall.

Ex.XXXVIII: *A las Diez* (At Ten O'Clock), mm. 1-14 featuring word painting of a cuckoo clock and light textured rhythmic piano accompaniment to the vocal entrance.

In the ensuing Example XXIX, the song concludes by once again repeating the resounding ten piano chords once again depicting the clock. This time the singer holds out a climactic high note in joyous anticipation of meeting the beloved at ten o'clock. The

cuckoo rhythm from the introduction is once again present prior to the ten chords but without the tritone interval, perhaps indicating less tension or anticipation about the possible impending meeting. Gomezanda purposely plays with and reflects the warped sense of time described in the text of the poem by confusing the listener as to whether the singer's lover is living or dead and/or awake or dreaming, and whether the relationship is about the past, present or future. The cuckoo at the beginning and end of the marks the passage of time, yet the poem stays in present tense and never confirms if they have met before, are meeting, or are to meet in the future. The entire song might even be an imagined fantasy about a person one is convinced they must meet, will meet, or are now meeting. Gomezanda's use of the cuckoo alerts the listener to the issue of time from start to finish. A comparison of the beginning of the song in Example XXXVIII with the end of the song depicted in Example XXXIX, illustrates how well constructed this short song is with the well-linked similarities between the opening and finale. One of the only differences is that the repeated ten chords are stated at the end in 2/4 meter, giving a more heightened exhilaration and faster feel to the end of the song.

52 *a tiempo* 54

ta - do! Ved su le - yen - da: "A las diez a las diez vol -

Pno. *mf* *cresc.*

60

vió el a - ma - do."

Pno. *ff*

Ex.XXXIX: *A las Diez* (At Ten O'Clock), mm. 52-63. The song *A las Diez* features a pictorial announcement of a clock with a cuckoo sound similar to the introduction, followed by the same ten repeated chords.

As previously stated, during Gomezanda's last period he composed one final *ranchera* style song in AABA form entitled *Soy Mexicana*. The song is strophic and Gomezanda also wrote the text. He employs the *ranchera valseada* rhythm as a foundation for the song as depicted in Example XL (*ranchera* styled waltz). This song might be considered an aberration because during Gomezanda's late period he focused more on through-composed songs. The song has little arrangement with stock I-IV-V typical *ranchera* chords and a very basic piano accompaniment as compared to earlier *ranchera* songs such as *Remedios para un amor* or *Corrido of Higaditos*. He may have

written the song on a whim or in a rush. Despite this, the song is just as entertaining as his previous *ranchera*, *Corrido de Higaditos*. Gomezanda once again evokes humor with a poem about an independent woman. According to Yolanda Gomezanda, the actual woman was “Charito” Rosario Granados, a friend of the family and aspiring actress.¹⁶⁸ The song is strophic featuring two eight-bar periods with a chorus, which was probably intended to repeat although this is not marked. He uses four-bar phrases throughout with no variations. The song does not show any of the prepared modulations he innovated in *Corrido de Higaditos*. Nevertheless, the short, four-bar introduction at the beginning shows off a violin flavored solo in the right hand of the piano, and the left hand of the song is marked with staccatos, once again depicting string accompaniment in typical folk *ranchera* style.

Gomezanda’s text for *Soy Mexicana* is thoroughly entertaining. The poem describes a liberated and career driven Mexican woman who knows her Mexican identity and how to have fun, yet can still fill the role of the virtuous Madonna with an occasional prayer. Her last line is indicative of a modern woman who asks if there is a man who is brave enough to follow her (instead of the other way around);

*Soy Mexicana y libre con alas para volar
Canto y bailo jarabe más yo también sé rezar.*

I’m a Mexican woman and free with wings to fly
I sing and dance the jarabe but I also know how to pray.

The last line of text is:

A ver si hay un valiente que me quiera acompañar.

Let’s see if there is a man brave enough to accompany me.

¹⁶⁸ Yolanda Gomezanda, Personal Interview, March 9, 2015.

During the course of this song, Gomezanda also makes references to two familiar Mexican topics, including swallows, along with the abovementioned *jarabe* dance. While in 1953 *rancheras* were no longer a central part of the composer's *oeuvre*, the presence of this song demonstrates the continuity of Gomezanda's ideals through his three compositional periods.

Soy Mexicana

Allegretto a 2
Tiempo de Mariache

Antonio Gomezanda

f

5

1. Soy me - xi - cana y li - bre con a - las pa - ra - vo - lar
2. Ten - go pa - sión por las flo - res mu - cho me gus - ta re - ir

9

1. 2.
Can - to y bai - lo ja - ra - be más yo tam - bien sé re - zar mí Go - lon -
Se com - pren - der los a - mo - res Las pe - nas huy - en de Puer - to

f

Ex.XL: *Soy Mexicana*. Introduction and eight measure phrases.

CHAPTER VI

CONCLUSION WITH GOMEZANDA'S CONTRIBUTION

Gomezanda's Mexican songs provide evidence of a consistent and important flow of nationalistic song composition during the first half of the twentieth century. He represents a solid part of a larger nationalistic movement dictated by the post-Revolutionary government for education and the arts. Musically speaking, he learned from, continued, and developed the nationalistic ideas of his teacher, Manuel M. Ponce, who initiated his ideas as early as 1913. Despite the fact that Gomezanda's main compositions were instrumental, his large *oeuvre* of over ninety songs documents an active presence of a second-generation of nationalistic songs in Mexico City between 1920 and 1950.

Gomezanda's compositional style was derived from his own life experience in Lagos de Moreno, Jalisco, Ponce's alope-mentioned early nationalistic influence, the Revolution itself, and later encouragement from German musicians in Europe. He lived off his teaching at the Gomezanda Institute, a short stint at the Conservatorio nacional de música as a teacher, and some performance income while self-publishing his early songs. Gomezanda did not receive the compositional opportunities of his colleague and friend, Manuel Esperón, in the film industry. At the same time, however, he was free to compose in the style and flavor that he wished without film deadlines. He chose nationalism and stayed close to tonal expressions, as it allowed him to express the simplicity and realism of everyday people's lives in contrast to modernism. This became a stark contrast to

Carlos Chávez's later reigning non-tonal modernist style including exotic Aztec ideas in larger musical genres. As a government representative of Mexico, Chávez gradually took over Mexico's music scene using the brand name of nationalism in the name of modernization, but composing in modernist style with only a limited number of art songs. By contrast, Gomezanda composed with a blended personal, patriotic style that happened to fit into nationalism's earliest music ideals.

Gomezanda's songs capture Mexican culture, language, dance, song themes, and poetry of everyday people. His texts rely primarily on *costumbrismo* themes, topics, and writers that celebrate regional customs, and he later draws inspiration from other Mexican poets. In this manner, Gomezanda highlights the importance of Mexican identity in his music.

He pursued a tonal nationalistic song style throughout his life despite the emergence and popularity of other musical styles. This demonstrates his personal dedication to Mexican song style, above and beyond Mexico's post-Revolution promotion of the *mestizo*-blended culture through nationalistic depictions. He was one of Mexico's only composers of his time to focus almost exclusively on song composition in only the Spanish language with *ranchera* topics. The nationalistic movement included a large scale promotion of *ranchera* songs as a construct to define Mexico's identity after the Revolution. The nationalistic style was also important to Gomezanda as it reflected his upbringing and a natural, realistic part of his personal identity.

The genre of solo song is particularly well suited to Gomezanda's highly melodic and topical nationalistic style, and his songs evolve out of his piano solos. This reflects his lineage in history as part of a larger Mexican romantic classical piano tradition.

Despite Gomezanda's stronger background in solo piano music, he used the spoken word through song to highlight *costumbrismo* topics with rich storytelling about regional culture. He gradually stopped writing his own lyrics sometime between 1931-1935; yet, he never took his gaze from Mexico in song composition. He also never stopped writing songs although he slowed down during the last ten years of his life. Gomezanda continued writing short songs even while devoting more time composing in other mediums.

Gomezanda's three periods of composition demonstrate a gradual and linear evolution from *ranchera* topics in song into a mature through-composed personal style of art song composition. He expertly mixed art song and folk styles elements with more knowledge than most classical composers about *ranchera* rhythms and style. Gomezanda demonstrated expertise in combining unique rhythmic melodic and genre elements of Mexican style with the song text. He was exceptionally well suited in combining *ranchera* style with his orchestration training from Berlin, creating full-sounding *mariachi* piano-vocal arrangements in his songs, along with colorful depictions in his art songs.

In commenting on Gomezanda's compositional style, Dr. Ricardo Miranda said the composer "developed his own nationalistic language that oscillated between romantic and modern expressions."¹⁶⁹ Miranda's comment may have applied specifically to Gomezanda's piano and orchestral works. Gomezanda's songs do not reflect oscillation, however, as they are virtually all nationalistic in a blended transitional style that includes both romantic and modern elements: romantic ideas and *bel canto* expression, Impressionism, *ranchera* song style, and other folk rhythms. Gomezanda relied primarily

¹⁶⁹ Ricardo Miranda. *Manuel M. Ponce. Ensayo sobre su vida y obra*, 33.

on romantic nationalist expressions in his early and middle periods of songwriting. Gomezanda found numerous novel ways to balance the relationship between poetry, rhythmic genre, *bel canto* melody, and the music. Gomezanda's earliest songs demonstrated his natural talents in piano virtuosity, but this changed as he sought to better incorporate and balance nationalistic topics and stories within his songs. He often allowed the rhythmic genre to create a specific mood and take precedence over poetic depth, creating emotional depth in a syncretic manner with a folk-classical blend. With the exception of the *Poema de la Rosa* song set and *Levántate*, his material is comfortably tonal with *bel canto* arched lines.

In his earlier periods, Gomezanda focused upon creative ways to identify Mexico. Some Gomezanda Mexican topics include the following:

- Nationalistic themes, such as the song *Soy mexicana* (I am a Mexican Woman)
- Characters, for example his song *Plegaria de una indita a la virgencita morena* (Prayer from a Indian Girl to the Dark-skinned Virgin) about the revered Mexican Virgin of Guadalupe
- Tempo and stylistic markings, for example, *a lo ranchero*
- Rhythmic genres, such as *ranchera valseada-ranchera* waltz rhythm, or *corrido*-Mexican narrative ballad
- *Costumbrismo*, a literary style that featured local customs and everyday people
- Mexican poets, including himself
- Colorful *mariachi* string orchestration in piano arrangements

- Mexican pre-Columbian topics translated into Náhuatl with his *Seis Canciones Aztecas*
- Occasional religious themes with the song *Cristo* and *Plegaria de una indita a la virgencita morena* (Prayer from an Indian Girl to the Dark-skinned Virgin).
- Reliance on Spanish language, except for one set of *Seis Canciones Aztecas* in Náhuatl
- Linguistic register play to personify characters, for example, the *indita* (Indian Woman) in the above mentioned song, *Plegaria de una indita a la virgencita morena* is presented as a simple Indian woman through the composer's use of simpler word choice and words missing key letters causing them to sound unfamiliar with Spanish and perhaps more familiar with an Indian dialect.

Gomezanda's Mexican topics highlight the important intersection of *rancheras* and art songs, an important feature of second-generation nationalistic song. While Gomezanda knew that the very foundation of his classical musical training was European, he freely used numerous identifiable folk features to create songs that sound uniquely Mexican in either crossover style or as full *rancheras*. Mexican folk rhythms were already used in Mexican salon music, but the construction of varied and layered multiple topics with them was more unusual and added depth to his work. The end result is an expression of a larger, and richly- layered Mexican identity. Gomezanda's patriotic intent was to share Mexico with the world through short vocal-piano vignettes. He takes Mexico's identity to new levels with his songs.

Gomezanda's late period of song composition represents a more personal style and perhaps his most sophisticated art song. He abandons descriptive topics and uses modern twentieth expressions while still incorporating two nationalistic elements, female Mexican poets and romantic *bel canto* lines. A twentieth century vocal-piano style is visible in his *El pensamiento poético de la mujer mexicana* written between 1946-1951. In Gomezanda's final vocal style, he synthesizes his songs on a deeper level, allowing the poet to lead him into pianistic, Debussy-like flowing piano and vocal expressions. The union of text and music is most evident in this setting. The poetry, vocal line, and accompaniment are more equally balanced than his earlier writing. The harmonies are more complex and song form is through-composed rather than modified strophic or ABA song form. Melodies continue to be conjunct and melodically interesting with *bel canto* touches but phrases are less structured and predictable.

It is interesting that in Gomezanda's late period he wrote the topical nationalistic *ranchera* song *Soy Mexicana* forty years beyond the advent of the Mexican Revolution and the fervor of new nationalistic ideas. This might indicate how closely aligned Gomezanda's personal values were with Ponce's original ideas of nationalism and how suited his ideas were to the simplicity of the short song medium.

Gomezanda evolved gradually from the early use of Ponce's structural format to through-composed songs, from his comfort zone composing solo piano pieces to idiomatic piano-vocal settings, and from writing his own poems to setting texts by a variety of poets. He wrote songs for forty-five years without leaving the genre, despite its secondary importance to his other compositions.

Gomezanda quietly contributed to the shaping of Mexican song through his ongoing monthly *soirée* and performance recitals in Mexico City at *Sala Gomezanda*. He featured students and professionals in piano and vocal works between 1920-1950 and taught several of Mexico's future eminent performers, including María Teresa Rodríguez on piano, and opera singers, María Bonilla and Josefina "Cha Cha" Aguilar. This demonstrates his leadership in an active Mexico City piano-vocal scene. Many well-known and local composers, poets, and singers attended, including Manuel and Clema Ponce (Clema was a singer of French heritage), and singer Martha Mirasol, among others. There is also evidence that Josefina "Cha Cha" Aguilar performed his music on XEW radio, as well as in Buenos Aires, and at *Sala Gomezanda*. In addition, Gomezanda maintained an ongoing friendship with famed Mexican tenor, José Mojica. Some of his earliest songs featured dedications to well-known Mexican opera singers, for example, the dedication to soprano María Bonilla of *Arrulladora Mexicana* in 1932.

Further studies of Mexican singers, composers and the song tradition would assist scholars in assessing the contributions of second-generation song nationalists in Mexico. Scholarly study of Gomezanda's musical contemporaries in all kinds of Mexican song will help further the field. A further exploration of the intersection of the two styles would offer more scholarly research on this fascinating time in Mexican song history. A deeper investigation into Gomezanda's unknown poets and authors could be illuminating, as would a comparison with the various movements of muralists and painters. A study of select opera and *ranchera* singers between 1920-1950 would also document the various stylistic elements present in the crossover field of Mexican song at this time.

The variety and eclectic mix of classical and folkloric elements in Mexican song during the early twentieth century has been astounding. Gomezanda's other vocal dramatic works certainly merit full research, most importantly his opera *ranchera*, written in 1929 under the name of *La Virgen de San Juan*. To date, this work is the world's first opera *ranchera* and is richly layered with *costumbrismo* topics through all three acts.

