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GLENDAL DEL MONTE ESCALANTE

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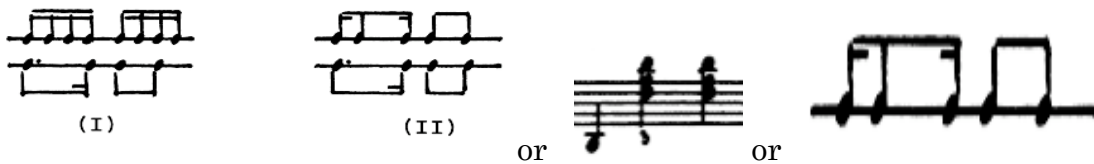
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## Abstract

This work is based on research, analysis, studies and performance of Cuban concert piano music. The aim of the paper is to illustrate the historical development of this music from the 19<sup>th</sup> Century repertoire of *contradanzas*. This project will involve a paper in support of a recital. It is of great interest to me as a pianist, composer, educator and researcher to promote awareness of such an important part of Cuban music culture, its piano music repertoire and some of its most central composers.

This repertoire represents a continuous tradition of Cuban Piano Music dating from the early nineteenth century. It has its origins in England, Spain and France, while its rhythm and syncopated style derive from Africa. In 1871 French colonists were fleeing from Haiti's slave rebellion. When these Haitians arrived in Cuba they also brought their cultural traditions, in particular the *Contredanse*. Typical of this music is its consistent binary approach to form and its variously modified tango ("habanera") rhythm. This rhythm is notated in at least three different ways, which suggests that there is more than one way to express the buoyancy or special lift so essential to this music.





Generally, this repertoire has been considered to underlie both classical and popular music in Cuba and to have significantly influenced other music outside of Cuba as well. Given its roots in Spanish musical folklore and its general use of African rhythms, Cuban piano music is an important part of the music history of Cuba. However, it has been relatively neglected by historians, especially in the English language. These Cuban *danzas* are the source of the rhythm known as *Habanera*, and they are a result of the fusion of wide and various musical traditions which led to the development of a national expression and “Cuban” identity.

## Acknowledgements

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This paper would have not been possible without the help of my earlier Professors Vivian Rodríguez Uranga, Miriam Valdés, Rosita Lay, Miriam Lay, Marta Rosa Tápanes (R.I.P) and Rosa Maria Tolón in my native country Cuba. I will be forever grateful to them, who initiated me and offered me great insight and coaching of this Cuban piano repertoire that is so very close to me.

Deep appreciation goes to my family in Havana and Miami, for all their support and company. Much love goes to all my friends and colleagues for their emotional support and continuous source of inspiration.

I would like to dedicate this work to my mother and father who have always been a great influence, support and inspiration both personally and professionally. By their example, this dream has been possible.

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## 1. Introduction

The aim of this paper is to promote awareness of the contributions of two of the most representative composers of the nineteenth and early twentieth century Cuban concert repertoire for piano. Two of Cuban music's most paramount genres in my opinion, (however overlooked) are the *contradanza* and *danza*. These can be considered as the sources/generators for other genres of Cuban music with both popular and concert connotations.

Manuel Saumell Robredo (1817-1870) has been known as the father of nationalism in Cuban music and a precursor and ambassador of the *contradanzas* for piano, which are considered a point of departure for the later *danzas* for piano (Sánchez de Fuentes 1938). Likewise, Ignacio Cervantes Kawanagh (1847-1905) was a pioneer himself in developing the *danza* (derived from the *contradanza*), though his music is more challenging in terms of rhythm and harmony (Grenet 1939).

My approach to this engaging topic has been to deeply research the literature available, analyze the music and learn it in order to perform it. It is of great satisfaction for me, and an honor to be able to make this information available not only to the eyes, but also to the ears.

As a Cuban pianist, educator and composer in both the classical and popular music fields, I have been very interested in, influenced by and passionate about this Cuban piano repertoire from the nineteenth-century. This repertoire is generally

considered to underlie both classical and popular music in Cuba and to have significantly influenced music outside of Cuba as well.

Given its roots in Spanish musical folklore and its general use of African rhythms, Cuban piano music is an important part of the music history of Cuba. However, it has been relatively neglected by historians, especially in the English language.

The composers of this repertoire mentioned above were also performers of concert and popular music in Cuba throughout the 19<sup>th</sup> century. These composers and their work stand as important links between folk and aristocratic cultures in Cuban music.

The scarcity of information available to North American scholars about these genres and composers is precisely what has motivated my interest in researching this area in Cuban music. Most importantly, I believe it necessary to evaluate the role played by Manuel Saumell and Ignacio Cervantes in leading the way in infusing Afro folkloric and European features in their *contradanzas* and *danzas*.

Through the decades, there have been a number of Cuban researchers and musicologists who have contributed to the growth of such literature. Unfortunately though, most of these books, documents, and articles, are in Spanish or out of print. These circumstances account for the lack of information available in libraries around the world concerning this material.

I have traveled to Cuba with the intent of gathering pertinent sources in Spanish and these have contributed substantially to this study. Among these, the most relevant ones have been the new *Encyclopedic Dictionary of Cuban Music* by

Radames Giro, the *Cuban Music Dictionary* by Helio Orovio, *La Música y el Pueblo* by Maria Teresa Linares, as well as the complete editions of Manuel Saumell's *contradanzas* and Ignacio Cervantes' *Danzas* for piano. A full listing of sources can be found in the bibliography.

## 2. Historical Overview

An in-depth study of the history of Cuba is certainly beyond the range of this paper. This section provides rather, a brief overview of the history, foundation and development of the Euro-Caribbean fusion in Cuba. This fusion is compounded of elements from different cultures from different parts of the world, which, in time, combined in Cuba. It is a mixture of Spanish colonizers, African slaves, French-Haitian migrants and other temporary or distant relationships/interactions with English traditions.

Before the settlement and colonization by Spaniards occurred, there were groups of native Indians inhabiting Cuba. These groups were the *Guanajatabeyes*<sup>1</sup>, *Ciboneyes* and *Taínos*<sup>2</sup>, who traveled from different regions of South America. All of

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<sup>1</sup> Before the Europeans arrived, Cuba was inhabited by three different cultures: the Ciboneyes, the Guanahatabeyes and the Taínos. The Guanahatabeyes were in the island the longest, and have been described as a "shell" culture, or as nomadic societies of hunters and gatherers who used natural materials, such as unpolished stones, seashells and fish bones, for tools. Because their few artifacts display certain similarities of early inhabitants of Florida, it is speculated that they came from the south of the United States (Aimes 1907).

<sup>2</sup> The other two cultures, the Ciboneyes and the Taínos, were part of the larger South American

these native Indian groups were occupants in Cuba since 5300 B.C. They were hunters, gatherers, and farmers, until the early sixteenth-century, when they were already becoming to be an extinct race.

### Map 1: Islas de las Américas (The Antilles)



1702. Colored. 9X13. (By Nicolas de Fer (1646-1720) a French geographer, engraver and publisher, who became one of the most sought after mapmakers in Paris in the late 17th and early 18th centuries.)

Arawak group, believed to have island-hopped through the West Indies. In Cuba, the Taínos found a paradise openly available and very suitable for their peaceful lifestyle. The Ciboneyes eventually became servants of the Taínos, who were more evolved and technologically advanced (Aimes 1907).



As Richard Gott states in chapter 1 of *Cuba: A New History* “In October 28, 1492, the Spanish boats started surrounding the island. In 1494, Christopher Columbus and his companions were on their second expedition to the Americas. This time, they had been ordered by the Catholic Church in 1493 to settle in the Americas and to defeat and convert the inhabitants of the NEW WORLD to Catholicism” (18-28, Gott 2004).

The first permanent settlements were on Haiti [back then called Hispaniola], which stands East of Cuba. In 1511, Diego Velázquez de Cuéllar and Columbus along with 300 men organized three boats from Hispaniola [*La Niña*, *La Pinta* and *La Santa María*], with goals and orders to defeat Cuba and its inhabitants. After a few years of Indian population exploitation and their rebellion against the Spanish conquerors, the Spaniards were in control of the island by 1514 and a settlement was founded in today’s capital city of Cuba, Havana (Carpentier 1946).

After distributions of the lands of indigenous groups took place, the amount of hard labor imposed on these native Indians was too abusive. This generated more rebellion against the conquerors; who terminated all the turmoil by burning the Indians alive. Other native Indians were simply getting illnesses brought from Spain and were left untreated, causing death to many (Gott 2004).

By 1515, the Native Indian population was extinct, except for some mixed descendants from Spanish and Indian unions who had not been forced into hard labor.

The native Indians had taught the colonizers to plant tobacco, and after their extinction, the Spanish decided to make sugar and tobacco the main products in Cuba. However because of the loss of most the working population, the Spanish needed more

working hands for the plantations. It is then that African slaves were taken to the island. “Between 1503 and 1873 more than one and a half million enslaved Africans were transported to Cuba from African coasts, or resold from the Americas and the Caribbean, considering the underground slave trade which developed considerably since 1820”(Acosta, Guanche: [www.lacult.org](http://www.lacult.org)).