Future stylistic comparisons and elaboration are sure to enrich and assist scholars in better defining the field of Mexican song. Little work has been done and valuable song repertoire remains largely undocumented or out of print. Future publications and performances of nationalistic songs would assist scholars in better assessing the volume, style, and texts of functions of songs during this important time in Mexican history. It would also better promote Gomezanda's original patriotic intent to share the beauty of Mexican identity as seen through song. Given Gomezanda's lack of musico-political involvement as compared to Chávez, one might be able to safely conclude that he believed the beauties of the music itself should supersede musical-political, modernist, racial and religious dogma, regardless of the time in history.

Gomezanda's deep commitment to Mexico's song expressions is evident, as seen in his interest in depicting Mexico from so many stylistic and topical angles. The sheer volume of his almost one hundred songs alone, lead to the conclusion that he left the world a gift; a glimpse into the extraordinary richness and abundance of Mexican nationalistic song.

BIBLIOGRAPHY

- Archer, Christon I. "Fashioning a New Nation" in *The Oxford History of Mexico*, 301-338. Edited by Michael Meyer and William H. Beezley. New York: Oxford University Press, 2000.
- Béhague, Gerard. *Music in Latin America: An Introduction*. New Jersey: Prentice-Hall, Inc., 1979.
- Brill, Mark. *Music of Latin America and the Caribbean*. New Jersey: Prentice-Hall, Inc., 2011.
- Cardon, Hugh. "Twentieth-century Mexican Art Song." *NATS Journal* January/February 1991: 15-20.
- Cardon, Hugh. *Survey of Twentieth-Century Mexican Art Song*. D.M.A. Dissertation, University of Oregon, 1970.
- Curl, John. "The Flower Songs of Nezahualcōyotl: Nahuatl [Aztec] Poetry." *Bilingual Review* May-December 26.2/3 (2001-2002): 1-54.
- Escorza, Juan José. "Opera, Cine y mariachi. La Virgen de San Juan del compositor Lagunense Antonio Gomezanda." In *Memorias del Coloquio el mariachi, patrimonio cultural de los mexicanos*, edited by Arturo Camacho Becerra, Guadalajara: Secretaría de Cultura-Gobierno de Jalisco, 2012: 21-38.
- Geijerstam, Claes af. *Popular Music in Mexico*. Albuquerque: University of New Mexico Press, 1976.

- Gibson Taylor, Christina. *The music of Manuel M. Ponce, Julian Carrillo, and Carlos Chávez in New York, 1925—1932*. College Park: University of Maryland, Ph.D. Dissertation, 2008.
- Gradante, William. “El Hijo del Pueblo: José Alfredo Jiménez and the Mexican Canción Ranchera.” *Latin American Music Review* Vol. 3, No. 1 (Spring/Summer 1982): 36-59.
- Henriques, Donald. *Performing nationalism: Mariachi, media and transformation of a tradition (1920-1942)*. Austin: University of Texas at Austin, Ph.D. Dissertation, 2006.
- Jáuregui, Jesús. *El Mariachi: Símbolo Musical de México*. México, D. F.: Santillana Ediciones Generales, 2007.
- Joseph, Gilbert M. and Timothy J. Henderson. *The Mexico Reader. History, Culture, Politics*. Durham: Duke University Press, 2002.
- López, Rick A. “The India Bonita Contest of 1921 and the Ethnicization of Mexican National Culture,” *Hispanic American Historical Review*, Vol. 82, No. 2 (2002), 291-328.
- Mendoza, Vicente. *La Canción Mexicana: Ensayo de Clasificación y Antología*. Mexico City: Tezontle, 1961. Reprints 1982, 1988.
- Meyer, Michael C. and William H. Beezley, *The Oxford History of Mexico*. New York: Oxford University Press, 2000.
- Miranda, Ricardo. *Manuel M. Ponce. Ensayo sobre su vida y obra*. México: Consejo nacional para la cultura y las artes, 1998.

- Montemayor, Cecilia. *El Lied Mexicano*. Monterrey, Mexico: Universidad de Nuevo León, 2009.
- Negrete, Diana. *Jorge Negrete*. México: Editorial Diana, 1987 [1989].
- Ocasio, Rafael. *Literature in Latin America*. Connecticut: Greenwood Press, 2004.
- Pareyón, Gabriel. *Diccionario Enciclopédico de Música en Mexico*, 2nd ed. [2 vols.]. Guadalajara: Universidad Panamericana, 2007.
- Ponce, Manuel. *Doce Canciones Mexicanas: Obras para Canto y Piano*. Revised by Guadalupe Campos Sanz and Gonzalo Ruiz Esparza Torres. México, D.F. : Universidad Nacional Autónoma de México, 2008.
- Ponce, Manuel. "El Folk-lore musical mexicano." *Revista Musical de Mexico* Vol.1, No. 5 (15 September 1919): 5-9.
- Ponce, Manuel. "La música y la canción Mexicana," *Revista de Revistas* (21 December 1913), 17-21.
- Rivas, Yolanda Moreno. *Historia Música Popular Mexicana*. Editorial Oceano, 2008.
- Roberts, Shawn M. *Aztec Musical Styles in Carlos Chavez's Xochipilli: An Imagined Aztec Music and Lou Harrison's The Song of Quetzalcoatl: A Parallel and Comparative Study*. D.M.A. Thesis. West Virginia University, 2010.
- Saavedra, Leonor. "Of Selves and Others: Historiography, Ideology, and the Politics of Modern Mexican Music." Ph.D. Dissertation. University of Pittsburgh, 2001.
- Saavedra, Leonor. "Race, Religion, and History in Mexican Opera of the 1940's." *Opera Quarterly* Volume 23, No.1 (Winter, 2007): 1-27.

- Saavedra, Leonor. "Spanish Moors and Turkish Captives in fin de siècle Mexico: Exoticism as Strategy," *Journal of Musicological Research* 31.4 (Oct. 2012): 231-261.
- Sosa, José Octavio. "El centenario de Ramón Vinay," *Revista Opera* Año XIX: número 2, marzo-abril, 2011. www.proopera.org.mx.
- Stevenson, Robert. *Music in Aztec and Inca Territory*. Berkeley: University of California Press, 1968 [1977].
- Stevenson, Robert Louis. *Music in Mexico: A Historical Survey*. New York: Thomas Y. Crowell Co., 1952.
- Sturman, Janet. *Zarzuela. Spanish Operetta, American Stage*. Urbana: University of Illinois Press, 2000.
- Velazco, Jorge. "Antonio Gomezanda y el Nacionalismo Romántico Mexicano." *Latin American Music Review* Volume 12, No.1 (Spring-Summer, 1991): 65-73.
- Velazco, Jorge. "Antonio Gomezanda." *Diccionario de la Música Española e Hispanoamericana*, Edited by Emilio Casares Rodicio. España: Sociedad General de Autores y Editores 5 (1999): 727-729.
- Velazco, Jorge. "Antonio Gomezanda: Orchesterwerke." CD Liner Notes to *Berliner Sinfonisches Orchester*. Berlin: Koch International, 1995.
- Viqueira Albán, Juan Pedro. *Propriety and Permissiveness in Bourbon Mexico*. Wilmington: Scholarly Resources, 1999.

Internet References

Academia Mexicana de la Lengua. <http://www.academia.org.mx/>

Note* This source has various Mexican dictionaries of Mexicanisms as well as words in

Náhuatl, the language of the pre-Conquest *Mexica* indigenous people

<http://www.handelhouse.org/discover/george-frideric-handel/opera-synopses/partenope>

<http://www.sfgate.com/mexico/mexicomix/article/La-Catrina-Mexico-s-grande-dame-of-death-2318009.php>

APPENDIX A
TEN GOMEZANDA SONGS

Ten Song Selections by Antonio Gomezanda

Title	Song Description	Original Key	Transposed Key(s)	Gender
1. <i>A las Diez</i>	Art Song (Female Poet)	Db	Bb	Both
2. <i>Arrulladora Mexicana</i>	<i>Romanza</i> or Song	F	D	Both
3. <i>A una golondrina</i>	Art Song (Female Poet)	Ab	F	Both
4. <i>Como una amapolita</i> ¹⁷⁰	<i>Canción de Pablo</i> , Tenor	Db	Bb	Male
5. <i>Corrido de Higaditos</i>	<i>Corrido ranchera</i> style	C	A	Both
6. <i>Cristo</i>	Religious (Laguense poet)	Bm	C#m	Both
7. <i>Plegaria</i>	Prayer to the Virgin	G	F, C	Female ¹⁷¹
8. <i>Soy mexicana</i>	<i>Ranchera</i> in waltz rhythm	Bb	D	Female
9. <i>Tiernamente</i>	Tender Classical Ballad	Eb	C	Both
10. <i>Vieja Canción</i>	<i>Habanera</i> (Laguense poet)	Em	Cm	Both

¹⁷⁰ Aria from *Mariache*/Song

¹⁷¹ *Plegaria de una indita morena* could be sung by a man if the gender pronouns are reversed.

SONG #1 - A las Diez (Art Song by Women Poets) – Original Key Db

A Las Diez

Music by Antonio Gomeznada

Lyrics by María Enriqueta

Allegro

Voice

Piano

ff *mecánica y alegremente*

6 10

f Al

f

Alegremente

11

dar el re - loj las diez, _____ ha lle - ga - do por fin _____ mi a -

rall.

rall.

Pno.

2

A Las Diez

18 *a tiempo* 19

ma - do. ¡Hoy por la pri - me - ra vez, en mi o - í - do han so - na - do las

Pno.

25 27

diez! _____ ¡Hoy por la pri - me - ra vez _____ el re -

Pno.

25 *8va* *p* *p*

31 35

loj ha se - ña - la - do las diez! _____ *p* Con un lá - piz en - car -

Pno.

31 *p*

A Las Diez

3

37

na-do, sua-ve - men-te he sub-ra - ya-do en el gran re-loj las diez.

cresc.

Pno.

44

mf Oh dul - ce sig - ni - fi - ca - do de e - se nú - me-ro a - no -

rall.

Pno.

52

a tiempo

54

ta - do! Ved su le - yen - da: "A las diez a las diez vol -

Pno.

mf

mf cresc.

4 A Las Diez

60

vió el a - ma - do."

Pno.

ff

SONG #1 - A las Diez (Art Song by Women Poets) – Key Bb

A Las Diez

Music by Antonio Gomeznada

Lyrics by María Enriqueta

Allegro

Voice

Piano

ff mecánica y alegremente

Alegremente

6 10 *f* Al dar el re - loj las

Pno.

13 19 *a tiempo*

diez, ha lle - ga - do por fin mi a - ma - do. ¡Hoy por la pri -

Pno.

2

A Las Diez

20 me - ra vez, en mi o - í-do han so - na - do las diez! — 8^{va} — — —

20 Pno.

27 ¡Hoy por la pri - me - ra vez — — — el re - loj ha se - ña - la - do las diez! — — —

27 Pno. *p*

35 *p* Con un lá - piz en - car - na - do, sua - ve - men - te he sub - ra - ya - do en el gran re - loj las *cresc.*

35 Pno. *p* *cresc.*

A Las Diez

3

41 *diez.* *mf* ¡Oh dul - ce sig - ni - fi - ca - do de e - se

46 *mf*

50 *a tiempo* *rall.* nú - me-ro a - no - ta - do! *8va* Ved su le - yen - da: "A las

54 *mf cresc.*

58 diez a las diez vol - vió el a - ma - do." *ff*

58 *ff*

Pno.

SONG #2 - *Arrulladora Mexicana* (Romanza or Song) – Original Key F

A Maria Bonilla

Arrulladora Mexicana

Para Canto y Piano o para Piano solo

Antonio Gomezanda

[Arranger]

Moderado, Tranquilamente

moderato, tranquilo

Piano

pp *mf* *cantando amorosamente*

(murmurando)

Pno.

poco rit.

Pno.

p *pp*

armonico *

m.iz Si dos con el al - ma se a - ma - ron en vi - da al fin se se -

2

Arrulladora Mexicana

10

pa - ran en vi-da los dos ¡Dios mío! es tan gran - de la pe-na su-

Pno.

13

fri - da Que na-da es mas tris - te que un úl-ti-mo a - diós! Si dos con el

poco rubato *poco rit.* *p* (La repetición, más dulce.)

Pno.

16

2. *mf* diós! A - mar, se pro - me - te: A - mar-se, se ju - ra Y en e - sa pa-

Pno. *mf* *Poco apasionado*

Arrulladora Mexicana

3

19 *rit.* *a tiempo*

la - bra se di - ce; ¡A - diós! *m.iz* ¡Dios mí - o es tan

Pno. *rit.* *a tiempo* *pp* *p* *tiernamente*

22 *armonico* *

tris - te pa - ra_u - na_al - ma_he - ri - da La pe - na su -

Pno. *3*

24 *poco rit.*

fri - da_en un úl - ti - mo_a - diós!

Pno. *pp* *armonico* *

SONG #2 - Arrulladora Mexicana (Romanza or Song) – Key D

A Maria Bonilla

Arrulladora Mexicana

Para Canto y Piano o para Piano solo

Antonio Gomezanda

[Arranger]

Moderado, Tranquilamente

Piano

pp (murmurando)

mf cantando amorosamente

poco rit.

p

pp

armónico

8va

ped.

** **

4

7

m.iz

Si dos con el al - ma se a - ma - ron en vi - da al fin se se -

2

Arrulladora Mexicana

10

pa - ran en vi-da los dos ¡Dios mío! estan gran - de la pe-na su-

Pno.

13

fri - da Que na-da es mas tris - te que un úl - ti - mo a - díos! Si dos con el

poco rubato *poco rit.*

Pno.

16

2. *mf*

díos! A - mar, se pro - me - te: A - mar-se, se ju - ra Y en e - sa pa-

Pno.

mf *Poco apasionado*

Arrulladora Mexicana

3

19 *rit. a tiempo*

la - bra se di - ce: ¡A - diós! m.iz ¡Dios mí - o es tan

Pno. *rit. a tiempo* *pp p* *tiernamente*

22 *armónico* *Red.* *

tris - te pa - ra_u - na_al - ma_he - ri - da La pe - na su -

Pno. *3*

24 *poco rit.* *Red.* *

fri - da en un úl - ti - mo_a - diós!

Pno. *8va*

SONG #3 - A una golondrina (Art Song by Women Poets) – Original Key Ab

A una golondrina

Music by Antonio Gomezanda

Lyrics by Margarita Sánchez Pardo

Andantino

Voice: *p* A - ve - ci - lla en - can - ta -
 do - ra ¿Qué te im - pul - sa? ¿Qué te lle - va a vo -
 lar *Rall.* cuan - do la au - ro - ra so - bre el
a tempo

Piano: *p*
a tempo

Pno.: *Rall.*
a tempo

2

A una golondrina

10

cie - lo a - zul se e - le - va?

¿Qué for - ja tu fan - ta -

Pno.

14

si - a pa - ra - que va - yas can - tan - do?

a tempo

Rall

a tempo

18

¿Qué te lle - na de a - le - gri - a? ¿Qué

Pno.

A una golondrina

3

21

di - cha es - ta - rás so - ñan - do?

21

Pno.

24

Quién te - ner a - las pu - die - ra pa - ra se - guir - te en el vue - lo

24

Pno.

Rall.

a tiempo

28

y co - no - cer la qui - me - ra

28

Pno.