Sometimes the slaves had to be bought from other traders in the Americas and the Caribbean since at the time there were some prohibitions to the Spanish traffic. Since the French, English and Germans were then in control of the slave trade (Francis-Jameson 1821).

At one point, the English overpowered the port of Havana during the Seven Years’ War, and transported thousands of slaves during a 10-month period. As Rogozinsky states in *A Brief History of the Caribbean*: “ By 1762, the British took Havana, Cuba. During this time, more than 10,000 slaves were brought into the port” (1999).

Jesús Guanche and Nilson Acosta explain in their 2006-2007 project *Places of Memory of the Slave Route in the Latin Caribbean*:

By the end of the 18th century and early 19th century, the economic growth of the island represents a second stage in the implementation of slavery in Cuba. Demands for labor force increased, and the slaves became necessary for the hundreds of sugar mills throughout and coffee plantations that emerged throughout the island. The highest slave presence is found in the sugar-producing western areas of the Habana-Matanzas plains as well as in the coffee-producing mountain regions of Sierra del Rosario in Pinar del Rio province. Slaves were used not only in plantations but also for the construction of roads, railroads, storehouses, and for household chores among other things ([www.lacult.org](http://www.lacult.org)).

## Map 2: Coasts of Cuba and Haiti



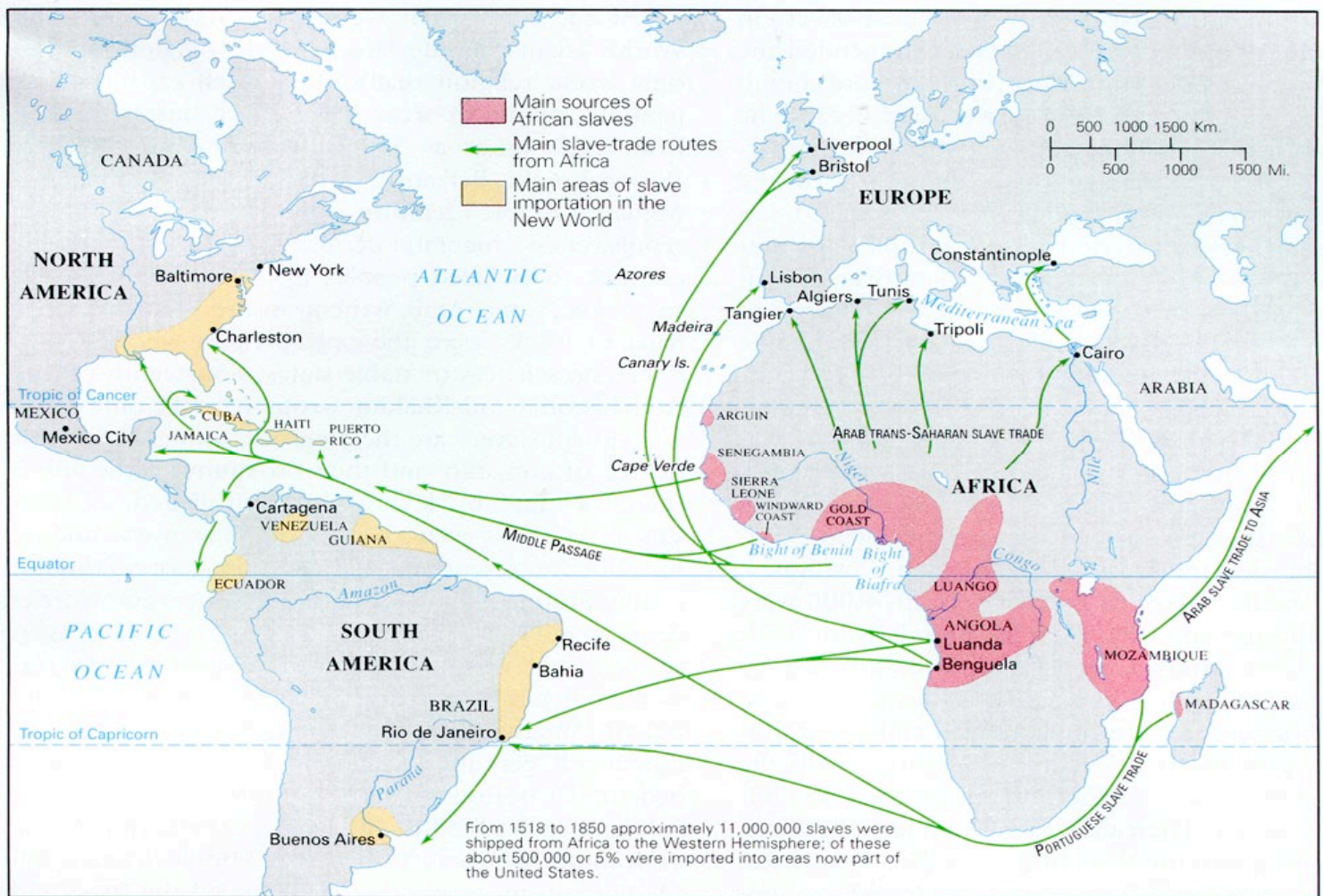
1702.Colored. 9X13. (By Nicolas de Fer (1646-1720) a French geographer, engraver and publisher, who became one of the most sought after mapmakers in Paris in the late 17th and early 18th centuries.)

Another way in which the field labor force was enhanced in Cuba was through the many thousands of French refugees [both French and their African slaves] that were escaping from the slave rebellion during the Haitian Revolution. This migration occurred between 1791-1804, these groups were coming from Hispaniola [also known



as Saint Domingue or today's Haiti]. The African slaves brought by the French refugees were experts in sugar refining and coffee growing. This new population settled in the east part of Cuba [where today lie Santiago de Cuba, Holguín, Guantánamo and as far as to Camagüey], and by the early nineteenth-century, the sugar plantations in Eastern Cuba became the most important and the highest producer in the world.

**Map 3: Sources of African slaves, slave-trade routes and importation areas**



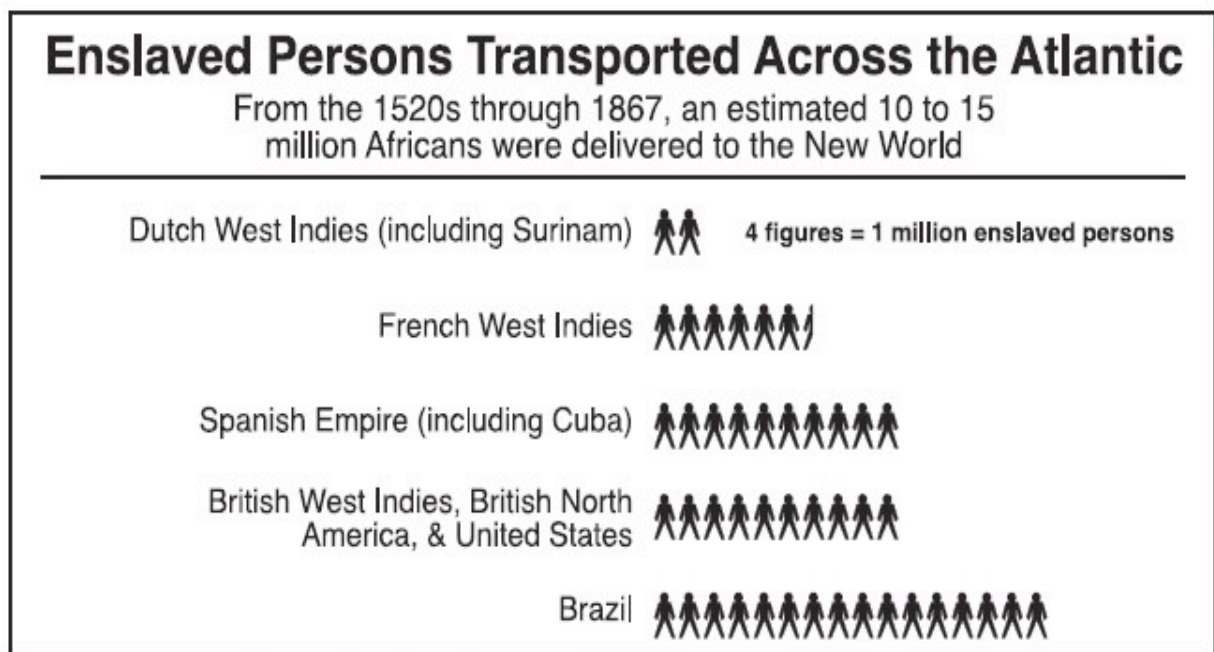
[www.community.livejournal.com/africandiaspora/profile](http://www.community.livejournal.com/africandiaspora/profile)

Since the British abolished the slave trade in 1807, by 1815, other countries and colonizers were being forced to put an end to the slave trade also. It took a few more

years for slavery to be abolished in Cuba, partly due to “the Spanish colonies' late discovery of the money to be made on the slave production of sugarcane, particularly in Cuba. The Spanish colonies were among the last to make any moves to abolish slavery. While the British colonies abolished slavery in Cuba completely by 1834, and the United States in 1863, Cuba still hung on to the process until 1888” (Franco 1978).

Research has shown that by 1867, between ten to fifteen million Africans were taken as slaves to different nations and colonies in the New World. In Spanish colonies alone, including Cuba, an approximate 2.5 million slaves were transported, as shown in the chart below.

**Chart 1: Enslaved Persons Estimates**



Source: Sue Ann Kime and Paul Stich, *Global History*, N & N Publishing (adapted)

By the end of the nineteenth-century, the interaction, migration and fusion of these cultural groups was already inevitably mixed in Cuba. The Spanish considered the island to be a great place to become a sugar producer, since Cuba was quite abundant with natural resources. The transportation system needed to be improved for the shipping of the sugar from plantations to ports, to make it a faster process. In consequence, with more roads and newer ones, and the success of sugar production, more Spaniards wanted to immigrate to the island, thus enriching Cuba's heritage and ethnicity with a newer generation of Spanish migrants (Gott 2004).

Many elements contributed to the Cuban culture of today. In my opinion and as mentioned previously, from the very beginning, native Indian group's activities [hunting, farming, et al], were transferred to the Spanish colonizers who learned and used the annihilated groups' techniques. Then they took the African slaves into Cuba. Subsequently, the British invaded Havana and traded slaves, and other agricultural products on the island as well. More cultural interaction also occurred years later when the French-Haitian refugees fled to Cuba.

Even though these historical events caused many pains and sufferings to the unprivileged groups over the years, it was a process that led to a very rich culture. These historical events influenced the island's economic and political situation, as well as its society and culture. I believe that as a consequence, a national style of Cuban music was developed. A style of music heard in the aristocratic salons between the sixteenth to the nineteenth centuries, and in the concert halls of years to come. This national genre of music from Cuba is also the foundation where rhythms heard in the present day are found. It is the *contradanza*.

### 3. Contradanza

The *Contradanza* is the result of English, Spanish, French and African presence in Cuba. It comes in the first place from the English Country Dance, which is a form of folk dance. It is a social dance form, which has its earliest documented instances in the late 16th century (Grove Online). The English Country Dance's background was then found in the upper social classes of England, along with other ballroom dances of the times. It was first found at courts, then it swelled into the bourgeois salons and it also reached the farmhouses and the countryside of England.

It was known and danced in France. André Lorin [the “King of France’s dance teacher”] visited England by the late 1600s, and went back to France with a manuscript of dances from the English court (Auger-Feuillet 1706). Towards the Eighteenth Century, the *contradanza* appeared in the Cuban salon as a consequence of the French influence in the Spanish courts.

As the Encyclopedic Dictionary of Cuban music states: “The *contradanza*, from the second half of the eighteenth century, had two fundamental moments: first, it came through Spain and once in Cuba a rhythmic pattern from Africa was inserted” [TRNS by GDME].

As Alejo Carpentier mentions in various sections of *La Música en Cuba* (1946), and I have translated and summarized that *Contradanza* was one of the most antique dances of English origins, which was introduced in France in the early beginnings of the eighteenth century, enjoying a high demand and success towards the end of the century.

The *contradanse* in Cuba<sup>3</sup> assimilated influences that modified its European style both in music and in dance. These influences were continuous for more than fifty years”. The Spanish *contradanza* arrived from the peninsula, specifically from Madrid, as early as 1701. At that time it was still an aristocratic dance. The next wave of *contradanse* occurred shortly after the Haitian Revolution, when the French and Haitians from Santo Domingo settled in the eastern region of Cuba.

Toward the end of the century in France, after the French Revolution, this dance expanded into all levels of French society. It spread out to noble salons, bourgeoisie salons, and from these to other venues of the lower classes. This expansion did not stop until it reached the rural population as a whole.

The black and mulatto slaves originally from Saint-Domingue were forced to leave when the Haitian revolution began (1791). This migrating group began to settle in the eastern region of Cuba. They soon changed the way the French *contradanse* was interpreted by taking their modified music and choreography to Havana, and the rest of the island. In this form it became adopted as a Cuban genre.

In 1794, the newspaper “*El Papel Periódico*” published an article describing an official dance, which began with a minuet and continued with a *contradanse*. “While the *contradanse* was danced in a set with the minuets and quadrilles [European dances] in the big ballrooms, it was reasonable. However, if orchestras performed it

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<sup>3</sup> The *contradanza* was taken to the island via multiple routes and at different times in history. Some events responsible for this great musical genre running through the island were, when the British took/possessed the Havana province, or through contacts with New Orleans during the 18<sup>th</sup> century.



where white and black musicians were mixed, in popular settings, this was a big scandal.”

The *Contradanza* is known to be Cuba’s most popular musical genre from the eighteenth-century (Giro 2002), however no examples have survived.

The Genealogy of the Cuban *Danza*, is inferred from sources consulted in a chart format that has been adapted from Mikowsky.

### Chart 2: Genealogy of the Cuban Danza

<b><u>ENGLAND ‘S</u></b> (Country Dance: divided into two styles)	
<b>1- Longway (style known in Spain)</b>	<b>2- Pound (style known in France)</b>
<b><u>SPAIN</u></b>	<b><u>FRANCE</u></b>
-Square Contradanza	-Branle
-2 couples Contradanza	-Contredanse Francaise
-Long Contradanza	(COTILLON)
-French Contradanza/Quadrille (from French Pound style)	-Quadrille
<i>(Elements taken to Cuba from Spain)</i>	<i>(Elements taken to Haiti from France)</i>
<b><u>CUBA</u></b>	<b><u>HAITI</u></b>
Spanish contradanza choreographies And melodies influenced what was To be the future Cuban contradanza.	French contradanse and changes through Haitian African culture was then taken to Cuba in 1791.
<b><u>AFRICA TO CUBA</u></b>	
↓	
-Rhythmic improvisation	
-Syncopation	
-Percussive instruments	

Mikowsky presented through this chart the origins and developments of the different genres encountered in salon dance music. It shows how the two paths from England were divided between Spain and France. The adoption and appropriation of

*contradanza* in Cuba was influenced by two incidents as shown in the chart. As French-Haitians took their culture as they migrated, and as African slaves-musicians began to experiment and create variations on the performance of European imported contredanses brought to Cuba by their colonizers.

The study of the *contradanza cubana*<sup>4</sup> throughout the nineteenth-century, beginning from Manuel Saumell's contributions to the genre, contributes to an understanding of the development of a truly Creole and Nationalist music culture. Towards the end of the nineteenth-century, the *contradanza* was part of daily life in Cuba; it was danced to and heard in dance salons as well as in concert halls.

As explained before, the European *country-dance* was already known in Cuba by the late eighteenth-century. Along with the *minuet*, both were favorite dances among the aristocracy in provinces such as Havana, the capital of Cuba and Santiago de Cuba, in the oriental region of the island. The former English *country-dance* had been popular all over Europe and was exported to the newly colonized Americas by the middle of the century (Orovio 1981, 101-102). In little time, the dance became the most popular style in both the higher and lower class salons. The Caribbean assimilation of the *contradanza* was quite successful, however the rhythmic character was changed. Initially, the majority of musicians in the colonies were Afro-Cuban

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<sup>4</sup> As Hilario González states in his "Orbita de la contradanza": "What is called *Cuban contradanza*, is in truth an Antillean genre and even of the American continent. We have examples that come from various islands and from countries such as Mexico, Panama, Venezuela, and Colombia and even some farther places such as Brazil and Argentina. We must not forget that in the path of this genre's development, the present territory of the United States was also represented by California and Louisiana. An ambassador musician, Louis Moreau Gottschalk, who along with others, not only cultivated the *contradanza* in those areas, but also significantly would give birth to the *minstrels*, *jazz* and the *blues*."

(slaves or freed blacks). They wanted to add a different rhythmic ‘flavor’ to the music. Fernando Ortíz states that one traditional factor contributive to the adoption of unknown ‘white’ musical motifs’ was the idea of creating variations to the rhythms, thus making them more familiar and popular (1981,112).

In the *European contradanza*<sup>5</sup> the accompaniment and at times the melody had a regular pattern of four eighth notes, which black musicians in the island transformed into what is now known as ‘tango rhythm’ or ‘habanera’ rhythm:

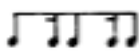



This rhythmic pattern is also an essential characteristic in Spanish tango from the Andalusia region (Béhague 1979). It is important to note that Robert Stevenson has highlighted the presence of black musicians in Andalusia, Spain during the colonial period (1980). Though the exact chronology of the ‘tango rhythm’ is yet to be established, its dispersion seems to have been wide and general.

As we know, between 1793 and 1803, the French colonizers were running away from Haiti’s slave rebellion. Thus while migrating to Cuba, they also brought their cultural traditions, in this case known as the *contredanse*. Their variations were even more syncopated and rhythmically complex. The use of more creolized rhythms [combined elements of the two separate musical idioms from Europe and Africa, both present in Cuba] increased at this point, resulting in more accents on the off beats.

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<sup>5</sup> The European *contradanza* got to be the musical genre responsible for juxtaposing a cultured form of music and the elements derived from the songs and popular dances from the Antilles. This led up to the development of a nationalist genre of music, which would later on be the foundation and bases of the many music genres found in Cuban music today (Giro 2007).