4 A una golondrina

31 — que te hi - zo lle - gar al cie - lo. *poco rall*

Pno.

34

8va

Pno.

SONG #3 - A una golondrina (Art Song by Women Poets) – Key F

A una golondrina

Music by Antonio Gomezanda

Lyrics by Margarita Sánchez Pardo

Andantino

Voice: *p* A - ve - ci - lla en - can - ta -
 Piano: *p*
 Pno.: *p*
 Pno.: *a tiempo*
 Pno.: *Rall.*
 Pno.: *a tempo*

2

A una golondrina

10

cie - lo a - zul se e - le - va?

8va - - - - - ¿Qué for - ja tu fan - ta -

Pno.

14

sí - a pa - ra - que va - yas can - tan - do? _____

Rall

a tiempo

Pno.

18

¿Qué te lle - na de a - le - gri - a? _____ ¿Qué

Pno.

A una golondrina

3

21

di - cha es - ta - rás so - ñan - do?

Pno.

24

Quién te - ner a - las pu - ñe - ra pa - ra se - guir - te en el vue - lo

Pno.

28

y co - no - cer la qui - me - ra

Pno.

a tiempo

Rall.

a tiempo

4

A una golondrina

31

que te hi - zo lle - gar al cie - lo.

poco rall

Pno.

34

8va

Pno.

The musical score is for a piece titled 'A una golondrina'. It features a vocal line and a piano accompaniment. The vocal line begins at measure 31 with the lyrics 'que te hi - zo lle - gar al cie - lo.' and ends at measure 34 with a long note. The piano accompaniment consists of two systems. The first system, labeled 'Pno.', covers measures 31 to 34 and features a continuous pattern of triplets in both hands. The second system, also labeled 'Pno.', covers measures 34 to 37 and includes an 8va (octave) marking. The piano part in this system features arpeggiated chords and triplets, with a final measure containing a whole note chord.

SONG #4 - *Como una amapolita* (Canción de Pablo, Tenor) – Original Key Db¹⁷²

Como Una Amapolita

Cancion de Pablo (Tenor)

Moderado ♩ = 84
rubato Letra y Musica de Antonio Gomezanda

Tenor

Piano

p Co-mo

a tiempo

rit.

Infantilmente con ternura

5 3

T

un-a a-ma-po-li-ta que de ver-la se des-ho-ja. A-sí e-ra la ni-ñi-ta que a mi

Pno.

8

T

al-ma se a-cer-có. Dia-ria-men-te me be-sa-ba su bo-qui-ta en-can-ta-da Y al

Pno.

rall.

a tiempo

© COPYRIGHT, 1944 BY ANTONIO GOMEZANDA
Av. Chapultepec 327, México, D.F.
TODOS LOS DERECHOS REGISTRADOS CONFORME A LA LEY.

¹⁷² This freestanding song also appears in the second act of Gomezanda's *Mariache: Primera opera ranchera Mexicana*.

2

Como Una Amapolita

11

T

ir-se son-ri-en-do me ti - ra-ba o-tro be-si-to.

3

Pno.

poco rall. *ten.* *a tiempo* *siempre* ***pp*** *poco rall.*

15

T

a tiempo *Poco menos*

Su dul - zu - ra y su i - no - cen - cia En-can-

Pno.

Muy expresivo

19

T

ta - ron mí es - pí-ri-tu Y la ni - ña, sin sa - ber - lo, Se a-due - ña - ba de mi

Pno.

alargando

Como Una Amapolita

3

24

T

ser. ¡Pa - sa - ron dí - as y dí - as y ja - más la vol - ví a ver! ¡La bus

Pno.

rubato *mf* *Libremente* *f*

29

T

qué por to - das par - tes Y nun - ca, nun - ca, la en - con tré!

Pno.

a tiempo *alargando* *m.iz* *ppp*

34

T

¿Se mu - rió la a - ma - po - li - ta? ¿Sus be -

Pno.

4

Como Una Amapolita

38

T

38

si - tos en - can - ta - dos Los da - rá sin du - da al - gu - na. A o - tro hom - bre co - mo a mi? Ya no

Pno.

poco accell.

41

T

41

pien - so más en e - lla Por - que en el al - ma la lle - vo ¡Tan tier - ni - ta y tan chi - qui - ta Me ol - vi -

Pno.

rall.

44

T

44

dó co - mo mu - jer!

Pno.

SONG #4 - Como una amapolita (Canción de Pablo, Tenor) – Key Bb¹⁷³

Como Una Amapolita

Cancion de Pablo (Tenor)

Moderado ♩ = 84
rubato

Letra y Musica de Antonio Gomezanda

Tenor

Piano

p

rit.

a tiempo

p Co-mo

Infantilmente con ternura

5

3

un-a a-ma-po-li-ta que de ver-la se des-ho-ja. A-sí e-ra la ni-ñi-ta que a mi

5

8

al-ma se a-cer-có. Dia-ria-men-te me be-sa-ba su bo-qui-ta en-can-ta-da Y al

8

rall.

a tiempo

© COPYRIGHT, 1944 BY ANTONIO GOMEZANDA
Av. Chapultepec 327, México, D.F.
TODOS LOS DERECHOS REGISTRADOS CONFORME A LA LEY.

¹⁷³ This freestanding song also appears in the second act of Gomezanda's *Mariache: Primera opera ranchera*.

2

Como Una Amapolita

11

T

ir-se son-ri-en-do me ti - ra-ba o-tro be-si-to.

Pno.

poco rall. *ten.* *a tiempo* *siempre* *pp* *poco rall.*

15

T

a tiempo *Poco menos*

Su dul - zu - ra y su i-no - cen-cia En-can - ta - ron mí es-

Pno.

Muy expresivo

20

T

pi-ri-tu Y la ni - ña, sin sa - ber - lo, Se a-duc - ña - ba de mi ser. ¡Pa -

Pno.

alargando *rubato* *mf*

Como Una Amapolita

3

25

T

sa - ron dí - as y dí - as y ja - más la vol - ví a ver! ¡La bus qué por to - das

Pno.

Librementemente **f**

30

T

par - tes Y nun - ca, nun - ca, la en - con tré!

Pno.

a tiempo

m.iz *alargando* **ppp**

35

T

¿Se mu - rió la a - ma - po - li - ta? ¿Sus be -

Pno.

4

Como Una Amapolita

38

T

38

si - tos en - can - ta - dos Los da - rá sin du - da al - gu - na. A o - tro hom - bre co - mo a mi? Ya no

Pno.

poco accell.

41

T

41

pien - so más en e - lla Por - que en el al - ma la lle - vo ¡Tan tier - ni - ta y tan chi - qui - ta Me ol - vi -

Pno.

rall.

44

T

44

dó co - mo mu - jer!

Pno.

SONG #5 - Corrido de Higaditos (Corrido ranchera style) – Key A

El Corrido de Higaditos For Voice and Piano

Lyrics and Music by Antonio Gomezanda

Allegro ♩ = 116

Piano

p

sin ligar

6 *alegremente*

1. Hi - ga - di - tos sa - lió de A - le - ma - nia — Y has ta Mé - xi - co vi - no a pa -
2. Se que - mó con el sol de A - ca - pul - co, — Se'es - pi - nó por su - bir se al no -

Pno.

mf *p*

10

rar. — En - ten - dio muy pron - ti - to el i - dio - ma — Y en un mes a - pren - dió a gri -
pal — Y que - dó lle - no de ma - ta - du - ras — Por que - rer pre - su - mir de cha -

Pno.

2

El Corrido de Higaditos

14

tar
rrear
5 4
2 2

Si en la
Con to-

Pno.

20

me - sa le sir - ven kar - to - ffel — Pum - per - ni - ckle y vi - no del Rhin, — Le dan
do, es - to el buen Hi - ga - di - tos — Muy con - ten - to en Mé - xi - co, es - tá — Y no

5 4
1 2

Pno.

24

ná useas y gri - ta in - dig - na - do — "Que me man - den tor - ti - lla con sal"
pien - sa vol - ver - a A - le - ma - nia — Por - que tie - ne un a - mor por a - cá

8va -

Pno.

f

cresc.

f

Fine

El Corrido de Higaditos

3

28

Fes-te - jan-do el gri-to del quin-ce, — Fin del a - ño y la Na-vi - dad

28

Pno.

Marcial ♩ = 100

33

ff Can-ta y bai - la los "Lie - der" de Pru - si - a En - tre - es -

33

Pno.

alargando

ff

Andante Rubato ♩ = 50

36

tro - fas del him - no de a - cá Quie - re mu - cho a las me - xi -

36

Pno.

fff

subito p

Cantando

4

El Corrido de Higaditos

39 *rall.*

ca - nas Por - que di - ce que sa - ben a - mar

Pno.

42 **Allegro** ♩ = 60

Y can - ta la ¡Fa - len - tin - ah!" Ter - mi -

Pno.

sfz *cresc.*

46 **Lento** ♩ = 40 **D.S. al Fine**

nan - do con "Schlaf, Kind - chen, —

Pno.

f *p*

SONG #5 - Corrido de Higaditos (Corrido ranchera style) – Original Key C

El Corrido de Higaditos For Voice and Piano

Lyrics and Music by Antonio Gomeza

Allegro ♩ = 116

Piano

p

sin ligar

6 *alegremente*

1. Hi - ga - di - tos sa - lió de A - le - ma - nia — Y has ta Mé - xi - co vi - no a pa -
2. Se que - mó con el sol de A - ca - pul - co, — Se es - pi - nó por su - bir - se al no -

Pno. *mf* *p*

10

rar. — En - ten - dio muy pron - ti - to el i - dio - ma — Y en un mes a - pren - dió a gri -
pal — Y que - dó lle - no de ma - ta - du - ras — Por que - rer pre - su - mir de cha -

Pno.

2

El Corrido de Higaditos

14

tar
rrear

Si en la
Con to-

Pno.

14

f

p

20

me - sa le sir - ven kar - to - ffel Pum - per - ni - ckle y vi - no del Rhin, Le dan
do'es-to el buen Hi - ga - di - tos Muy con - ten - to en Mé - xi - co es - tá Y no

5 4
2 2
1 2

Pno.

20

cresc.

24

Fine

ná useas y gri - ta in - dig - na - do "Que me man - den tor - ti - lla con sal"
pien - sa vol - ver - a A - le - ma - nia Por - que tie - ne un a - mor por a - cá

8^{va}

Pno.

24

f

El Corrido de Higaditos

3

28

Fes-te - jan-do el gri-to del quin-ce, — Fin del a - ño y la Na-vi - dad

Pno.

Marcial ♩ = 100

33

ff Can-ta-y bai - la los "Lie - der" de Pru - si - a En - tre.es-

Pno.

alargando

ff

Andante Rubato ♩ = 50

36

tro - fas del him - no de a - cá Quie - re mu - cho a las me - xi-

Pno.

fff

subito p

Cantando

4

El Corrido de Higaditos

39 *rall.*

ca - nas Por - que di - ce que sa - ben a - mar

Pno.

42 **Allegro** $\text{♩} = 60$

Y can - ta la ¡Fa - len - tin - ah!" Ter - mi -

Pno.

sfz *cresc.*

46 **Lento** $\text{♩} = 40$ **D.S. al Fine**

nan - do con "Schlaf, Kind - chen, —

Pno.

f *p*

SONG #6 - Cristo (Religious, Laguense poet) – Original Key, bm

Poetas Laguenses

7- Cristo

José Becerra

Antonio Gomezanda

Allegro Moderado *p*

Cuan-do la du - da sin pie -

p siempre ligado

dad me a - zo - ta y vá mi fe

co - mo bar - qui - lla ro - ta sa - cu - di - da por el

Piano

Pno.

Pno.

7- Cristo

10

im - pe - tu vio - len - to;

Piano

12

Lento magestuoso

cuan-do en el fon-do de mi pe - cho

Pno.

p

15

sien-to ex-tin-guir-se el ful - gor de la es-pe - ran - za, Ra-dian-do ma-ges-

Pno.

mf

p

7- Cristo

19

tad, — tran-qui - lo y len-to, Cris-to ha-cia mi — por so-bre el mar a -

Piano

p

22

van - za y se cal-m3an el pié - la - go y el vien - to.

Pno.

ppp

ppp

The image shows a musical score for a piece titled '7- Cristo'. It consists of two systems of music. The first system starts at measure 19 and ends at measure 21. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with some rests and a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system starts at measure 22 and ends at measure 24. It also features a vocal line and a piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Piano' and 'Pno.'. The dynamics are marked 'p' (piano) and 'ppp' (pianissimo).

SONG #6 – Cristo (Religious, Laguense poet) – Key c#m

Cristo

José Becerra

Antonio Gomezanda

Allegro Moderado *p*

Piano

p siempre ligado

Cuan-do la du - da sin pie -

dad me a - zo - ta y va mi fe

co - mo bar - qui - lla ro - ta sa - cu - di - da por el

Pno.

Pno.

Cristo

10

im - pe - tu vio - len - to;

Piano

12

Lento maestuoso

cuan-do en el fon-do de mi pe - cho

Pno. *p*

15

sien-to ex-tin-guir-se el ful - gor de la es-pe - ran - za, Ra-dian-do ma-ges-

Pno. *mf*

Cristo

19

tad, — tran-qui - lo y len-to, Cris-to ha-cia mi — por so-bre el mar a -

Piano *p*

22

van - za y se cal-man el pié - la - go y el vien - to.

Pno. *ppp*

SONG #7 - Plegaria de una Indita a la Virgencita Morena (Prayer to the Virgin) – Key F

Plegaria

De Una Indita A La Virgencita Morena Antonio Gomezanda

Allegretto ♩ = 108

Piano

p ingenuamente

6

p ten.

¡Ay Vir - gen - ci - ta de Gua-da-

Pno.

pp p

12

ten.

lu - pe! ¡Ay cuan - to su - fro por cul - pa d'él! Haz que s'en -

Pno.

ten.

2

Plegaria

18

mien - de y que sea bue - no Y que no quie - ra a_o-tra mu - jer

Pno.

23

Ya que le di - te ta-ma-ños o - jos y_e sas fuer - zo - tas y_e-se que-

Pno. *siempre* *p*

27

rer, Ho-ra lo cui - das y lo_a-com pa - ñas pa-ra que me_a me co-mo yo_a

Pno. *un poco rubato*

PLEGARIA

3

31 *ten*
 el _____ ¡Ay Vir - gen - ci - ta de Gua-da - lu - pe! Si es

Pno. *pp p*

37
 mi des - ti - no que no sea to - do, To-do to - di - to, to-do pá

Pno.

42
 mi; Que sol - a - men - te a ti le ve - a que ú - ni - ca - men - te con - ti - go es -

Pno.

4 *alargando un poco* Plegaria *a tiempo*

46

té; Aun-que te quie - ra más que a mí.

Pno.

alargando un poco *a tiempo* *siempre* *p*

51

Pno.

pp

SONG #7 - Plegaria de una Indita a la Virgencita Morena (Prayer to the Virgin) – Key C

PLEGARIA

De Una Indita A La Virgencita Morena Antonio Gomezanda

Allegretto ♩ = 108

Piano

p ingenuamente

6

p ten.