Some of these rhythms are known as the *Cinquillo* (Cuban quintuplet ) , the *Tresillo* (Cuban triplet ) and variations of the “tango or habanera rhythm”. Later on these became specific to the style and today are traditional rhythmic patterns common in other genres in Cuban music. These patterns are present in the *habanera*, *danzón*, *son*, *güajira* [notated in 6/8 time signature] and the heartbeat of Cuban music, the *clave*. See figures 1 and 2 below for transformations and notation of these rhythms.

In the first figure, characteristic rhythmic patterns derived from the European *Contradanza* are seen. This figure 1 also shows how the Cuban syncopation placement is notated. As a time line the traditional European rhythmic pattern for Country Dance of four eighth-notes in 2/4 time signature is notated serving as the basic and original model. All these transformations became patterns used in the present day Cuban music genres. According to the placement of the tied and dotted notes, the feel of the rhythmic sequences varies and turns into the different instances notated below.

The second figure shows the *güajira* pattern used in the *contradanzas* notated in  $\frac{3}{4}$  or  $\frac{6}{8}$  time signatures.

Figure 1.

# Contradanza Rhythmic Pattern Analysis

Patterns found in dances by cuban composers of the 19th and 20th Century: notation variations.

Glenda del Monte Escalante

Time Line

European rhythmic pattern traditional Country Dance

Cinquillo (uban Quintuplet)

Tresillo (Cuban Triplet)

Habanera var.1 from Cinquillo

Habanera var.2 from Tresillo

Son

Clave

Figure 2.

## Güajira (notation and clave pattern)

Glenda del Monte Escalante

Patterns in  
Cuban  
Güajira



Patterns in  
Cuban  
5/8 Güajira



Patterns in  
Cuban  
9/8 Güajira



The origins of the *contradanza* and *danza* of the nineteenth-century illustrate that the two predominant influences known to define the personality or identity of Cuban music are: Spanish and African (Carpentier 1946)<sup>6</sup>. The *contradanzas* and *danzas* for piano developed throughout the nineteenth-century, to become short, yet stylized piano pieces that combine the two influential cultures' elements.

#### 4. The composers

My research and recital organization has mainly been focused on two relevant nineteenth-century Cuban composers. Manuel Saumell Robredo and Ignacio Cervantes Kawanagh, are known to be of high significance to the foundation and development of a national genre of music representative of Cuba, the Cuban *contradanza*.

Manuel Saumell Robredo was born in Havana, April 19, 1818 [Some sources give the birth date as July 17, 1817]. His father Cristobal Saumell was from Spain. Saumell [The composer is best known by his last name, Saumell, which will be used in this research paper] was born in times when there was already a *contradanza* tradition in Havana. From his earliest years, he loved music and coming from a family of reduced resources, he started to educate himself musically on his own.

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<sup>6</sup> It has been studied and analyzed that in the case of both composers not only their classical western training shows, but also how some of their melodic and harmonic treatments are of Spanish contributions, while the rhythmic elements were transformed by the African influence (Mikowsky 1988).

His first compositions were written by the time he was fifteen years old, when Spanish pianist Juan Federico Edelmann<sup>7</sup> had just arrived to Havana (1832) and Saumell began formal music training with him. Edelmann taught him piano and harmony, while Italian concertmaster Maurice Pyke of the Opera Company taught him counterpoint, instrumentation and fugue. Around this time, Saumell became also a great admirer of Louis Moreau Gottschalk's<sup>8</sup> work. Saumell was also proficient in organ and cello.

He tried to make a living as a musician in general: as a composer, and as a performer for church or popular salon dances. As years passed by, Saumell always tried to improve as best as he could his economic situation. He took some steps in the way of investments and was able to build up some capital in order to support himself and his family.

Before Saumell settled down with a family, some of his early romantic involvements ended unhappily because of his poor socio-economic situation. When he was 21 and was in love with Dolores de Saint-Maxent [singer known to have introduced Schubert's work in Cuba], their marriage could not be approved by her

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<sup>7</sup> Born John Frederic Edelmann on February 17, 1795 in Strasbourg, France, died on December 20, 1848 in Havana. He studied at the Paris Conservatory and settled in Havana in 1832. There he was dedicated to teaching. He founded and directed the Santa Cecilia Philharmonic Society. Then in 1836, he established his own publishing house, where the works of Cuban composers was printed and promoted (Giro 2007, Orovio 1981).

<sup>8</sup> "Gottschalk was born on May 8, 1829 and passed on December 18, 1869. He was an American composer and pianist, who spent many years of his life developing and working as a musician outside of the United States. He was descendant of Jewish and white Haitian Creole from New Orleans, where he was exposed to various musical styles. After Gottschalk finished his studies at the Paris Conservatoire, he returned to the United States in 1853. Then he traveled and took a lengthy trip to Cuba in 1854 thus beginning a series of trips to Central and South America. By the 1860s, Gottschalk had established himself as the foremost pianist in the New World" (Starr 1995).



family as she was from a high-class wealthy family. She inspired him to write an opera based on “Antonelly” by a Cuban author José Antonio Echevarría [more on the plot of the opera to follow].

It is said in *The New Grove Dictionary of music and musicians* that before the libretto of the opera could be written in Italian, the relationship had finished, since Dolores went off to another relationship. Saumell was heartbroken and left the project, to continue composing *contradanzas*. Later in his life he married a woman from Havana province, Concepción Amegui, from one ‘acomodated’ family. [meaning of a middle class society level, not poor or rich]. They had three children.

As a professional artist, and music ambassador he was president of the music section of the Philharmonic Society “*Santa Cecilia*”, where he worked together with Spanish singer Ramón Pintó and pianist José Miró. They also worked collectively along with composer Tomás Buelta y Flores in the foundation of the Havana Artistic and Literary Lyceum, where José Miró was director and Saumell was also president (ca. 1844). Saumell also collaborated with composer Antonio Raffelin in establishing the Philharmonic Academy “*Santa Cristina*”.

Since he was a member of various cultural societies, he became interested in acquiring the best knowledge possible. All this knowledge was an asset in his work, in writing music and writing criticism for newspaper publications of the time. Saumell used a nickname to put under his articles; “*El Timbalero*” [timbal is a creole percussion instrument used in Cuban music since the 19<sup>th</sup> century to substitute for the timpani].

Saumell has been known as the ‘father of *contradanza*’ (Béhague 1979), not because he created it but because he developed it and worked it to a level of distinct and high quality. Often compared to J.S. Bach, in how he adapted and transformed popular music into intellectual and serious music. His importance lies in his *contradanzas*, where various possibilities of this genre are found (González 1980). His artistic contribution to the *contradanza* is firstly found in the clarity of folkloric elements, which gave life to the nationalist musical movement.

Saumell’s *contradanzas* for piano comprise metric and rhythmic features, which later transformed themselves as mentioned above into other Cuban music genres. Carpentier describes Saumell’s influence in present genres of Cuban music in his *Music in Cuba* by saying that “Saumell is absolutely prophetic in fixing certain rhythms which would be mined in the future under different names... Saumell is the father not only of the *contradanza*... but also the *habanera* (the prima of *L’Amitié*), *danzón* (*La Tedeusco*), the *güajira* (segunda of *La Matilde*) [See Musical Examples No. 1-3 below]. Everything done after him would amplify or distinguish elements plainly exposed in his works.”

Musical Example No. 1: L'Amitié (Habanera pattern in Left Hand)

*L'Amitié*

Contradanse

Dédiée à son ami H. Herz

*Tranquillo*



**Musical Example No.2: La Tedezco (Danzón model)**

*Per la soprano italiana Fortunata Tedesco*

# La Tedezco

*Contradanza*

**Musical Example No. 3: La Matilda ( Güajira model)**

*p legg*

*pp innocente*

*f*

*martellato*

His fifty-one *contradanzas* show a great degree of originality, creativity and modern feeling. His dedications and titles sound in spirit very contemporary. A tone of irony seems to be present, for instance, in “*La Quejosita*” (the little complainer), dedicated to a lady named Dolores. This sense of humor is also appreciated in his dedication and handing of a *contradanza* to a friend and the title being “Toma, Tomás” (meaning Here you go, Tomás).

"After Saumell's visionary work, all that was left to do was to develop his innovations, all of which profoundly influenced the history of Cuban nationalist musical movements” (Orovio 2004). In August 14, 1870, the father of Cuban nationalist music passed away in his city of birth, Havana.

Ignacio Cervantes was born in Havana, July 31, 1847. Cervantes began music studies with his father, Don Pedro Cervantes. In 1854, when the famous North American pianist and composer Louis Moreau Gottschalk went to Cuba for the first time, he listened to Cervantes’ piano playing.

Gottschalk was very surprised by the extraordinary talent; it was he who advised the family to have the child completely dedicated to music. Three years later, in 1857, at 10 years old, the future composer of the famous “*Danzas Cubanas*” wrote his first composition. It was a *contradanza* “*La Solitaria*” (known as “*Soledad*”); it was dedicated to his mother Soledad Kawanagh, of German background.

In 1859, Cervantes began to take lessons with Nicolas Ruiz Espadero<sup>9</sup>, who helped him overcome the technical and musical difficulties of Clementi, Moscheles, Cramer, Kalkbrenner, Henselt, Alkan and Dussek. During this time of study he also became familiar with Bach, Mozart, Beethoven, Weber, Hummel, Schumann, Chopin, Mendelssohn, Liszt and other composers of the western music tradition. Espadero gave Cervantes a solid grounding in pianistic culture.