¡Ay Vir - gen - ci - ta de Gua-da-

Pno.

pp p

12

ten.

lu - pe! ¡Ay cuan - to su - fro por cul - pa d'él! Haz que s'en -

Pno.

ten.

2

PLEGARIA

18 mien - de y que sea bu e - no Y que no quie - ra a o - tra mu - jer.

23 Ya que le di - te ta - ma - ños o - jos y e sas fuer - zo - tas y e - se que -

27 rer, Ho - ra lo cui - das y lo a - com pa - ñas pa - ra que me a me co - mo yo a

Pno. *siempre p*

Pno. *un poco rubato*

PLEGARIA

3

31 *ten.*
 el ¡Ay Vir - gen - ci - ta de Gua-da - lu - pe! Si es
 Pno. *pp p*

37
 mi des - ti - no que no sea to - do, To-do to - di - to, to-do pá
 Pno.

42
 mi; Que sol - a - men - te a ti le ve - a que ú - ni - ca - men - te con - ti - go es -
 Pno.

4 *alargando un poco* PLEGARIA *a tiempo*

46

té; Aun-que te quie - ra más que a mí.

Pno. *alargando un poco* *a tiempo* *siempre* *p*

51

Pno. *pp*

The musical score is for a piece titled "PLEGARIA". It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 46 and ends at measure 51. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The vocal line has the lyrics "té; Aun-que te quie - ra más que a mí." and ends with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The second system starts at measure 51 and ends at measure 56. The vocal line is empty, and the piano accompaniment continues with the same patterns, ending with a double bar line. The piano part includes markings for "alargando un poco", "a tiempo", "siempre", "p", and "pp".

SONG #8 - Soy Mexicana (Ranchera in waltz rhythm) – Key Bb

Soy Mexicana

Allegretto a 2
Tiempo de Mariache

Antonio Gomezanda

The piano introduction is in 6/8 time, key of Bb. It features a melody in the right hand and a bass line in the left hand. The melody starts with a forte (f) dynamic and includes a trill on the first measure. The bass line consists of eighth notes.

The vocal entry begins at measure 5. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. Soy me - xi - cana y li - bre. con a - las pa - ra - vo - lar. 2. Ten - go pa - sión por las flo - res mu - cho me gus - ta re - ír.

The vocal entry continues at measure 9. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. Can - to y bai - lo ja - ra - be más yo tam - bien sé re - zar mí Go - lon - Puer - to. 2. Se com - pren - der los a - mo - res Las pe - nas huy - en de.

2

Soy Mexicana

14

dri - na que voy por los ai - res des-de el Nor - te has - ta el Sur
Ri - co me gus - ta de ve - ras y a - llá voy a pa - rar

18 **To Coda** **D.C. al Coda**

An - do bus - can-do un cam - pi-to — don-de pod-der a - ni - dar
A - ver si hay un va -

22

lien - te ¡Que me quie - ra a - com - pa - ñar!

* Juanita Ulloa added a coda as an ending for the song, along with the suggestion to repeat the final four lines to get the public involved. Also, the words "Guatemala, Argentina, Venezuela, Rio Janeiro, or Buenos Aires" can be substituted for "Puerto Rico."

SONG #8 - Soy Mexicana (Ranchera in waltz rhythm) – Key D¹⁷⁴

Soy Mexicana

Allegretto a 2
Tiempo de Mariache

Antonio Gomezanda

1. Soy me - xi - ca - na y li - bre _____ con a - las pa - ra - vo - lar
2. Ten - go pa - sión por las flo - res _____ mu - cho me gus - ta re - fr

9 Can - to y bai - lo ja - ra - be _____ más yo tam - bien sé re - zar
 Se com - pren - der los a - mo - res _____ Las pe - nas huy - en de mí Go - lon - Puer - to

¹⁷⁴ Read vocal line one octave below for a female ranchera range in popular key.

2

Soy Mexicana

14

dri - na que voy por los ai - res des-de el Nor - te has - ta el Sur
Ri - co me guis - ta de ve - ras y a - llá voy a pa - rar

18 **To Coda** **D.C. al Coda**

An - do bus - can-do un cam - pi-to — don-de pod-der a - ni - dar
A - ver si hay un va -

22

lien - te ¡Que me quie - ra a - com - pa - ñar!

* Juanita Ulloa added a coda as an ending for the song, along with the suggestion to repeat the final four lines to get the public involved. Also, the words "Guatemala, Argentina, Venezuela, Rio Janeiro, or Buenos Aires" can be substituted for "Puerto Rico."

SONG #9 – *Tiernamente* (Tender Classical Ballad) – Original Key Eb

Tiernamente

Music and Lyrics by Antonio Gomezanda

Moderato

Piano

mf

3

1. Tier - na-men - te tus
2. Sua - ve-men - te tus

pp

6

la - bios se en-bre-a-bric - ron Tus o - jos so - ña - do - res me mi -
o - jos se ce - rra - ron Tus la - bios con los mi - os se jun -

2

Tiernamente

8

ra - ron *rubato* Y con dul - zu - ra me ten - dis - te tus
 tá - ron Y con lo - cu - ra te o - pri - mi - en - tre mis

11 *allarg.* *a tempo*
 bra - zos Y nues - tras ma - nos
 bra - zos Y en - tre tus bra - zos

14 1 2
 se en - la - za - ron de - jé mi al - ma.
 1 2 *pp* *ppp*

SONG #9 – *Tiernamente* (Tender Classical Ballad) – Key C

Tiernamente

Music and Lyrics by Antonio Gomezanda

Moderato

Piano

mf

3

1. Tier - na - men - te tus
2. Sua - ve - men - te tus

pp

6

la - bios se en-bre-a-brie - ron Tus o - jos so - ña - do - res me mi -
o - jos se ce - rra - ron Tus la - bios con los mi - os se jun -

The musical score is written for piano in 4/4 time. It begins with a piano introduction marked 'Moderato' and 'Piano' with a mezzo-forte (*mf*) dynamic. The introduction consists of a series of chords and arpeggiated figures in both hands. The vocal melody enters at measure 3, with two versions: '1. Tier' and '2. Sua'. The piano accompaniment continues with a steady, arpeggiated pattern. The lyrics are in Spanish and describe a tender moment between two people. The score includes a piano introduction, a vocal melody with two versions, and a piano accompaniment. The dynamics range from mezzo-forte (*mf*) to pianissimo (*pp*). The tempo is marked 'Moderato'.

2

Tiernamente

8

ra - ron *rubato* Y con dul - zu - ra me ten - dis - te tus
 tá - ron Y con lo - cu - ra te_o - pri - mi_en - tre mis

11 *allarg.* *a tempo*

bra - zos Y nues - tras ma - nos
 bra - zos Y_en - tre tus bra - zos

14 1 2

se en - la - za - ron de - jé mi al - ma.

1 2 *pp* *ppp*

SONG #10 - Vieja Canción (Habanera, Laguense poet) – Original Key em

Vieja Canción

José Villalobos Ortíz

Antonio Gomezanda

Voice

1. co - mo las aves al vien - to,
2. Fue in - ol - vi - da - ble la no - che

co - mo las flor - res al sol, A - sí, ¿te a - cor - das - te te a - so - ma - bas, te a -
no - che de em - bru - jo y a - mor la no - che ba - ña - da de la lu - na en la es -

ma - ba, te a - ma - ba yo? Pe - ro, ya ves, en la vi - da, ---
qui - na con mi hermano se oyó. Pe - ro, ya ves en la vi - da ---

cresc.

Poetas Laguenses

13 *f*

Voice

es co-mo un sue-ño el a - mor Y, co-mo las a - ves pa - san,
 es co-mo un sue-ño el a - mor Y, co-mo las a - ves pa - san,

17 *p* 3 3

pa - ra no - so - tros pa - só... Y hoy, por dis - tin - to sen -
 pa - ra no - so - tros pa - só... Y hoy, por dis - tin - to sen -

20 3 3

de - ro, va - mos, dis - tan - tes, los dos:
 de - ro, van tan dis - tan - tes, los dos

Poetas Laguenses

23

Voice

tu, con tu vie-ja a-le-grí-a yo, con mi vie-jo do-lor.
 el-la con vie-ja a-le-grí-a y_él con su vie-jo do-lor.

rall. *p* *pp*

-Second verse adapted by Juanita Ulloa
 from A.G. description of the evening his
 "brother" first heard poetry

SONG #10 - Vieja Canción (Habanera, Laguense poet) – Key cm

Poetas Laguenses
16 - José Villalobos Ortiz

"Vieja Canción"

Antonio Gomezanda

Voice

co-mo las aves al vien-to,
Fue in - ol - vi - da - ble no - che

co - mo las flor - res al sol, A - sí, ¿te a - cor - das - te a - soma - bas, te a -
no - che de em - bru - jo y amor la no - che ba - ña - da de la luna en la es - qui -

ma - ba, te a - ma - ba yo? Pe - ro, ya ves, en la vi - da, —
na con mi her - mano se oyó. Pe - ro, ya ves en la vi - da —

cresc.

2

Poetas Laguenses
16 - José Villalobos Ortiz

13 *f*

es co-mo un sue-ño el a-mor Y, co-mo las a-ves pa-san—
es co-mo un sue-ño el a-mor Y, co-mo las a-ves pa-san,—

17 *p*

pa-ra no-so-tros pa-só... Y hoy, por dis-tin-to sen-
pa-ra los no-vicos pa-só... Y hoy, por dis-tin-to sen-

20

de-ro, — va-mos, dis-tan-tes, los dos:
de-ro — van tan dis-tan-tes, los dos:

Poetas Laguenses
16 - José Villalobos Ortiz

3

23 *rall.* *p* 3 3

tu, con tu vie - ja a - le - gri - a yo, con mi vie - jo do - lor.
el - la con vie - ja a - le - gri - a y el con su vie - jo do - lor

23 *rall.* *p* *pp* 8va-1

-Second verse adapted by Juanita Ulloa
from A.G. description of the evening
his "brother" first heard poetry

APPENDIX B

TRANSLATIONS AND INTERNATIONAL PHONETIC ALPHABET (IPA) FOR TEN SONGS

Ten Gomezanda Song Translations and International Phonetic Alphabet

(Line two is a phonetic guide for pronunciation in International Phonetic Alphabet [IPA].
A literal translation is provided in line three and line four is an idiomatic English translation.)

1. A las diez

(At ten o'clock)

[a las djɛs]

Text by María Enriqueta

Music by Antonio Gomezanda

Al dar el reloj las diez, ha llegado, al fin, mi amado...

[al dar ɛl rɛ'lox las djɛs a ʎɛ'ga ðɔ al fin mi a'ma ðɔ]

When the clock strikes ten, has arrived, at last, my love...

When the clock strikes ten, my love, at last has/will have arrived...

Hoy por la primera vez, en mi oído han sonado las diez!

[ɔi pɔr la pri'mɛ ra bɛs ɛn mi ɔ'i ðɔ an sɔ'na ðɔ las djɛs]

Today for the first time, I have heard it strike ten!

Today for the first time, I heard it strike ten!

Hoy por la primera vez el reloj ha señalado las diez!

[ɔi pɔr la pri'mɛ ra bɛs ɛl rɛ'lox a sɛ nja'la ðɔ las djɛs]

Today for the first time, the clock (hands) stopped at ten!

Today for the first time, the clockhands turned to ten o'clock!

Con un lápiz encarnado, suavemente he subrayado en el gran reloj las diez.

[kɔn un'la pis ɛn kar'na ðɔ swa vɛ'mɛn tɛ ɛ su βra'ja dɔ ɛn ɛl gran rɛ'lɔx las dʒɛs]

With an incarnate red pencil, softly I have underlined ten o'clock on the big clock.

With my blood-red pencil, I have softly underlined ten o'clock on the big clock.

O dulce significado de ese número anotado!

[ɔ'dul sɛ sig ni fi'ka ðɔ dɛ'e sɛ'nu mɛ rɔ a no'ta dɔ]

Oh sweet significance of that number written out!

Oh sweet significance of that number written out!

Ved su leyenda: “A las diez, a las diez volvió el amado.”

[βɛd su le'jɛn da a las dʒɛs a las dʒɛs βɔl'βjɔ ɛl a'ma ðɔ]

Read the inscription: “At ten, at ten the lover returned.”

Read the inscription: “At ten, at ten the lover returned.”

2. A una golondrina

(To a Swallow)

[a'u na gɔ lɔn'dri na]

Text by Sanchez Pardo

Music by Antonio Gomezanda

Avecilla encantadora ¿qué te impulsa?

[a βɛ'si ʎa ɛn kan ta'ðɔ ra kɛ tɛ im'pul sa]

Little bird enchanting, what impels you?

Little enchanting bird, what impels you forward?

¿Qué te lleva a volar cuando la aurora sobre el cielo azul se eleva?

[kɛ tɛ 'ʎɛ βa a βɔ'lar'kwɔn dɔ la au'rɔ ra'sɔ brɛ ɛl'sjɛ lɔ a'sul sɛ ɛ'lɛ βa]

What carries you to fly when the dawn over the blue sky rises?

What makes you take flight when dawn breaks over the blue sky?

¿Qué forja tu fantasía para que vayas cantando?

[kɛ 'fɔr xa tu fan ta si a'pa ra kɛ 'ba jas kan'tan dɔ]

What forges your fantasies so that you go forth singing?

What moves your dreams forward causing you to go along singing?

¿Qué te llena de alegría? ¿Qué dicha estarás soñando?

[kɛ tɛ 'ʎɛ na dɛ a lɛ'gri a kɛ 'di tʃa ɛs ta'ras so'ɲan dɔ]

What fills you with joy? What happy things might you be dreaming about?

What fills you with joy? What happy things might you be dreaming about?

Quién tener alas pudiera para seguirte en el vuelo

[kjen 'tɛ'ner'a las pu'djɛ ra'pa ra sɛ'gir tɛ ɛn ɛl'vwɛ lɔ]

Who having wings could follow you in flight

If one could only have wings so to follow your flight

y conocer la quimera que te hizo llegar al cielo.

[i kɔ nɔ'sɛr la ki'mɛ ra kɛ tɛ 'i sɔ ʎɛ'gar al 'sjɛ lɔ]

and to know the chimera that helped you arrive at the sky

and to know the chimera that opened the way for you to reach heaven.

3. Arrulladora mexicana

(Mexican Lullaby)

[a rru ʎa' ðo ra me xi'ka na]

Text and Music by Antonio Gomezanda

Si dos con el alma se amaron en vida

[si ðos kən el 'al ma se a'ma rən en'βi ða]

If two people with their souls loved each other in life

If a couple has loved in life with their souls.

Al fin se separan en vida los dos.

[al fin se se'pa ran en'βi da los ðos]

They finally separate in life both of them.

The two finally separate, also in life.

¡Dios mio es tan grande la pena sufrida

[djɔs 'mi o es tan'gran de la'pe na su'fri ða]

My God, it's so big the sorrow suffered

Oh my God, the pain I've suffered is so big

Que nada es más triste que un ultimo adiós!

[ke'na ða es mas'tris te ke un 'ul ti mo a ðjɔs]

That nothing is sadder than a last good-bye!

That nothing is sadder than saying the last adiós!

Amar se promete amarse se jura

[a'mar se prɔ'me te a'mar se se'xu ra]

Love is promised, swearing to love each other

Love is promised, swearing to love each other

Y en esa palabra se dice: ¡Adios!

[i en'ε sa pa'la bra se'ði se a'ðjɔs]

And in that word is said: Adios!

And in that word: the word is Adios!

¡Dios mio es tan triste para una alma herida

[djɔs 'mi o es tan'tris te'pa ra'u na al ma he'ri ða]

My God it's so sad for a wounded soul

My God, it is so sad for a wounded soul,

La pena sufrida en un último adiós!

[la'pe na su'fri ða_en un'ul ti mo_a ðjɔs]

The sorrow suffered in a last good-bye!

the sorrow suffered in a last good-bye.

4. Como una amapolita

(Like a Little Poppy Flower)

[ˈkɔ mɔ_u'na_ma pɔ'li ta]

Canción de Pablo (Pablo's Song)

Text and Music by Antonio Gomezanda

Self-Published as Independent Song; also

Aria #3 Act II Rehearsal numbers 32-42

Como una amapolita que de verla se deshoja.

[ˈkɔ mɔ_u'na_ma pɔ'li ta kɛ dɛ'βɛr la sɛ dɛs'ɔ xa]

Like a little poppy flower that upon seeing her, her petals fall off.

Her petals drop off like a little poppy flower when I see her.

Así era la niñita que a mi alma se acercó.

[a'si_ɛ ra la ni ni'ni ta kɛ_a mi 'al ma sɛ_a sɛr'kɔ]

That was the way my little girl to my soul came close.

That is how my beloved came so close to my soul.

Diariamente me besaba su boquita encantada

[dja rja'mɛn tɛ mɛ bɛ'sa ba su βɔ'ki ta_ɛn kan'ta da]

Every day she would kiss me her enchanting mouth

She would kiss me every day with her enchanting mouth

y al irse sonriendo me tiraba otro besito.

[i_al'ir sɛ sɔn'rjɛn dɔ mɛ ti'ra ba_ɔ'tro βɛ'si tɔ]

and upon leaving smiling she would throw over another kiss

and upon leaving with a smile she would throw me another kiss.

Su dulzura y su inocencia encantaron mí espíritu

[su ðul'su ra_i su_j nɔ'sɛn sja ɛn kan'ta rɔn mi ɛs'pi ri tu]

Her sweetness and innocence enchanted my spirit

Her sweetness and innocence captured my spirit

y la niña, sin saberlo se adueñaba de mi ser.

[i la'ni ja sin sa'βɛr lɔ sɛ_a dwe'ja ba dɛ mi sɛr]

and the girl without knowing it took charge of my being

and before I knew it I was completely taken by this girl.

¡Pasarón días y días y jamás la volví a ver!

[pa'sa rɔn'di as i 'di as i xa'mas la βɔl'vi_a βɛr]

Days and days went by and I never saw her again!

A long time went by and I never saw her again!

La busqué por todas partes y nunca, nunca, la encontré.

[la βus'kɛ pɔr 'tɔ ðas'par tɛs i 'nuŋ ka'nuŋ ka la_ɛn kɔn'tɾɛ]

I looked for her in many places but never, never found her.

*I looked for her everywhere but never, never found her.***¿Se murió la amapolita?**

[sɛ mu'rjɔ la_ama pɔ'li ta]

Did it die the little poppy flower?

*Did my little poppy flower die?***Sus besitos encantados los dará sin duda alguna**

[sus bɛ'si tɔs ɛn kan'ta ðɔs lɔs da'ra sin'du ða_al'gu na]

Her enchanting kisses would she give without a doubt

*Would she give those enchanting kisses without a doubt***¿A otro hombre como a mi?**

[a_ɔ trɔ_ɔŋ brɛ'kɔ mɔ_a mi]

to another man like me?

*to another man the way she gave them to me?***Ya no pienso más en ella porque en el alma la llevo**

[ja nɔ'pjɛn sɔ mas ɛn 'ɛla 'pɔr kɛ_ɛn ɛl'al ma la'ɛɛ bɔ]

I don't think more on her because in my soul I carry her

*I no longer think about her because I carry her in my soul***¡Tan tiernita y tan chiquita me olvidó como mujer!**

[tan tjer'ni ta_i tan tʃi'ki ta mɛ_ɔl vi'dɔ'kɔ mo mu'xɛr]

So tenderly cute and so cutely small she forgot me like a woman!

So cute, tender and so small she forgot me, just like a woman!

5. Corrido de Higaditos

(Corrido/Ballad of *Higaditos*)

[kɔ'ri ðɔ ðɛ_ j ga'ði tos]

Text and Music by Antonio Gomezanda

Dedicated to Gomezanda's personal friend, German scenic designer, Richard Hasse-Held, who immigrated to Mexico, never left, and became part of the Gomezanda family. Higaditos is an imaginary name.

Higaditos salió de Alemania y hasta México vino a parar.

[i_áa'ði tɔs sa 'ljɔ ðɛ_a lɛ'ma nja i_ 'as ta'mɛ xi kɔ'βi nɔ_a pa 'rar]

Higaditos left Germany and to Mexico came to stop.

Higaditos left Germany and came to live in Mexico.

Entendió muy prontito el idioma

[ɛn tɛn'djɔ 'mui prɔn'ti to_ɛl i'ðjɔ ma]

He understood very quickly the language

He learned the language quickly

Y en un mes aprendió a gritar.

[i_ɛn un mɛs a prɛn'ðjɔ a gri'tar]

and in a month learned to yell.

and within a month could do the Mexican yell.

[Mexican yell is also called *grito*]

Si en la mesa le sirven *kartoffel*

[si_ɛn la'mɛ sa lɛ'sir βɛn kar'to fɛl]

If at the table they serve him *kartoffel*

If they serve him a meal with Kartoffel, [German: Potato]

Pumpernickel y vino del Rhin,

[pum pɛr'ni kɛl i'βi nɔ ðɛl rin]

Pumpernickel and Rhine wine,

Pumpernickel and Rhine wine,

Le dan nauseas y grita indignado “¿Que me manden tortilla con sal!”

[lɛ ðan'nau seas i'gri tajn dig'na ðɔ kɛ mɛ'man ðɛn tor'ti ya kɔn sal]

It gives him nausea and he indignantly yells “Send me over tortilla with salt!”

he gets nauseous and, indignantly yells “Bring me tortillas with salt!”

Festejando el grito del quince,

[fɛs tɛ'xan ðɔ ɛl'Ári tɔ ðɛl'kin sɛ]

Celebrating the yell on the fifteenth,

Celebrating the Independence Holidays on September 15th,

Fin del año y la Navidad

[fin dɛl'aɲo i la na βi'ðað]
 end of the year and Christmas
the end of the year and Christmas

Canta y baila los “Lieder” de Prusia

['kan taj'baɪ la lɔs 'li ðɛr dɛ 'pru sja]
 he sings and dances Lieder from Prussia
he sings and dances Lieder from Prussia

entre estrofas del himno de acá.

['ɛn trɛ_ɛs'trɔ fas dɛl_ɪnɔ ðɛ a'ka]
 between verses of our anthem from here.
In between verses of our anthem here.

Quiere mucho a las mexicanas

['kʲɛ rɛ'mu tʃɔ a las mɛ xi'ka nas]
 He loves a lot Mexican women
He loves Mexican women a lot

porque dice que saben amar

[pɔr kɛ 'ði sɛ kɛ 'sa βɛn_a'mar]
 because he says they know how to love
because he says they know how to love

Y canta la “¡Falentina!”

[i 'kan ta la fa lɛn'ti na]
 And he sings La “F”alentina
And he sings La “F”alentina
 [Valentina is a famous Mexican song; here a German “F” is added]

terminando con “Schlaf, Kindchen, Schlaf.”

[tɛr mi'nan dɔ kɔn ʃlaf 'kin tʃɛn ʃlaf]
finishing with Schlaf, Kindchen, Schlaf
 [German: Sleep, Children, Sleep].

Se quemó con el sol de Acapulco

[sɛ kɛ'mɔ kɔn el sɔl dɛ_a ka'pul kɔ]
 He burned himself in the sun from Acapulco
He burned himself in the Acapulco sun

Se espinó por subirse al nopal

[sɛ_ɛs pi'nɔ pɔr su'βir sɛ_al no'pal]
 He pricked himself trying to climb a nopal [cactus].
He pricked himself climbing a cactus

Y quedó lleno de mataduras

[i kɛ'dɔ 'ʎɛ nɔ ðɛ ma ta'ðu ras]

and was left filled with bruises

*And he covered himself with bruises***Por querer presumir de charrear.**

[pɔr kɛ'rɛr pre su mir ðɛ tʃa'rɛar]

For trying to be a charro.

*pretending to be charro.***Con todo esto el buen Higaditos**

[kɔn'tɔ dɔ_ɛs tɔ ɛl bwɛn_i ga'ði tɔs]

With all this good Higaditos

*Despite all this good Higaditos***Muy contento en México está**

[muj kɔn'tɛn tɔ ɛn'mɛ xi kɔ_ɛs'ta]

is very happy in Mexico

*is very happy in Mexico***Y no piensa volver a Alemania**

[i no'pjen sa βɔl'βɛr_a a lɛ'ma nja]

And he's thinking of not returning to Germany

*And he has no plans to return to Germany***Porque tiene un amor por acá.**

[pɔr kɛ'tjɛ nɛ_un a'mɔr pɔr a'ka]

because he has a love over here.

because he has a girlfriend over here.

6. Cristo

(Christ)

['kris tɔ]

Text and Music by Antonio Gomezanda

Cuando la duda sin piedad me azota y vá mi fé

['kwan dɔ la 'ðu ða sin pjɛ'ðað mɛ a'sɔ ta i va mi fɛ]

When doubt without any pity hits me and my faith leaves me

When, without mercy, doubt assaults and my faith disappears

como barquilla rota sacudida por el ímpetu violento.

['kɔ mɔ bar'ki ʎa'rɔ ta sa ku'ði ða pɔr el 'im pɛ tu βjɔ'len tɔ]

Like a broken ship tossed about by force that is violent.

Like a broken ship tossed about by violent force.

Cuando en el fondo de mi pecho

['kwan dɔ ɛn el 'fɔn dɔ dɛ mi'pɛ tʃɔ]

When, in the depth of my chest

When, deep in my chest

siento extinguirse el fulgor de mi esperanza.

['sjɛn tɔ ɛks tin'gir sɛ_ɛl ful'gɔr dɛ mi_ɛs pɛ'ran sa]

I feel the extinguishing ardor of my hope.

I feel the ardor of my hope dying.

Radiando magestad, tranquilo y lento

[ra'djan dɔ ma gɛs'tað tran'ki lɔ i 'len tɔ]

Radiating majesty, quiet and slowly

Radiating majesty, quiet and slowly

Cristo hacia mi por sobre el mar avanza

['kris tɔ 'a sja mi pɔr'sɔ βɾɛ_ɛl mar a'βan sa]

Christ towards me over the sea advances

Christ advances towards me (walking) over the sea

Y se calman el piélago y el viento.

[i sɛ 'kal man el 'pjɛ la gɔ i el 'βjɛn tɔ]

And calm the storm and the wind.

And the storm and wind become calm.

7. Plegaria de una indita morena a la virgencita morena

(Prayer from an Indian Woman to the Dark-skinned Virgin)

[plɛ'ga rja dɛ'u na in'di ta a la bir xɛn'si ta mo rɛ na]

Text and Music by Antonio Gomezanda

Ay Virgencita de Guadalupe

[aj bir xɛn'si ta dɛ ywa da'lu pɛ]

Oh, Virgin of Guadalupe

Oh, Virgin of Guadalupe

Ay cuanto sufro por culpa d'el!

[aj'kwan tɔ'su frɔ pɔr'kul pa dɛl]

Oh, how much I suffer because of him!

Oh, how I suffer because of him!

Haz que s'enmiende y que sea bueno

['as kɛ sɛn'mjɛn dɛ i kɛ'sɛ a 'bʷɛ nɔ]

Make him well again and that he be good

Heal him and make him be good

y que no quiera a otra mujer.

[i kɛ nɔ 'kʲɛ ra a'o tra mu'xɛr]

and that he not love another woman.

And don't let him love another woman.

Ya que le diste tamaños ojos

[ja kɛ lɛ 'ðis tɛ ta'a pɔs'ɔ xɔs]

Since you gave him those big eyes

Since you gave him those big eyes

y esas fuerzotas y ese querer.

[i'ɛ sas fwɛr'sɔ tas i'ɛ sɛ kɛ'rɛr]

And that big strength and that love.

And that awesome strength and that special love.

Hora lo cuidas y lo acompañas

['ɔ ra lɔ'kwi das i lo_a kɔm'pa nas]

Now take care of him and accompany him

Now take care of him and accompany him

para que me ame como yo a el.

['pa ra kɛ mɛ'a mɛ'kɔ mɔ jo a ɛl]

so that he will love me like I do him.

So that he'll love me as I love him.

Ay Virgencita de Guadalupe!

[aj bir xɛn 'si ta dɛ ɣwa da 'lu pɛ]

Oh, beloved Virgen of Guadalupe!

*Oh, beloved Virgen of Guadalupe!***Si es mi destino que no sea todo,**

[si ɛs mi dɛs 'ti nɔ kɛ nɔ 'sɛ a 'tɔ dɔ]

If it is my destiny that he not be all,

*If it is my destiny that he not be***todo, todito, todo pa'mi,**

['tɔ dɔ tɔ 'di tɔ 'tɔ dɔ pa mi]

all, completely, all for me.

*completely all for me.***Que solamente a ti le vea que unicamente contigo esté**

[kɛ sɔ la 'mɛn tɛ a ti lɛ 'βɛ a kɛ_u ni ka 'mɛn tɛ kɔn 'ti go_ɛs 'tɛ]

That he see only you and be only with you

*That he see only you and be only with you***Aunque te quiera más que a mi.**

['aun kɛ tɛ 'kjɛ ra mas kɛ a mi]

Even if he loves you more than me.

Even if it would mean he loves you more than me.

8. Soy mexicana

(I am a Mexican Woman)

[soi mɛ xi'ka na]

Text and Music by Antonio Gomezanda

Soy mexicana y libre con alas para volar

[soi mɛ xi'ka na i'li βɾɛ kɔn'a las'pa ra βo'lar]

I am a Mexican woman and free with wings to fly.

I am a free Mexican woman with wings to fly.

Canto y bailo jarabe más yo también se rezar.¹⁷⁵

['kan tɔ i'baɪ lɔ xa'ra βɛ mas jɔ taɲ'bjen se re'sar]

I sing and dance the jarabe but I also know how to pray.

I sing and dance the jarabe but I also know how to pray.

Tengo pasión por las flores. Mucho me gusta reír.

['teɲ ɡɔ pa'sjɔn pɔr las'flo ɾɛs 'mu tʃɔ mɛ'ɡus ta re'ir]

I have passion for flowers. A lot I like to laugh.

I am in love with flowers. I love to laugh.

Sé comprender los amores. Las penas huyen de mí.