In 1865, Cervantes went to Europe, and towards the end of the year, was registered in the Paris Imperial Conservatory, where he studied with Marmontel and Alkan. On July 23<sup>rd</sup>, 1866, Cervantes won the first Prize in several piano competitions playing Herz Concerto No. 5 for piano and orchestra. In 1867, he was also awarded the First Prize in Harmony, as well as in Fugue and Counterpoint at the Paris Conservatory.

In 1870, Cervantes returned to Havana, and worked intensively as professor at the National Cuba Conservatory, concert artist and orchestra conductor. After being married and having a family, in 1876 he was deported to the United States. This occurred because he had performed concerts with Cuban violinist Jose White<sup>10</sup>, in

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<sup>9</sup> Born on February 15, 1832 in Havana and died on August 30, 1890. Nicolas Ruiz Espadero was a Cuban composer, pianist, and pedagogue. Espadero was taught music by his mother and showed compositional talent from a very early age. His later teachers included Julian Fontana, Juan Miro and Fernando Arizti. His works were popular in Spain and Cuba, and his pupils included Gaspar Villate and Ignacio Cervantes. Espadero and Louis Moreau Gottschalk were mutual influences on each other. Espadero transcribed and edited several of Gottschalk's pieces. Espadero's works are solidly Romantic in style, and are often nationalistic in character. He was published in Cuba, France, Spain, Germany, and the United States.

<sup>10</sup>“José Silvestre White Lafitte was born on January 17, 1836 in Matanzas, Cuba, and died in March 1918 in Paris, France. Also known as Joseph, he was a Cuban violinist and composer. His father was Spanish and his mother was Afro-Cuban. He studied at the Paris Conservatory between the years 1855 and 1871 and was highly praised by Rossini. From 1877 to 1889 he was

order to raise funds for the Cuban War of Independence from Spain. Both were deported. They both decided to travel to the United States (New York). After the “Ten-year War” concluded with the independence of Cuba in 1878, Cervantes went back to Havana, continuing his multiple artistic duties.

On October 26, 1889, Cervantes premiered his *zarzuela*<sup>11</sup> “Exposition” (Also known as “*El Submarino Peral*”). In June 1891 he performed in Mexico with the great Cuban violinist Rafael Diaz Albertini, in Ibor City in Tampa, and later all around Cuba in 1894. The next year, Cervantes began his opera “Maledetto”, which was left unfinished. In 1899, he premiered another zarzuela “*Los Saltimbanquis*”.

During the same year, Cervantes joined the piano faculty as a professor in the “*Escuela Normal de La Habana*” (Havana Normal School). In 1902, he assisted the Charleston Exhibition in South Carolina as a delegate and representative of the Cuban Fine Arts. Around this time he also gave various concerts in the United States.

June 1902 was his last live performance in the “*Tacón Theatre*” in Havana. It is said that Cervantes slowly began to lack enthusiasm and energy due to a long and deep depression. On April 19<sup>th</sup>, 1905, at 58 years of age, Cervantes passed away in his Havana residence.

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director of the Imperial Conservatory in Rio de Janeiro, Brazil, after which he returned to Paris to spend the rest of his days. His most famous work is *La bella cubana*, a habanera” (Orovio 1981, 434) [TRNS by GDME].

<sup>11</sup> Zarzuela is a Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular song, as well as dance. The name derives from a Royal hunting lodge, the *Palacio de la Zarzuela* near Madrid, where this type of entertainment was first presented to the court. There are two main forms of *zarzuela*: Baroque *zarzuela* (c.1630–1750), the earliest style, and Romantic *zarzuela* (c.1850–1950), which can be further divided into two main sub-genres of *género grande* (Major genre) and *género chico* (Minor genre). *Zarzuela* spread to the Spanish colonies, and many Hispanic countries mainly in Cuba, where a specific tradition was developed including nationalist and afro-Cuban genres (Casares 2002-3).

## 5. The Music

In terms of structure, Saumell's *contradanzas* for piano use the common binary approach of many other European forms. Each *contradanza* contains two strains, of eight bars each. Then each section is repeated to obtain a total of thirty-two bars.

||:8:||:8:||  
I     II

Argeliers León has described strain I with its repetitions as having more of a quiet character, while strain II and its repetitions are livelier and more rhythmical (1984). Saumell utilizes the more accentuated and syncopated rhythms in strain II (national, folk, and Creole rhythms), while strain I is generally farther from the Cuban character and more characteristic of the European *country-dance*.

Saumell wrote over fifty *contradanzas* (in 2/4 or 6/8 time) which merit attention. His rhythmic and melodic inventiveness is astonishing. "No two pages are alike..." according to Carpentier, he never repeats himself. "*Contradanzas* were composed in two parts, a *prima* of eight bars followed by the *segunda* of sixteen bars, or else 16 followed by 16. Saumell used to write a *prima* in classical style, followed by a *segunda* in creolized Cuban folkloric style" (Carpentier 1946).

Examples of these opposing styles can be seen in *La Virtuosa* (see Musical Example No. 4), and *La Suavecita* (Musical Example No. 5), which present a classical minuet character.



Musical Example No. 4: Manuel Saumell's La Virtuosa

*Ami amigo Pablo Desvernine*

# *La Virtuosa*

*Contradanza-Minuetto*

The musical score is written on five systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in pencil are present throughout, including fingerings, slurs, and tempo markings. The piece is in 3/4 time and features a mix of treble and bass clef parts.

Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *con passione*. The score is written in a cursive, handwritten style.



## Musical Example No. 5: La Suavecita

A la Sr<sup>a</sup> D<sup>a</sup> Maria Josefa Herrera de O'Farril

# La Suavecita

Contradanza


*p*

*legatto*

*8va*

*p* *tempo rubato*

Often in the first and second strains, when the ‘tango rhythm’ is present, it can appear in either the right or left hands. Sometimes, in the first strain, the left hand rhythm of *habanera* or ‘tango rhythm’ pattern variation, may have a tie between the sixteenth-note and the next eighth-note (Figure 1), or it can also be notated as a quarter-note

triplet as seen in Musical Example No.6, in Saumell’s *Tu Sonrisa* .

This pattern in the left hand supports continuous sixteenth-note groups in the right hand.

**Musical Example No. 6 Manuel Saumell’s: No. 1 Tu Sonrisa (mm 1-4)**



While trying to analyze Saumell’s *contradanzas*, I decided to create two charts summarizing some important details.

Chart 3 below lists all of them, catalogued by list number, title, key signature, time signature, form and key information and relationships.

**Chart 3: Manuel Saumell Robredo: Catalogue of 50 Contradanzas**

<b>No.</b>	<b>TITLE</b>	<b>KEY SIGNATURE</b>	<b>TIME SIGNATURE</b>	<b>FORM (strains, bar numbers and Key)</b>	<b>Notes</b>
1	La Linda	G Major	2/4	:A:  :B:     :8 :  :8:   G+ D+ I to V (Major to dominant major)	-[A] strain, contrary motion 8ves melody. -Habanera pattern (tresillo variation) comes in the Left Hand in the [B] strain. See Figure 1.
2	El Bazar	G Major	2/4	:A:  :B:     :8 :  :8:   G+ D+ I to V (Major to dominant major)	-Melody in thirds through out -L.H accompaniment variations of habanera pattern in both strains.
3	El Disimulo	C Major	2/4	:A:  :B:     :8 :  :8:   C+ F+ I to IV (Major to subdominant major)	-Da Capo signal at the end (play twice through) -[A] and [B] strains have habanera pattern in L.H -R.H melody in single line, and in harmonic intervals (3rds and 6ths)
4	La Elegante	Bb Major	2/4	:A:  :B:     16   16   Bb+ Eb+ I to IV (Major to subdominant major)	-[A] and [B] strains' L.H habanera pattern. -Contrasting melody material between both strains -key signature change notated in [B] strain, with new Eb+ signature
5	La Territorial	D Major	2/4	:A:  :B:     :8 :  :8:   D+ A+ I to V (Major to dominant major)	-[A] march like character with octaves and full chords in both hands -[B] L.H supports R.H melody in 3rds with habanera pattern
6	Los Ojos de Pepa	F Major	2/4	:A:  :B:     :8 :  :8:   F+ C+ I to V	-[A] livelier character; continuous 16th notes alternate between R.H and L.H and habanera

				(Major to dominant major)	pattern -[B] R.H melody in 3rds and triplets appear, a contrasting expressive melody to the energetic [A] strain.
7	El Pañuelo de Pepa	Bb Major	2/4	:A:  :B:     :8 :  :8:   g- Bb i to III (minor to relative major)	-[A] and [B] contrast lies between the R.H melodies: in [A] continuous 16 <sup>th</sup> notes and in [B] in 3rds and 6ths, with use of syncopation and triplets. -L.H through out both sections employ habanera pattern.
8	Ayes del Alma	C Major	2/4	A  :B:     16  :8:   a- C+ i to III (minor to relative major)	-Habanera pattern present mostly through out both strains. In [B] strain intersperses with triplets in octaves. -R.H doubled melody by an octave with inserted continuous 16th notes as a counterpart accompaniment middle voice.
9	La Tedezco	G minor	2/4	A  :B:     16  :8:   g- Bb+ i to III (minor to relative major)	-[A] both hands consist of combined rhythmic patterns (continuous 8th and 16 <sup>th</sup> notes, in 8ves/3rds or single notes) -Chromaticism and habanera pattern in both hands in both strains -ostinato habanera pattern in [B] strain
10	L'Amitié	Eb Major	2/4	A  :B:     16  :8:   Eb+ Eb+ I to I	-[A] R.H notates a very syncopated melody of 3rds and three note chords, while L.H