[se kɔɲ pɾɛn'der lɔs a'mɔ ɾɛs las'pe nas'u jen de mi]

I understand about love. Sorrow runs away from me.

I understand about love. Sorrow runs away from me.

Golondrina que voy por los aires desde el Norte hasta el Sur.¹⁷⁶

[ɡɔ lɔn'dri na ke βɔi pɔr lɔs'aj ɾɛs'dɛz de_ɛl'nɔr tɛ'as ta_ɛl sur]

Golondrina** I am flying through the air from the North to the South.

*Golondrina** I am flying through the air from North to South.*

Ando buscando un campito donde poder anidar.

['an dɔ bus'kaɲ dɔ kaɲ'pi tɔ'dɔn de pɔ'dɛr a ni'dar]

I'm looking for a little camping place where I can nest.

I'm searching for a little place to nest and call my own.

El hombre que a mí me ame ha de ser fuerte y formal

[ɛl'ɔɲ βɾɛ ke 'a mi mɛ'a mɛ a de ser 'fwer te i fɔr'mal]

The man who loves me should be strong and courteous

The man who loves me should be strong and courteous

¹⁷⁵ The *Jarabe* is a popular Mexican national folk dance and rhythmic genre dating back to the nineteenth century.

¹⁷⁶ *Golondrina* is a swallow. In Mexican songs one commonly recurs to swallows or doves to solve problems related to love. Two song examples are *Cucurrucucu Paloma* and *Paloma negra*.

para que haga conmigo un calentito hogar.

[ˈpa ra kɐˈa ga kɔŋˈmi ɣo un ka lʝenˈti toˌo ɣar]

so that he can make with me a really warm home.

so that we can create and share a warm and cozy home.

Quiero tener mi casita cerca muy cerca del mar

[ˈkʝe ro teˈner mi kaˈsi taˈseɾ ka muʝˈseɾ ka ðel mar]

I want to have my own little house close, very close to the sea

I want to have my own little house close, very close to the sea

bajo esbeltas palmeras en un país tropical.

[ˈba xo ɛsˈbɛl tas palˈme ras en un paˈis tro piˈkal]

under slender palm trees in a tropical country.

under slender palm trees in a tropical country.

Puerto Rico me gusta de veras y allá voy a parar.

[pweɾ toˈrri ko meˈgus ta ðeˈβɛ ras i aˈʎa βoʝ a paˈrar]

Puerto Rico I like truly and over there I will stop.

I really like Puerto Rico I'm going to go there.

I really like Puerto Rico I'm going to go there.

A ver si hay un valiente ¡Qué me quiera acompañar!

[a βɛɾ si aʝ un baˈʎen te ke me ˈkʝe ra a kɔŋ paˈɲar]

Let's see if they have a courageous man who wants to go with me!

Let's see if they have a courageous man who wants to go with me!

**9. Tiernamente
(Tenderly)**

['tjɛr na mɛn tɛ]

Text and Music by Antonio Gomezanda

Tiernamente tus labios se entreabrieron

[tjɛr na' mɛn tɛ tus 'la βjɔs sɛ_ɛn trɛ_a βrj'ɛ rɔn]

Tenderly your lips were half open

Tenderly, with your lips half open

Tus ojos soñadores me miraron

[tus'ɔ xɔs sɔ ja'dɔ rɛs mɛ mi'ra'rɔn]

Your dreaming eyes looked at me

Your eyes, filled with ideas, gazed at me

y con dulzura me tendiste tus brazos

[i kɔn dul'su ra mɛ tɛn'dis tɛ tus'bra sɔs]

and with sweetness you held out your arms

and you sweetly held out your arms to me

y nuestras manos se enlazaron.

[i'nwɛs tras'ma nɔs sɛ ɛn la'za rɔn]

and our hands were linked.

and our hands linked together.

Suavemente tus jos se cerraron

[swa βɛ'mɛn tɛ tus'ɔ xɔs sɛ sɛ'rra rɔn]

Softly your eyes closed

Softly, your eyes closed

Tus labios con los míos se juntaron

[tus'la βjɔs kɔn lɔs'mi ɔs sɛ xun'ta rɔn]

Your lips with mine came together

Our lips united.

y con locura te oprimi entre mis brazos

[i kɔn lɔ'ku ra tɛ_ɔ pri mi_ɛn trɛ mis'bra sɔs]

and with a feeling of wildness I tightened you within my arms

and I tightly held you in my arms, feeling wild

y entre tus brazos dejé mi alma.

[i_ɛn trɛ tus'bra sɔs dɛ'xɛ mi'al ma]

and I left my soul in your arms.

and I left my soul in your arms.

10. Vieja Canción

(Old Song)

['bje xa kan'sjɔn]

Text by Antonio Gomezanda, his close friend and Juanita Ulloa

Music by Antonio Gomezanda

Como las aves al viento

['kɔ mɔ las'a βɛs al'βjɛn tɔ]

Like the birds to wind

Like birds in the wind

Como las flores al sol

['kɔ mɔ las'flɔ rɛs al sɔl]

Like the flowers to the sun

Like flowers to the sun

Así ¿te acordaste asomabas?

[a'si tɛ_a kɔr'das tɛ a sɔ'ma βas]

Like that, do you remember you came to me

Like that, do you remember you came to me

Te amaba, te amaba yo.

[tɛ_a'ma βa tɛ_a'ma βa yɔ]

I loved you, I loved you, I did.

I loved you, I loved you, I did.

Pero ya ves en la vida es como un sueño el amor

['pɛ rɔ ja βɛs ɛn la'βi da ɛs'kɔ mɔ_un'swɛ nɔ ɛl a'mɔr]

But you see that in life, is like a dream, love

But you see that in life, love is like a dream

Y como las aves pasan para nosotros pasó

[i'kɔ mɔ las'a βɛs'pa san'pa ra nɔ'sɔ trɔs pa'sɔ]

And as birds pass for us it passed

and just as birds fly over and are gone, our time is also over

Y hoy por distinto sendero vamos, distantes, los dos,

[i_ɔj pɔr dis'tin'tɔ sɛn'dɛ rɔ'ba mɔs dis'tan tɛs lɔs dɔs]

And today by separate paths we go, distant, the two of us

And today we take separate paths, the two of us far away from each other

Tu, con tu vieja alegría, yo, con mi viejo dolor.

[tu kɔn tu 'βjɛ xa_a lɛ'vi a jɔ kɔn mi 'βjɛ xɔ ðɔ'lɔr]

You with your old joy, I, with my old pain.

You with your old joy, I, with my old pain.

Fue inolvidable noche

[fweːin ol βi'ða blɛ'no tʃɛ]

It was an unforgettable night

*It was an unforgettable night***Noche de embrujo y amor**

['no tʃɛ dɛːɛŋ'bru χɔːi'a'mɔɾ]

Night of enchantment and love

*Night of enchantment and love***La noche bañada de la luna**

[la'no tʃɛ βa'ɲa ða dɛ la' lu na]

Night bathed by the moon

*Night bathed by the moon***En la esquina con mi hermano se oyó.***

[ɛn laːɛs'ki na kɔn mɪˌɛr'ma no sɛˌɔ'ko]

At the corner with my brother it was heard.

*My brother and I heard it while at the corner.***Pero ya ves en la vida...**

['pe ro ja βɛs ɛn la'βi da...]

But you see that in life...

But you see that in life...

* Second verse added by author, Juanita Ulloa, based upon words at the bottom of Antonio Gomezanda's original manuscript of the song describing the evening that his "hermano" (in this case, close friend, because he had no brother) heard the poetry for the song.

APPENDIX C

CATALOGUE OF GOMEZANDA'S VOCAL WORKS

Antonio Gomezanda Song Catalogue¹⁷⁷
(Songs are organized chronologically)

Early Period (1914-1934)

Gomezanda's early phase featured nationalistic topics, strophic love songs, and short children's songs. He worked as both the primary poet and composer. The composer also set popular folk melodies within larger works, as in *Arrulladora Mexicana* and *Vieja danza*. In later phases, he leaned on his own original composition for folk flavors.

Gomezanda often labeled songs for voice and piano and/or piano solo. Gomezanda's vocal output in his early phase was 38 songs and during this phase he finished his first manuscripts of the *opera ranchera*, *La Virgen de San Juan*.

No Date- 1929?	<i>Canto de amor</i> (see <i>Seis Trozos</i> under 1929)
1914	<i>Leyenda</i>
1915	<i>Dulcemente</i> (fragment)
1916	<i>Doliente/Rêvons, c'est l'heure</i>
1916	<i>El último adios</i>
1916	<i>Valse</i>
1925	<i>No duermas</i> Composed September 23, 1925 Lyrics by Jorge Isaacs Dedicated to singer Clara Elena Sánchez Copyrighted in 1926 by A. Wagner and Levien in Mexico in a two-song publication of <i>No duermas</i> and <i>Hoy la he visto</i> , both published as <i>Dos Romanzas para canto y piano</i> .

¹⁷⁷ While this catalogue is as complete as possible, some works are missing. Some examples include Gomezanda's Aztec Songs and two shows that were debuted at the Sala Gomezanda in 1933 and 1936 (see Appendix D: Chronology). Several titles are unconfirmed due to lack of manuscripts: *Amores de mi Tierra* (1933), *Ha Pasado una nube* (1933), and *Fue en mayo* (1936).

- 1926 *Hoy la he visto*
(Also published as one of two songs in *Dos Romanzas*)
- 1926 *Viejas cantos*
- 1929 *La paliya*
- 1929-1930 *La Virgen de San Juan (opera ranchera, later called Mariache, 1943 and later still made into movie Fantasía ranchera, 1947)*
- 1933 *Arrulladora mexicana (see Zenzontles collection)*
- 1929 *Remedios para el amor*. Ediciones Gomezanda No. 13
This song is part of collection *Seis trozos* with no date for the individual song (see *Seis Trozos*)
- 1929 *Seis Trozos* A collection of six short songs
1. *Remedios para el amor*
 2. *Canto de amor*
 3. *El Corrido de Higaditos*
 4. *Ojos gachos*
 5. *Ave María*
 6. *Toque de ánimas*
- 1930 *Vieja danza (sobre un antiguo tema mexicano)*
“Song for voice and piano or left hand piano”
Based upon an old Mexican melody. Gomezanda dedicates this song to Paul Wittgenstein on a cover dated [24 illegible, 1932]
- 1931 *Mañanitas de Manzanillo (en Acapulco)*
- 1931 *Plegaria de una indita a la Virgen Morena*
Dedicated to dancer Xenia Zarina, who danced the premiere on October 9, 1931
- 1931 *Querida*
- 1931 *Rosa muerta*
- 1931 *Serenata eterna*
Dedicated to Mexican tenor and friend, José Mojica
- 1931 *Tiernamente*

- 1932 *Levántate*
- 1929¹⁷⁸ *Ojos gachos* (see *Seis Trozos*)
- 1933¹⁷⁹ *Zentzontles Primera serie de cantos mexicanos*
(First Series of Mexican Songs)
Published collection includes (in order):
1. *La despedida*
 2. *El valiente*
 3. *La ranita*
 4. *Arrulladora mexicana*
 5. *Marcha de la despedida*
 6. *La Güitlacocha*
- 1934 *Petates* Ballet, Part I and II including a vocal part.
Premiered June 13, 1934
Part I Pregón Part II Ballet Pantomima
- 1934-47 *Album íntimo*
- 1934 *El poema de la rosa*
Ballet for Voice and piano or piano solo
with classical dancer
Dedicated to María Luisa Escobar de Rocabruna
1. *Capullo*
 2. *Rosa de fuego*
 3. *Rosa muerta*

Middle Period (1943-1944)

Gomezanda composed more consistently with inspiration from other poets during his middle phase. He also defines his own brand of nationalism geographically by setting songs to little known poets from his hometown of Lagos de Moreno, Jalisco.

Gomezanda's most productive year of art song composition was 1944, with thirteen

¹⁷⁸ This song is listed with a 1932 composition date in Yolanda Gomezanda's catalogue, but the collection *Seis Trozos* was composed in 1929.

¹⁷⁹ This is Gomezanda's first grouping of solo song titles. The songs in this case are quite simple and short as the publication was intended for children. The song *Arrulladora Mexicana*, however is a lullaby and functions as an independent classical song, much in the style and structure of Ponce's definitions of Mexican Song structure.

songs. The composer's middle phase includes twenty songs and completion of his *opera ranchera* as *Mariache; Primera opera ranchera Mexicana*.

- | | |
|---------------------|--|
| 1941, April 4 | <i>Desde que te fuiste, Poetas Laguenses</i>
Text by José G. Correa |
| 1943, August 19 | <i>La Indiscreción, Poetas Laguenses</i>
Text by José Rosas Moreno |
| 1943, August 19 | <i>Arpeggio. Poetas Laguenses</i>
Text by Francisco González Leon |
| | <i>Solemne, Poetas Laguenses</i>
One line of music written in memory of Francisco González Leon.
No date. [Same author of previous song, <i>Arpeggio</i>] |
| 1943, August 24 | <i>Ante un reloj de pared, Poetas Laguenses</i>
Text by Antonio Moreno y Oviedo |
| 1943 ¹⁸⁰ | <i>Cajita de música</i> |
| 1943 | <i>Mariache: Primera opera ranchera Mexicana con intermedio de baile (opera ranchera originally composed under the title La Virgen de San Juan and later made into movie, Fantasía ranchera, 1947)</i>
The <i>opera ranchera</i> includes three arias and a tenor aria which is also separately published as a song, entitled <i>Como una amapolita (Like a Poppy Flower)</i> also subtitled <i>Canción de Pablo (Pablo's song; see Appendix A)</i> . |
| 1944, March 31 | <i>El Ciego y la Niña, Poetas Laguenses</i>
Text by Ruperto T. Aldana |
| 1944, April 1 | <i>Murmullo, Poetas Laguenses</i>
Text by José Jesús Torres |
| 1944, April 2 | <i>Te ves tan rechula, Poetas Laguenses</i>
Text by José Villalobos Ortiz |
| 1944, April 3 | <i>Madrigal, Poetas Laguenses</i>
Text by José Pérez Moreno |

¹⁸⁰ *Cajita de música* was listed in Cecilia Montemayor's catalogue of Mexican composers on p.71, but this song has not been found in Gomezanda's work.