				(Tonic major)	supports with habanera pattern through whole section. -[B] keeps double note melody with 16 <sup>th</sup> double notes passages. L.H interspersed with one full bar of 16 <sup>th</sup> note passage and one bar habanera pattern towards the end.
11	Luisiana (to Gottschalk)	C minor	2/4	A   B      16  16   c- C+ i to I (minor to parallel major)	-[A] heavier in character. Both hands involve full chords and octaves as melody and accompaniment. March-like. -[B] L.H quarter-note triplets (variation of habanera pattern with tie between 16 <sup>th</sup> and next 8 <sup>th</sup> note) -R.H beautiful melody in 3rds.
12	La Virtuosa	C minor	3/4 (Contradanza -Minuetto)	A   B      16  16   Eb+ c- I to vi (Major to relative minor)	-Both [A] and [B] strains have similar melody and rhythmic characteristics. 8 <sup>th</sup> note melody and counterpart in L.H. - in 3/4 minuet feel as suggested on top of the contradanza.
13	La Celestina	C Major	6/8	:A:  :B:     :8 :  :8:   C+ F+ I to IV (Major to subdominant major)	-[A] both hands begin unison with interspersed single notes and double octaves. L.H 3 quarter notes creating hemiola effect. -[B] L.H accompaniment a variation of the güajira Cuban creole rhythm.
14	La Gassier	C Major	6/8	A  A1   B      8   8   16	-Both sections similar to No.13 La Celestina.

				C+ C+ C+ I to I to I Tonic Major	-Except A1 section of the A strain full chord melody variation and double 8ve. -Also B section melody in scale patterns in 3rds
15	Dice que no (to Gottschalk)	F Major	6/8	A   B      16   16   F+ Bb+ I to IV (Major to subdominant major)	-Through both strains A and B, the güajira pattern appears in R.H and L.H melody and accompaniment. -[B] strain melody in 3rds and 6ths and creating hemiola effect in R.H against L.H creole güajira pattern.
16	La Josefina	G Major	2/4	A   :B:     16   :8:   G+ D+ I to V (Major to dominant major)	-[A] octaves and chord interspersed in R.H melody and L.H support material. Scale patterns. -[B] includes more syncopation in R.H melody and L.H supports with habanera (cinquillo variation) see Figure 1.
17	La Trenita	Bb Major	2/4	:A:  :B:     :8   :8:   Bb+ Bb+ I to I (Tonic Major)	-[A] L.H habanera pattern through out both strains. R.H pick up into melody in 3rds. -[B] in 3rds as well R.H employing triplet and 16 <sup>th</sup> notes.
18	¡¡ Toma, Tomás!!	Eb Major	6/8	:A:  B      :8   :16   Eb+ Ab+ I to IV (Major to subdominant major)	-R.H melody in longer notes, with inner voice counterpoint to melody. L.H through both strains keeps a melody approach to the accompaniment with use of scale patterns or arpeggios.
19	El Somatén	C Major	2/4	:A:  :B:     :8   :8:   C+ C+	-Livelier, more energetic and bigger sound from others.

				I to I (Tonic Major)	R.H and L.H have similar rhythmic and melodic material exchanged. -The cinquillo cubano (Cuban quintuplet) appears in the right hand at the end of each strain.
20	La Quejosita	D Major	6/8	:A:  B      :8 :  16   D+ G+ I to IV (Major to subdominant major)	-[A] R.H melody pick up into 8 <sup>th</sup> note melody in 3rds and staccato. L.H scattered syncopated rhythm with straight 8 <sup>th</sup> accompaniment for hemiola effect. -Through the piece, the güajira variations are shown. See figure 2.
21	La Asesora	D Major	6/8	:A:  B      :8 :  16   D+ A+ I to V (Major to dominant major)	-[A] both hands begin unison with interspersed single notes and double octaves. L.H 3 quarter notes creating hemiola effect. -[B] L.H accompaniment a variation of the güajira Cuban creole rhythm
22	La Pendencia	D Major	2/4	:A:  B:     :8 :  8:   D+ A+ I to V (Major to dominant major)	R.H and L.H have similar rhythmic and melodic material exchanged. These include scale passages, in double octaves, full chords, habanera pattern, alternate broken arpeggio 16 <sup>th</sup> notes and chromaticism. -Da Capo.
23	La Nené	Ab Major	2/4	:A:  B:     :8 :  8:	-[A] broken chord melody material in



					R.H, while L.H has a descending melody line chromatically , then ascending against the R.H melody. -[B] Habanera pattern in L.H and triplets in 3rds in R.H material
24	Pero por qué?	Eb Major	2/4	:A:  :B:     :8:  :8:   Eb+ Bb+ I to V (Major to dominant major)	-[A] R.H 16 <sup>th</sup> note melody phrases with L.H habanera pattern. -[B] R.H triplet and 8 <sup>th</sup> note pattern for melody in 3rds, while L.H continues with habanera pattern.
25	Tu Sonrisa	D Major	2/4	:A:  :B:     :8:  :8:   D+ G+ I to IV (Major to subdominant major)	-R.H 16 <sup>th</sup> note melody with pick up and L.H supports with habanera pattern (tresillo variation). -Da Capo
26	Las Quejas	D Major	2/4	:A:  B      :8:  16    D+ D+ I to I (Tonic Major)	-R.H 16 <sup>th</sup> note melody with pick up and L.H supports with habanera pattern (tresillo variation).
27	Recuerdos Tristes	E Major	6/8	A   B      16  16   E+ c#- I to vi (Major to relative minor)	-R.H melody in longer notes, with inner voice counterpoint to melody. L.H through both strains keeps a melody approach to the accompaniment with use of scale patterns or arpeggios and octaves.
28	La Suavecita	G Major	6/8	A   B      16  16   G+ D+ I to V (Major to dominant major)	-[A] broken chord melody material in R.H, while L.H has a descending melody line chromatically, then ascending against the R.H melody. -[B] güajira pattern in

					L.H and 3rds in R.H material
29	Sopla, que quema	Eb Major	2/4	:A:  B:     :8:  8:   Eb+ Bb+ I to V (Major to dominant major)	-R.H staccato in 3rds, employs 16 <sup>th</sup> and 8 <sup>th</sup> note patterns as well as cinquillo cubano. -L.H supports through piece with habanera pattern.
30	Los Chismes de Guanabacoa	Ab Major	6/8	A   B      16  16   Ab+ Eb+ I to V (Major to dominant major)	-[A] R.H melody pick up into 8 <sup>th</sup> note, and 16 <sup>th</sup> note melody in 3rds.
31	La Dengosa	G Major	6/8	:A:  B      :8:  16    G+ C+ I to IV (Major to subdominant major)	-L.H scattered syncopated rhythm with straight 8 <sup>th</sup> accompaniment for hemiola effect. -Through the piece, the güajira variations are shown. See figure 2
32	La Fénix	G Major	6/8	A   B:     16   :8:   G+ D+ I to V (Major to dominant major)	-Livelier, more energetic and bigger sound from others. -[A] both hands begin with full chords and rhythmic patterns and accents characteristic of the güajira.
33	Saludo a Cuba	Eb Major	2/4	:A:  B      :8:  16   Eb+ Eb+ I to I (Tonic Major)	-A calmed strain [A] more like an introduction to the [B] strain, where the L.H supports with an ostinato pattern of an 8 <sup>th</sup> note triplet and 2 8 <sup>th</sup> note per bar, against the habanera pattern (tresillo variation) in the R.H.
34	La Paila	C Major	6/8	A   B      16  16   C+ G+	-[A] R.H long chords, while L.H has an off the beat short phrase in

				I to V (Major to dominant major)	between the R.H chords. -[B] hemiola effect and güajira pattern juxtaposed.
35	La Cuelga	A Major	2/4	:A:  B     :8:  16   A+ D+ I to IV (Major to subdominant major)	-[A] R.H melody pick up into 8 <sup>th</sup> note, triplets and 16 <sup>th</sup> note melody in 3rds. -L.H mostly supports with habanera pattern.
36	Lamentos de Amor	Ab Major	2/4	A   :B:     16   :8:   Ab+ f- I to vi (Major to relative minor)	-[A] broken alternate arpeggio in 3rds in R.H melody and full chord, double octave passages. L.H habanera pattern. -[B] L.H arpeggiated melody accompaniment, counterpoint to R.H melody in syncopated and straight 8 <sup>th</sup> note 3rds.
37	La Siempreviva	C Major	6/8	A    B     16  16   C+ F+ I to IV (Major to subdominant major)	-[A] R.H melody pick up into 8 <sup>th</sup> note melody in 3rds and staccato. L.H scattered syncopated rhythm with straight 8 <sup>th</sup> accompaniment for hemiola effect. -Through the piece, the güajira variations are shown. See figure 2.
38	La Niña Bonita	F minor	2/4	A   :B:     16   :8:   Ab+ f- I to vi (Major to relative minor)	-[A] both hands consist of combined rhythmic patterns (continuous 8 <sup>th</sup> and 16 <sup>th</sup> notes, in 8ves/3rds or single notes) -Chromaticism and habanera pattern in both hands in both strains

39	La Gota de Agua	A Major	2/4	:A:  :B:     :8:  :8:   A+ E+ I to V (Major to dominant major)	-[A] R.H melody pick up into 16 <sup>th</sup> note melody. L.H scattered syncopated rhythm with straight 8 <sup>th</sup> accompaniment. -[B] includes more syncopation in R.H melody and L.H supports with habanera (tresillo variation) see Figure 1.
40	La Veleta	D Major	2/4	:A:  :B:     :8:  :8:   D+ G+ I to IV (Major to subdominant major)	R.H and L.H have similar rhythmic and melodic material exchanged. These include scale passages, in double octaves, full chords, habanera pattern, alternate broken arpeggio 16 <sup>th</sup> notes and chromaticism. -Da Capo.
41	La Caridad	G Major	6/8	A  :B:     16  :8:   G+ D+ I to V (Major to dominant major)	-Livelier, more energetic and bigger sound from others. -[A] both hands begin unison with interspersed single notes and double octaves. L.H 3 quarter notes creating hemiola effect.
42	La Matilde	Bb Major	6/8	:A:  :B:     :8:  :8:   Bb+ F+ I to V (Major to dominant major)	-[A] R.H melody is more arpeggiated. More space between notes. -[B] strain melody in 3rds and 6ths and creating hemiola effect in R.H against L.H creole güajira pattern.

43	Las Bodas	A Major	2/4	:A:  B      :8 :  16   E+ A+ I to IV (Major to subdominant major)	-[A] Melody in thirds through out and L.H supports octaves and habanera pattern. -L.H accompaniment variations of habanera pattern in [B] strain -[B] strain emphasizes the melody in 3rds and syncopation.
44	La Piñata Habanera	D Major	2/4	:A:  B:     :8 :  8:   D+ A+ I to V (Major to dominant major)	-[A] energetic, unison opening of full chords and octaves. Imitative in first thematic material. -L.H accompaniment variations of habanera pattern in [B] strain -[B] strain emphasizes the melody in 3rds with triplets. -Da Capo
45	La María	E Major	6/8	:A:  B:     :8 :  8:   E+ B+ I to V (Major to dominant major)	-[A] both hands begin unison with interspersed single notes and double octaves. L.H 3 quarter notes creating hemiola effect. -[B] L.H accompaniment a variation of the güajira Cuban creole rhythm
46	El ultimo golpe	A minor	2/4	:A:  B:     :8 :  8:   a- C+ i to III (minor to relative major)	-[A] Melody in thirds through out and L.H supports with spaced out octaves. -L.H accompaniment variations of habanera pattern in [B] strain -[B] strain emphasizes the melody in 3rds with triplets
47	El Huracán	D Major	2/4	:A:  B:     :8 :  8:   D+ d-	-Livelier, more energetic and bigger sound from others.

				I to i (Major to parallel minor)	R.H and L.H have similar rhythmic and melodic material exchanged. These include scale passages, in double octaves, full chords, habanera pattern and chromaticism. -Da Capo.
48	El Jigote de Prinita	G Major	2/4	:A:  :B:     :8:  :8:   D+ G+ (G+ key signature) V to I (Dominant major to tonic)	-[A] R.H melody pick up into 16 <sup>th</sup> note melody. L.H scattered syncopated rhythm with straight 8 <sup>th</sup> accompaniment. -[B] triplet scale passage in thirds opens second strain in R.H and L.H fully supports with habanera pattern.
49	La Luz	D Major	2/4	:A:  B      :8:  16   D+ F+ I to bIII (Major to flat mediant major)	-[A] and [B] L.H supports R.H melody with habanera pattern but this time with octaves and full chords instead of single notes. -R.H melody employs double notes, syncopation, straight 8 <sup>th</sup> notes and triplets all scattered.
50	Recuerdos de Gottschalk	Eb Major	2/4	:A:  B      :8:  16   Eb+ c- I to vi (Major to relative minor)	-isorhythmic (composition technique using repeated rhythmic pattern) through the whole [A] strain in both hands. -[B] continues with L.H habanera (tresillo) pattern. R.H includes a middle voice descending chromatically along with the main melody. Da Capo.

Chart 4 shows a key summary of the 50 *contradanzas* by Saumell, and it shows a general preference for major keys, and some similarities, which tend to be characteristic of certain keys.

**Chart 4: Manuel Saumell's Key summary**

MAJOR KEYS	NO.	MINOR KEYS	NO.
C Major	3,13,14,19,34,37	A minor	8,46
Db Major		Bb minor	
D Major	5,20,21,22,25,26 40,44,47,49	B minor	
Eb Major	10,18,24,29,33,50	C minor	11,12
E Major	27,45	C# minor	
F Major	6,15	D minor	
Gb Major		Eb minor	
G Major	1,2,16,28,31,32,41 48	E minor	
Ab Major	23,30,36	F minor	38
A Major	35,39,43	F# minor	
Bb Major	4,17,42	G minor	7,9
B/Cb Major		G#/Ab minor	

Cervantes' short piano *danzas*<sup>12</sup> are the most relevant to the establishing of the standard definition of the genre *danza*. His *danzas* follow mostly the symmetric

<sup>12</sup> In early history of Cuban music, through Saumell and Cervantes, the genre was named *contradanza*. In some articles, websites and books, about Cervantes' time, the *contradanza* has also been named *danza*

structure of the classic *contradanza*. The form is binary, two strains consisting of eight bars each. Thus, a total of sixteen measures per strain when repeated and thirty-two for the entire short piece form the structure. As in Saumell's *contradanzas*, the distinctive Creole rhythms are not found in strains I of his *danzas*, mainly keeping a western classical music quality. In strains II a more dance-like quality can be appreciated. The texture and use of chords is more complex and elaborate in most pieces than in Saumell's compositions. The rhythmic combinations between hands are common between the two composers. In the next example, the first combination seen, between left hand 'tango rhythm' and right hand sixteenth-notes can be appreciated:

**Musical Example 7: Ignacio Cervantes: Danza no. 15, "Improvisada" (mm.1-4)**



I have also approached Cervantes' *danzas* like Saumell's while trying to analyze them. I have developed two similar corresponding charts summarizing important details.

Chart 5 below lists all of the *danzas*, also catalogued by list number, title, key signature, time signature, form and key information and relationships.



**Chart 5: Igancio Cervantes Kawanagh: Catalogue of Danzas**

<b>No.</b>	<b>TITLE</b>	<b>KEY SIGNATURE</b>	<b>TIME SIGNATURE</b>	<b>FORM-strains' Bar numbers</b>	<b>Notes</b>
1	Soledad	D Major	2/4	:A:   B     :8 :  16   D+ A+ I to V (Major to dominant Major)	-[A] Melody in double notes through -L.H accompaniment habanera pattern -[B] strain emphasizes the melody in 3rds and keeps double notes in the habanera pattern of L.H -Dedicated to composers' mother.
2	No me toques	F Major	2/4	:A:   B     :8 :  16   F+ Bb+ I to IV (Major to subdominant Major)	-Pick up beginning -This along with No. 3 below are two Danzas edited by Edelmann and Company, both appear labeled as (Contradanza) more of a cantabile expressive character with a dance-like tempo as Contradanza.
3	Un recuerdo	A Major	2/4	:A:   B     :8 :  16   A+ E+ I to V (Major to dominant Major)	-Pick up beginning -This along with No. 2 above are two Danzas edited by Edelmann and Company, both appear labeled as (Contradanza) more of a cantabile expressive character with a dance-like tempo as Contradanza.
4	La Celosa	Eb minor	2/4	A    B     16  16   Eb- Eb+ i to I (Tonic minor to Tonic Major)	-L.H accompaniment steady and consistent habanera pattern -more complex accompaniment style. -R.H melodies in 3rds and 6ths.