- 1944, April 5 *Esperando, Poetas Laguenses*
Text by Vicente Veloz González
- 1944, April 7 *Cantar Bohemio, Poetas Laguenses*
Text by Padre, or Father José Merced Garcia de
Alba
Written on *Viernes Santo*, or *Friday of Holy Week*
- 1944, April 7 *Postal, Poetas Laguenses*
Text by Francisco Guerrero Ramirez
Written on *Viernes Santo*, or *Friday of Holy Week*
- 1944, April 8 *Cristo, Poetas Laguenses*
Text by José Becerra
- 1944, April 9 *Bajo la Parra, Poetas Laguenses*
Text by José Villalobos Ortiz
- 1944, April 9 *Prisionerao, Poetas Laguenses*
Text by José Villalobos Ortiz
- 1944, April 10 *Vieja canción, Poetas Laguenses*
Text by José Villalobos Ortiz
- 1944, April 18 *El Niño y el cohete, Poetas Laguenses*
Text by José Rosas Moreno
- 1944, October 14 *Pregón, Poetas Laguenses*
Text by José Villalobos Ortiz
Gomezanda indicates in his signature that the song
is based upon poetry that *mi hermano*
(Spanish slang for a close friend. Antonio
Gomezanda did not have a brother), José
Villalobos Ortiz, heard one night in Lagos.
- 1944¹⁸¹ *Desde que te fuiste*

Late Period (1945-1961)

Gomezanda's third and final period of composition is his most sophisticated with regard to the maturation of his general vocal-piano style. He expands his poetic interests

¹⁸¹ This song was listed in Cecilia Montemayor's Catalogue of Mexican composers but it was not located in Gomezanda's works, p.71.

to include writers from all over Mexico. Gomezanda's title for songs by Mexican Female writers is *El pensamiento poético de la mujer Mexicana* (Thoughts by Mexican Female Poets). Songs in this period are primarily composed with a focus on poetic love themes over nationalistic topics and folk rhythms. The voice and piano parts are more delicately intertwined. For the first time, Gomezanda sets music relying upon two internationally known Mexican authors, Sor Juana Inés de la Cruz and Amado Nervo. One exception is the song *Soy Mexicana*, where Gomezanda continues his theme of Mexican patriotism with a strophic *ranchera* flavored original. Thirty-two songs were composed between 1945 and his death, along with the 1947 filming of his opera *ranchera* titled *Fantasía ranchera*. Gomezanda also wrote an unfinished operetta with friend Ricardo Hasse-Held as the librettist, entitled *Su Majestad el amor*. Gomezanda's total song output, corroborated to date, is 93 songs in addition to his staged operas and movie.

1945, August 14	<i>Por aquí pasó, Poetas Mexicanos</i> Text by Vicente González del Castillo Gomezanda indicates that the author was from León.
1945, October 23	<i>Claridad submarina, Poetas Mexicanos</i> Text by Jesús Reyes Ruiz
1945 ¹⁸²	<i>Breve Romance</i>
1946, May 1	<i>El aire es verde como el Perico, Poetas Mexicanos</i> Text by Celestino González Gomezanda described González as a <i>poeta octogenario del siglo XIX oriundo de León de los Aldamas</i> (a poet in his 80's from the nineteenth century, originally from León de los Aldamas)
1946, May 4	<i>Sencillez, Poetas Mexicanos</i>

¹⁸² *Breve Romance* is listed in Cecilia Montemayor's Catalogue of Mexican composers but this song was not located in Gomezanda's works, p.71.

Text by Efrén Núñez Mata

- 1946, June 18 *Pierrot, Poetas Mexicanos*
Text by Manuel M. Bermejo
- 1946, June 22 *La Balada del Dolor Infantil, Poetas Mexicanos*
Text by Bernardo Ortiz de Montellano
- 1946, June 24 *Diálogo de Heráclito y Demócrito, Poetas Laguenses*
Text by José Rosas Moreno
- 1946, July 6 *¿Quién eres tú, que llamas? Poetas Mexicanos*
Text by Jaime Torres Bodet
- 1946, July 17 *Breve romance para cantar en voz baja, Poetas mexicanos*
Text by Jesús Reyes Ruiz
- 1946, July 7 *Retablo (Por tu gracias leve), Poetas Mexicanos*
Text by Jorge Adalberto Vásquez
- 1946, July 11 *Oigo tus pasos, Poetas Mexicanos*
Text by Rafael Lozano
- 1946, July 19 *Orilla del Mar, Poetas Mexicanos*
Text by Miguel D. Martínez Rendón
Gomezanda notes that: *La parte de piano, sin el canto es la Danza Veracruzana inspirada en el son popular de La Bamba. La versión para piano y gran orquesta puede ejecutarse añadiéndole coro mixto al unísono a una sola voz con la poesía de Miguel D. Martínez Rendón.*
- [piano part without the vocal melody is the melody *Danza Veracruzana*, inspired by the popular song *La Bamba*. He also indicates how a mixed chorus can be added in unison to the solo voice along with piano and orchestra].
- 1946¹⁸³ *¿De qué color es?*
- 1946¹⁸⁴ *Paz marina*

¹⁸³ This song is listed in Cecilia Montemayor's Catalogue of Mexican composers, but the song is not listed anywhere else, p. 71.

¹⁸⁴ Ibid.

- 1947 *Fantasia ranchera* (Movie of his *opera ranchera*,
Mariache: Primera opera ranchera mexicana
First copyrighted in 1943; the *opera ranchera*
was first penned as *La Virgen de San Juan*,
finished in 1930 but never performed live.
- 1947¹⁸⁵ *Mariposas, adios*
- 1947¹⁸⁶ *Mi mujer y mi caballo*
- No Date¹⁸⁷ *Orizaba, Poetas Mexicanos*
Text by Xavier San Martin
- 1948, August 9 *Un niño que vió llover, Poetas Mexicanos*
Text by Xavier San Martin
- 1949, October 28 *Danza en gris menor, Poetas Laguenses*
Text by Antonio Moreno y Oviedo
Dedicated to Bertha González Peña
- 1946-1951 *El pensamiento poético de la mujer Mexicana*
(Thoughts by Mexican Female Poets)
A collection of five songs by various Female Poets,
including Sor Juana Inés de la Cruz. The five are
titled *Detente*, *Mariposas Azules*, *A una golondrina*,
Tu amor, and *A las Diez*. Each song is also listed
separately below.
- 1946 or 1951 *Detente, Poetizas Mexicanas*
Text by Sor Juana Inés de la Cruz, 1651-1695
The composer signed *Detente* on May 18, 1946.
- At the beginning of the song, however, Gomezanda
penned a dedication to Sor Juana Inés de la Cruz at
the end of his manuscript indicating another date. It
read as follows:
- Homenaje a la inmortal musa mexicana, en
el tercer centenario de su natalicio 1651-
1695*

¹⁸⁵ Ibid.

¹⁸⁶ Ibid..

¹⁸⁷ Although there is no date, this song is located on the same page with the next song by the same poet, San Martin.

[Homage to the immortal Mexican muse, [written] during the three hundredth year celebration of her birth 1651-1695).

This dedication confirms that Gomezanda wrote this song in 1951]. [Of Gomezanda's song five poetic choices, Sor Juana was the most established literary figure. The other four songs did not have a written date of composition, but the five are grouped together].

No Date	<i>Mariposas Azules, Poetizas Mexicanas</i> Text by Delfina Huerta
1946, May 16	<i>A una golondrina, Poetizas Mexicanas</i> Text by Margarita Sánchez Pardo
No Date- 1946? ¹⁸⁸	<i>Tu amor</i> Text by Rosario Sansores
1946, July 14	<i>A las diez, Poetizas Mexicanas</i> Text by María Enriqueta
1946 ¹⁸⁹	<i>Cancioncita Vulgar, Poetas Mexicanos</i> Text by Luis G. Urbina
1948 ¹⁹⁰	<i>Caminito, Poetas Mexicanos</i> Text by Ernesto Cortázar
1953, October 16 ¹⁹¹	<i>Soy Mexicana.</i> A ranchera song dedicated to "Charito" Rosario Granados
1954, August 27	<i>Allegro Vivace, Poetas Mexicanos</i> Text by Amado Nervo
1954, August 27	<i>Soneto #100, Poetas mexicanos</i>

¹⁸⁸ Gomezanda's other female poet songs may have been written beginning in 1946.

¹⁸⁹ This song was listed in Cecilia Montemayor's catalogue of Mexican composers, dated 1946, p.71. This song is part of the Gomezanda song catalogue but was never signed with Gomezanda's usual signature and had no date.

¹⁹⁰ *Caminito* was listed in Cecilia Montemayor's catalogue of Mexican composers, dated 1948, p. 71. This song is part of the Gomezanda's song catalogue but was never signed with Gomezanda's usual signature and date.

¹⁹¹ "Charito," according to Yolanda Gomezanda, was an aspiring actress and friend of the family. Personal Interview with Yolanda Gomezanda, March 9, 2015.

Text by Manuel M. Bermejo

- 1954, August 30 *Diez y seis de Septiembre, Poetas Mexicanos*
Text by Celestino González
- 1954, October 54 *Desde allá, Poetisas mexicanas*
Text by Gomezanda's sister, Felicitas de Anda de
Gómez García
This religious themed song includes a short,
monodic Latin *Preámbulo*, or *Prelude*
entitled *Ave María*.
- 1954, October 12 *Regalo de Bodas*
Text by Gomezanda's father, Francisco Gómez
García
- 1961 *Su Majestad el amor*
Libretto by Ricardo Hasse-Held
Unfinished Operetta

Possible Gomezanda songs with no date:

Amores de mi tierra

Añoranza

Ranita maliciosa

*Chumeltic*¹⁹²

Indita Bonita, Poetas Mexicanos

Lyrics by Solón de Mel and/or Guillermo de Luzuriaga y Bribiesca

*Rosa Enferma*¹⁹³

*Tres impresiones de cabaret romántico*¹⁹⁴

1. *Perdón*
2. *Me diste la luz*
3. *Consejo*

*Viejos cantos*¹⁹⁵

¹⁹² *Chumeltic* is listed in Montemayor's Catalogue for Gomezanda but no information has surfaced to substantiate this song as Gomezanda's, p. 71.

¹⁹³ Author Cecilia Montemayor lists this song as Gomezanda's in her catalogue but it has not yet been found in the Gomezanda collection, p.77.

¹⁹⁴ *Ibid.*, p. 79.

Songs not authored by Gomezanda but attributed to him:

Tequesquitengo 1958¹⁹⁶

¹⁹⁵ Ibid.

¹⁹⁶ This song is signed by a different composer by the name of Juera and appears in Gomezanda's song collection at Northwestern University. It is also listed as by Gomezanda in Montemayor's book *El Lied Mexicano*. Tequesquitengo is a well-known lake south of Mexico City.

APPENDIX D
CHRONOLOGY

Chronology¹⁹⁷

Antonio Gomezanda (1894-1961)

Composer, Pianist, Pedagogue, Writer

- 1894 Antonio Gomezanda was born in Lagos de Moreno, Jalisco, Mexico, September 3rd, 1894. He was the second of three children, of which the first died several months after being born. His father was Francisco Gómez García and mother was Felicitas De Anda Ramírez.
- 1904 Gomezanda performed in his first piano recital with other students. His first piano teachers were Josefina and Concepción Pérez Sandi.
- 1907 Gomezanda moved with mother and sister to Mexico City. His father remained in Lagos to run the Pharmacy San José. Gomezanda began studying in a secondary school program focused towards a career in medicine.
- 1909-1911 Gomezanda switched to a music program in 1909 with piano lessons at his neighbor's piano academy with Manuel M. Ponce. Gomezanda performed in two group recitals of Ponce's students on October 14 and December 2 of 1910, with eleven group recitals in 1911 held in various locations. Two of his fellow students on certain programs also included Carlos Chávez and Salvador Ordóñez. He began to add occasional original compositions along with those of Ponce, Debussy, Liszt, Beethoven, and others.
- 1914-1920 Gomezanda took on private students as he continued his own music studies with Manuel M. Ponce (piano) and Julian Carrillo (composition). He began to tour with numerous performances including his first tours to cities around the Mexican Republic.
- 1920-1922 José Vasconcelos was named Director of the Conservatory and named Gomezanda a recipient of a grant to study in Europe, specifically with Eduard Riesler in Paris. Gomezanda arrived in Paris on October 27, 1920.

¹⁹⁷ According to author Jorge Velazco, Gomezanda premiered his Paris recital in 1919 and therefore may have been in Berlin earlier than 1921. This chronology is based upon my research along with a sixty-two page extended chronology lovingly compiled by Yolanda Gomezanda with other sources listed in this footnote. Yolanda Gomezanda's compilation was based upon her father's recital programs, her own memory and newspaper articles. She lists it as done in 1989 but finalizes it with the date 1994. Dates have been compared whenever possible to either primary Gomezanda sources located at Northwestern University, general sources listed in the bibliography, and with Jorge Velazco's article in *Latin American Music Review* (see bibliography). Velazco was not only a student of Gomezanda but also a pedagogue, historian, writer and conductor. The focus of this chronology is Gomezanda's vocal works, as they have been glossed over in the few publications on Gomezanda (see Appendix C) for more chronology on song dates.

Riesler arranged his piano debut held at the Salón Erard on February 2, 1921.¹⁹⁸ He arrived in Berlin in September 1921. To defray expenses, Gomezanda wrote 43 articles in Spanish about music and culture. Many were published in Mexico's main newspapers including *El Universal*, *Revista Arte y labor*, *El Herald*, and *Las Noticias*.

- 1922-1923 In Berlin, Gomezanda finished composing *Fantasia Mexicana* for piano and orchestra based upon two popular Mexican melodies, *La Pajarera* and *Payasos*. It was performed in Berlin on June 23, 1922. He studied orchestration with Richard Hagel, one of the conductors of the Berlin Philharmonic. He was fascinated by Busoni's piano composition and possibly attended master classes (unconfirmed).
- 1923-1926 Gomezanda returned to Mexico City and José Vasconcelos named him Professor of Music. He continued teaching private students in his own Academy.
- 1927 Gomezanda held four piano student recitals at *Sala Gomezanda*, his private auditorium. *Sala Gomezanda*, located at 327 Chapultepec in central Mexico City, became an active location for classical piano and song performances.¹⁹⁹
- 1928 Gomezanda traveled for the second time to Europe with focus on Berlin. Mexican painters Diego River and David Alfaro Siqueiros were also aboard the same ship travelling to Europe.²⁰⁰
- Gomezanda offered a concert in Berlin on February 19, 1928. He stayed with the Hasse-Held family. Richard Hasse-Held was a friend, dancer, and choreographer who later joined Gomezanda in Mexico.²⁰¹ Gomezanda performed his ballet *Xiuhitzquilo*, or *Fiesta del Fuego* (Party of Fire), on February 19, 1928, at the Teatro Nollendorfplatz. Richard was his choreographer and lead dancer. Gomezanda's return to Mexico is unknown, probably sometime after June 23.²⁰²

¹⁹⁸ According to Yolanda Gomezanda's Chronology of her father, he also traveled to Madrid, Barcelona, Italy, Budapest and arrived in Berlin in September of 1921. Gabriel Pareyón's *Diccionario enciclopédico de música*, 437-438, also notes Gomezanda's extensive travels in Europe, although not every location is confirmed. Velasco confirms that he debuted in a Paris Recital at the Sala Erard.

¹⁹⁹ Note from author: This address is listed on all Gomezanda's self-published sheet music using the name *Instituto Gomezanda* (Gomezanda Institute) for his business.

²⁰⁰ Yolanda Gomezanda Chronology, p.31.

²⁰¹ Yolanda Gomezanda refers to Hasse-Held as *Tío Ricardo*, or Uncle Richard. Hasse-Held decided to accompany Gomezanda to Mexico after a romantic break-up with a German girl. He fell in love with Mexico, stayed and never left. Personal Interview with Yolanda Gomezanda, March 9, 2015.

²⁰² Yolanda Gomezanda Chronology, 23. Gomezanda wrote about his ballet and signed it with the date June 23, 1928 in Berlin. He often also signed his compositions with his signature, the date and location.

- 1929 Back in Mexico, Gomezanda continued to compose ballets based upon nationalistic topics, including *Leyenda del Nacimiento del Sol*, based upon a Toltec legend, and *El Toloache* with plot, music, text, and chamber orchestra. Mention was made of ongoing musical gatherings, or *tertulias* at the Sala Gomezanda in which:

*asistían gran variedad de artistas y amigos
amenizando alegremente sin contar las horas, or*

a wide variety of artists and friends would
gather happily losing track of time.²⁰³

Some of the artists include included Manuel M. Ponce, his wife, Clema, and the famed tenor José Mojica, also from Jalisco.

- 1929-1930 *La Virgen de San Juan*
Gomezanda composed original manuscript of three act *opera ranchera* titled *La Virgen de San Juan* with inside cover label of *Sinfonía Escénica para orquesta y voces con ballet-pantomina* (Staged Symphony for Orchestra and voices with pantomime ballet). According to his own handwritten dates in his 125 page piano-vocal manuscript, he began it on October 7, 1929, and finished it on July 28, 1930; however, on the last page of the orchestral manuscript, his signature featured another date, that of December 16, also in 1930, indicating the date he might have finished the orchestration and/or final editing.

- 1931 *Opera ranchera*
From 1931 until Gomezanda's publication with copyright in 1943 of *Mariache: Primera opera ranchera Mexicana en tres actos con intermedio de baile*, the composer used the term *opera ranchera* most often to describe the project. On the back cover of some Gomezanda's self-published songs, he listed his published and upcoming works. In 1931 the opera was listed various ways, for example, *Opera ranchera en tres actos*, *La Virgen de San Juan*, *Opera ranchera en tres actos*, and *Primera opera ranchera mexicana*.

- 1932 The Sala Gomezanda continued sponsoring performances including November 25, 1932, featuring contralto, Josefina "Cha Cha" Aguilar and María Luisa Escobar de Rocabrana accompanied by Gomezanda on piano. Mention was also made of Cha Cha Aguilar performing Gomezanda's songs with him at Radio station XEB on August 13, 1932.²⁰⁴

- 1933 Gomezanda composed some of the partially missing Aztec Songs entitled *Aztecacuicatl*, or *Poemas Aztecas*, or *Aztec Songs*, signed by the composer

²⁰³ Ibid., 34.

²⁰⁴ Yolanda Gomezanda Chronology, 36.

on April 6, 1933. Song II was entitled *In milli in Náhuatl*, and *La milpa* in Spanish (The Cornfield}, pp. 11-17. Song IV was entitled *Chichilpayatzin* with no title translation, lyrics or music available, p. 30.²⁰⁵

On May 5, 1933, Gomezanda featured one of his songs sung by Josefina Cha-Cha Aguilar in a musical review show entitled *Amores de mi Tierra*, or *Things from the Land I Love*, at the Teatro Esperanza Iris.²⁰⁶

On June 13, 1933, a musical comedy with the title *Ha Pasado Una Nube* (A Cloud has Gone By), was debuted at the Sala Gomezanda (composer/poet unknown). Performers included singer Mrs. Rocabruna, dancer Ricardo Hasse-Held, Gomezanda student Celia Garduño, and Gomezanda himself at the piano.²⁰⁷

1934 Gomezanda organized and directed eighteen recitals as a Festival at the Sala Gomezanda for students from various studios. Auditions before jurors included Mexico's top artists, among others, singer María Bonilla, Josefina Cha-Cha Aguilar, and students of voice teacher Professor Sofía Camacho.

[Attendees of the Festival included the following maestros: Julián Carrillo, Manuel M. Ponce, Rafael J. Tello, José Vasquez, Carlos Chávez (then Directors of Bellas Artes), Professor Silvestre Revueltas, and Salvador Ordóñez y Vil].

Also present were representatives from the German, Spanish, Polish, Chinese, and Brazilian Consulates. One of the top performers was Mexican pianist María Teresa Rodriguez (1923-2013), also a student of Gomezanda.

Of twelve compositions presented at these events, one included a performance of Gomezanda's *Poemas Aztecas*, or *Aztec Songs* with dancer Xenia Zarina.²⁰⁸

²⁰⁵ This vocal work was scored with an indication that said "one or two voices" with pre-Columbian Mexican instruments. There was a piano reduction of the accompaniment on the score. The score was located at Northwestern University. Gomezanda wrote the lyrics and music and listed Don Mariano F. Reyes as translator for his Spanish lyrics into Náhuatl. According to Yolanda Gomezanda's Chronology, the songs were dated November 18, 1932. She said they were orchestrated with pre-Columbian instruments later on page 36. On page 37, she corrected this with the same date in 1933 and said they were completed and performed with dancer Xenia Zarina.

²⁰⁶ Yolanda Gomezanda Chronology, 37.

²⁰⁷ Ibid.

²⁰⁸ Yolanda Gomezanda Chronology, 37-A. This demonstrates Gomezanda's importance in the piano and vocal musical community in Mexico City, despite the fact that nothing has been written until now about his vocal works.

Gomezanda's song, *Añoranza*, was performed on January 30, 1934, at the Ateneo Musical Mexicano. On September 8, 1934, his three-song set with ballet entitled *El Poema de la Rosa* (The Rose's Poem) was performed in an audition or recital at the Sala Gomezanda.²⁰⁹

- 1935 Antonio Gomezanda married María del Refugio Nava, a cellist, on September 14, 1935. According to a partial *El Universal* newspaper clipping, the Bellas Artes opera season began on August 3, 1935, with an announcement to include Mexican and non-Mexican composers in the season, including Gomezanda's *opera ranchera*.²¹⁰

Gomezanda wrote a letter to *Secretaria de Educación Pública*, or the *Secretary of Public Education*, in Mexico City proposing a September, 1936 live performance of the *opera ranchera*. Separate documents confirmed his original libretto with lyrics reflecting a *ranchera* nationalistic focus.

- 1936 Gomezanda's first child, Alma was born on June 19th.

Proposed performance of *opera ranchera* at Bellas Artes in Mexico City on September 14, 1936, which was never confirmed.²¹¹

A *comedia musical* (musical comedy) was debuted at the Sala Gomezanda entitled *Fue en Mayo* (It Happened in May). Ricardo Hasse-Held wrote the lyrics with music by Gomezanda (music has not been located). Josefina "Cha-Cha" Aguilar, Carmen Anguiano, and Antonio's sister, Adelina all performed roles.²¹²

- 1938 On June 13, 1938, a one-act farce entitled *Los Celos de mi Comadre* (My Best Girlfriend's Jealousy) was debuted at the Sala Gomezanda (music has not been located). Ricardo Hasse-Held collaborated as a performer, writer and director.
- 1939 Josefina "Cha-Cha" Aguilar performed several Gomezanda's songs in Buenos Aires, Argentina, sometime prior to her letter to him written on May 9, 1939. She states they were very well received. In Mexico City, Gomezanda debuted a children's musical comedy entitled *Petates* (Mats).²¹³ The program invitation was dated June 18, 1939.

²⁰⁹ Ibid., 38. Gomezanda has both an orchestrated and vocal piano versions of *Poema de la Rosa*. In this case it is not clear which one is being referred to.

²¹⁰ Ibid., 42. She states there is little information explaining what happened and why it was not booked.

²¹¹ The author read this date in musical correspondence of Gomezanda while in Mexico City at Yolanda Gomezanda's home. This date is a discrepancy from her listed chronology date of 1935.

²¹² According to Yolanda Gomezanda, Adelina lived from 1896-1970. Personal Interview, March 9, 2015.

²¹³ The term *Petates* also refers to bed mats placed upon the floor, common for children to use when taking naps.

- 1940 Gomezanda accompanied singers in recitals at National Conservatory of Music. He also taught piano lessons, published music articles, and performed solo piano. He published music articles and reviews between July and September in *El Universal*, *El Hogar*, and others that are not specifically named.
- 1941 Gomezanda's second daughter, Yolanda was born February 15, 1941.
- 1943 *Mariache: Primera opera ranchera mexicana en tres actos con intermedio de baile.*
- Gomezanda renamed the three-act opera with a new non-religious focus. The subtitle of opera *ranchera* was now incorporated as part of the new title. Gomezanda copyrighted *Mariache* under this name in both Mexico and the United States in 1943.
- Gomezanda's film, *Fantasía ranchera* began filming on December 2, 1943, at Azteca Studios.^{214 215}
- 1944 The movie version of *Mariache* under its new name *Fantasía Ranchera* was announced in film magazines.²¹⁶
- Gomezanda's first son, Antonio Gomezanda, was born on June 7, 1944.
- 1945 Another *tertulia* (soirée) was held at the *Sala Gomezanda* in Mexico City mixing poets, authors, singers, and composers. The event was a tribute to poet Francisco González de León, sponsored by the *Acción Cívica Laguense*, or *Civic Activity League*, for Lagos in March of 1945. Present were Dr. Mariano Azuela and Mr. Antonio Moreno y Oviedo, both important Mexican literary figures. Gomezanda debuted many of his latest songs based upon Lagos poets, accompanying the featured singer, Josefina "Cha Cha" Aguilar.
- 1947 The movie was premiered on February 12, 1947, at the Olimpia Theater in Mexico City.²¹⁷

²¹⁴ José Octavio Sosa "El centenario de Ramón Vinay," Revista *Opera* Año XIX: número 2, marzo-abril, 2011. www.proopera.org.mx. According to Yolanda Gomezanda's chronology filming began in 1944. According to Revista *Opera* it began filming in December of 1943.

²¹⁵ Azteca Studios probably refers to *Azteca Churubusco Studios*, or *Estudios Churubusco Azteca*, located in southern Mexico City within the area commonly called *Coyoacán*.

²¹⁶ The poster advertising the movie in the Appendix is promoted as an announcement of the movie soon to come. Yolanda Gomezanda had several samples in her home collection but the magazine names were missing and cannot be confirmed at this time.

²¹⁷ José Octavio Sosa "El centenario de Ramón Viñay," Revista *Opera* Año XIX: número 2, marzo-abril, 2011. www.proopera.org.mx.

Fantasia ranchera was released with top opera and crossover singers in Mexico City. It was later repeated on television. The movie was autobiographical about Gomezanda's efforts to release the *ranchera opera* in Mexico City. Ricardo Montalván had the star role of the composer. The last third of the movie was the actual *opera ranchera*. There were minor cuts of certain choral scenes, a new film overture, and a shorter soprano aria probably in the interest of balancing film time. The manuscript remained essentially the same as the final manuscript *Mariache*, copyrighted in 1943. The movie was financed and directed by one of Gomezanda's best friends, painter Juan José Segura, also from Jalisco. The movie was originally filmed in color but was later shown on television in black and white.²¹⁸

- 1952 The same organization listed above sponsored Gomezanda in a new concert of his songs with Lagos poets, *Poetas Laguenses*. It was to be held at the Teatro Rosas Moreno in the town of Lagos de Moreno, Jalisco, Mexico on August 2, 1952. Ecuadorian tenor, José Guzmán was the featured singer.²¹⁹

- 1953 Recitals continued at Gomezanda's new residence on *Calle Secreto* (Secreto Street), in the San Angel neighborhood, located in the southern section of Mexico City.

- 1954 On August 6, 1954, Gomezanda performed his songs on the program *Poemas y Cantares* (Poems and Songs), with Josefina "Cha Cha" Aguilar on the Radio station XEQ-XEX.

- 1961 Gomezanda passed away in San Angel, Mexico City, Mexico, on March 24, 1961 after an operation the year prior. He left a new three-act comic operetta *Su majestad el amor*, or *Love is Majesty* unfinished (text by Ricardo Hasse-Held, music by Gomezanda).

²¹⁸ Yolanda Gomezanda Personal Interview, March 9, 2015. According to Yolanda, the storage location for the films burned down and the color version was lost.

²¹⁹ Yolanda Gomezanda Chronology, 56.

APPENDIX E

PERMISSION LETTER FROM YOLANDA GOMEZANDA
IN SPANISH WITH ENGLISH TRANSLATION

Muy querida Juanita Ulloa:

Me encuentro muy emocionada y sorprendida de su interés y entusiasmo en interpretar dando a conocer nuevamente, la música de mi querido padre: el compositor Antonio Gómez Gauda (1884-1961) el que estaría feliz de haberla conocido, aplaudiendo la divulgación de su música mexicana por Uld.

Le envío adjunto parte de su obra, la mayor parte de su acervo, se conserva en papeles originales en la Universidad Northwestern, Music Library de Evanston, Ill. como ya le explicaba. Desde luego confiando en que la música que le envío, será para interpretarla y darla a conocer en nuestro país vecino, haciendo el buen uso de ella.

Estaremos en contacto para cualquier duda al respecto, así como audiciones o eventos que se puedan llevar a cabo.

Fue estupendo tener el gusto de conocerla y oírla cantar por internet. La felicito de antemano por su labor y proyecto de tesis, enseñanza y labor musical.

Reciba un cariñoso saludo y seguiremos en contacto, afectuosamente a sus ordenes,

Gda Gauda Gómez Gauda de Machi

Very Dear Juanita:

I am very excited, surprised and enthused to once again promote my father's music, composer, Antonio Gomezanda (1894-1961) through you. He would have been so happy to know you and would applaud your dissemination of his Mexican music.

With this letter I am also including part of his oeuvre. The majority of his works are in Special Collections at Northwestern University's Music Library in Evanston, Illinois. As I was explaining to you, I, of course, entrust this music to you so that it may be performed, disseminated and promoted in our neighboring country. I entrust it to you so you will make good use of it.

Lets stay in contact with respect to all of this, as well as for auditions or events that can be arranged.

It was fantastic to have the pleasure of meeting you and hearing you sing on the Internet. I congratulate you, albeit prior to publication for your work, the dissertation project, your teaching, and musical career.

Yolanda Gomezanda Macías

[Youngest Daughter of composer Antonio Gomezanda, written to Juanita Ulloa in Greeley, Colorado while she prepared her doctoral music proposal for the University of Northern Colorado in March, 2013)

APPENDIX F

INSTITUTIONAL REVIEW BOARD APPROVAL LETTER

UNIVERSITY of
NORTHERN COLORADO



Institutional Review Board

DATE: March 12, 2015

TO: Juanita Ulloa, D.A.
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [720706-2] Antonio Gomezanda's Vocal Works: Mexican Song & Mariache:
Primera Opera Ranchera

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED

APPROVAL DATE: March 12, 2015

EXPIRATION DATE: March 12, 2016

REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of March 12, 2016.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Juanita -

Thank you for your patience with the IRB process. Your revisions are approved and you may proceed with data collection.

Before you use the revised consent form in your data collection please make the following few changes:

- 1) please add the UNC logo to the header as all consent forms should be on UNC letterhead;**
- 2) please add your doctoral research advisor's name and contact information (phone and email) to your header after your name and contact information; and**
- 3) please add a place for the participant to initial each page prior to the signature page (e.g., Page 1 of 2 _____ (please initial) at the bottom.**

Best wishes with your research, safe travels and please don't hesitate to contact me with any IRB-related questions or concerns.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.