					-no repeats marked, but repetition of music material is here notated
5	Almendares	Gb Major	2/4	A   B   A      16  16  16   Gb+Db+Gb+ I to V to I (Major to dominant to Tonic Major)	-pick up -L.H accompaniment steady and consistent habanera pattern -more complex accompaniment style. -R.H melodies in 3rds and 6ths. -no repeats marked, but repetition of music material is here notated
6	El Velorio	F minor	2/4	A   B      16  16   F- Ab+ i to III (minor to relative Major)	-pick up -L.H accompaniment steady and consistent habanera pattern -more complex accompaniment style. -R.H melodies in 3rds and 6ths. Triplets also. -no repeats marked, but repetition of music material is here notated
7	La Glorieta	Eb Major	2/4	A   B      16  16   Eb+ Ab+ I to IV (Major to subdominant Major)	-pick up -L.H accompaniment steady and consistent habanera pattern, combined with 8 <sup>th</sup> and 16 <sup>th</sup> note accomp. Outlining counter melody. -R.H melody in octaves, for the first time in Cervantes. -no repeats marked, but repetition of music material is here notated
8	La Encantadora	B minor	2/4	:A:   B     :8 :  16   B- B-/B+ i to i/I (Major to Tonic minor/major)	-[A] new L.H accompaniment (counter melody style), descending and 16 <sup>th</sup> note phrases and scales. -[B] L.H accompaniment w/

					habanera pattern. R.H melody in 3rds & 6ths, with middle voice counter melody.
9	Mensaje	F minor	2/4	A   B      16  16   F- Ab+ i to III (minor to relative Major)	-pick up w/ L.H as part of the melody instead of accompaniment. -[B] L.H habanera pattern
10	Duchas Frías	A Major	2/4	A   B      16  16   A+ E+ I to V (Major to dominant Major)	-Both hands start together unison -L.H accompaniment more melody like in 16 <sup>th</sup> notes and arpeggiated chords.
11	Zigs Zags	A Major	2/4	A    B     16  16   A+ A- I to i (Major to tonic minor)	-Both hands start together unison on the upbeat. -L.H accompaniment more melody like in 16 <sup>th</sup> notes and arpeggiated chords. -Contrary motion melody and counter melody between both hands.
12	Amistad	Gb Major	2/4	A    B     16  16   Gb+ Db+ I to V (Major to dominant Major)	-32 <sup>nd</sup> note triplet pick up -R.H melody in scale and arpeggiated broken chord phrases, rare presence of syncopation. -L.H stride like in 8ves and chords alternating ascending, along with habanera pattern.
13	No bailes más	Eb Major	2/4	A   B      16  16   Eb+ Bb+ I to V (Major to dominant Major)	-R. H pick up -Thinner/simpler texture with use of more syncopation in R.H -L.H habanera

					-livelier/faster character.
14	Cri-Crí	Eb Major	2/4	:A:   B     :8:  16   Eb+ B+ I to V (Major to dominant Major)	-L.H accompaniment includes strides, asc and desc 8ves and straight 8 <sup>th</sup> notes. -R.H melody single 16 <sup>th</sup> notes -R.H fuller texture, melody in 6ths w/ syncopated rhythms and full chords.
15	Improvisada	Ab Major	2/4	:A:   B     :8:  16   Eb+ Ab+ I to IV (Major to subdominant Major)	-L.H habanera pattern accompaniment continuous. -R.H melody in 16 <sup>th</sup> notes improvisation like.
16	Picotazos	Eb Major	2/4	A    B     16  16   Eb+ Eb- I to i (Major to tonic Major)	-R.H pick up -Block chords and fuller texture, and L.H 16 <sup>th</sup> note runs alternating. -B section L.H habanera accompaniment comes in.
17	Decisión	Bb minor	2/4	A    B     16  16   Bb- Bb- i to i Minor tonic key	-R.H pick up -L.H counter melody in A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and cantabile
18	Pst!	E Major	2/4	A    B     16  16   E+ B+ I to V (Major to dominant Major)	-Interactive counter melodies between both hands. -Syncopated rhythm, straight 8 <sup>th</sup> and 16 <sup>th</sup> note phrases. -At the very end, L.H habanera pattern found.
19	Tiene que ser	Eb minor	2/4	A   B	-L.H counter melody in

				16   16   Gb+ Eb- I to iii (Major to relative minor)	A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and cantabile
20	Adiós a Cuba	Ab minor	2/4	A   B      16  16   Ab- Ab+ i to I (minor to tonic Major)	-Interactive counter melodies between both hands. -Syncopated rhythm, straight 8 <sup>th</sup> and 16 <sup>th</sup> note phrases. -At the very end, L.H habanera pattern found.
21	Vuelta al hogar	Ab minor	2/4	A   B      16  16   Ab- Ab+ i to I (minor to tonic major)	-Interactive counter melodies between both hands. -Syncopated rhythm, straight 8 <sup>th</sup> and 16 <sup>th</sup> note phrases. -At the very end, L.H habanera pattern found.
22	Ilusiones perdidas	Eb minor	2/4	A    B     16  16   Eb- Eb+ i to I (minor to tonic Major)	-pick up -L.H accompaniment steady and consistent habanera pattern -more complex accompaniment style. -R.H melodies in 3rds and 6ths. Triplets also. -no repeats marked, but repetition of music material is here notated
23	Los tres golpes	E minor	2/4	A    B     16   16   E- G+ i to III (minor to relative Major)	-L.H pick up -L.H accompaniment steady and consistent habanera pattern, combined with 8 <sup>th</sup> and 16 <sup>th</sup> note accomp. Outlining counter melody. -R.H melody in octaves, for the first time in Cervantes. -no repeats marked, but repetition of music

					material is here notated -Tierce di picardi: Major chord at the end.
24	Siempre sí	E Major	2/4	:A:   B     :8 :  16   B+ E+ V to I (dominant to tonic Major)	-R.H double note melody pick up (three 8 <sup>th</sup> notes) -L.H habanera pattern -R.H melody double notes and different melody approaches (scales, arpeggios, steps and leaps)
25	Se fué y no vuelve más	Eb Major	2/4	A    B     16  16   Eb+ Ab+ I to IV (Major to subdominant Major)	-Unison pick up in both hands. -inner counter melody voices accompanied by L.H habanera pattern.
26	Homenaje	C minor	2/4	A    B     16  16   c minor i (minor tonic)	-L.H counter melody in A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and cantabile
27	Gran señora	Gb Major	2/4	:A:   B     :8 :  16   Gb+ Db+ I to V (Major to dominant Major)	-R.H pick up -L.H counter melody in A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and cantabile
28	Amén!	A Major	2/4	:A:   B     :8 :  16   E+ A+ V to I (Major to tonic Major)	-[A] L.H accompaniment (counter melody style), descending and 16 <sup>th</sup> note phrases and scales. -[B] L.H accompaniment w/ habanera pattern. R.H melody in 3rds & 6ths, with middle voice counter melody.

29	No llores más	Gb Major	2/4	:A:   B     :8:  16   Gb+ Db+ I to V (Major to dominant Major)	-L.H accompaniment includes strides, asc and desc 8ves and straight 8 <sup>th</sup> notes. -R.H melody single 16 <sup>th</sup> notes -R.H fuller texture, melody in 6ths w/ syncopated rhythms and full chords.
30	Por qué, eh?	A Major	2/4	A    B     16  16   A+ E+ I to V (Major to dominant Major)	-L.H accompaniment includes strides, asc and desc 8ves and straight 8 <sup>th</sup> notes. -R.H melody single 16 <sup>th</sup> notes -R.H fuller texture, melody in 6ths w/ syncopated rhythms and full chords.
31	Interrumpida	Ab Major	2/4	:A:   B     :8:  16   Ab+ Eb+ I to V (Major to dominant Major)	-R.H repeated notes in arpeggiated 8ve passage (theme), while L.H carried descending melody with habanera pattern (tied 16 <sup>th</sup> to 8 <sup>th</sup> ) variation in 3rds.
32	Invitación	E minor	2/4	A    B     16  16   E- E+ i to I (Major to tonic Major)	-pick up -L.H accompaniment steady and consistent habanera pattern -more complex accompaniment style. -R.H melodies in 3rds and 6ths. Triplets also. -no repeats marked, but repetition of music material is here notated
33	Lejos de tí!	Bb minor	2/4	A    B     16  16   F- Bb- v to i (dominant minor to tonic minor)	-R.H three 8 <sup>th</sup> note pick up -L.H counter melody in A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and

					cantabile
34	Te quiero tanto!	F minor	2/4	A    B     16  16   F- C i to V (minor to dominant Major)	-R.H and L.H unison pick up -L.H counter melody in A section and contrary motion straight 8 <sup>th</sup> notes w/ chords in R.H and 8ves in L.H -more expressive and cantabile -Last chord: F+
35	La carcajada	Ab Major	2/4	A    B     16  16   Ab+ Eb+ I to V (Major to dominant Major)	-R.H pick up -L.H habanera pattern accompaniment. -parallel descending chromatic passages alternating with syncopation and counter melodies.
36	Cortesana	G minor	3/4	A    B     16  16   G- C- i to iv (minor to subdominant minor)	-the only danza in ¾ by Cervantes
37	Intima	G Major	2/4	A      16   G+ I Tonic Major	-Only 16 bars and A section material with theme, but no contrasting B section.
38	La camagüeyana	Eb Major	2/4	:A:   B     :8 :  16   Eb+ Bb+ I to V (Major to dominant Major)	4 hands duet
39	Los delirios de Rosita	Ab Major	2/4	:A:   B     :8 :  16   Ab+ Eb+ I to V (Major to dominant Major)	4 hands duet



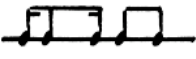
40	Los muñecos	Eb Major	2/4	A    B     16  16   Eb+ Bb+ I to V (Major to dominant Major)	4 hands duet

Chart 6 shows a key scheme summary of the Cervantes' 40 *danzas*, which shows a balance between major and minor keys, but in his case, a preference for flat keys.

**Chart 6: Ignacio Cervantes Kawanagh: Key Summary**

MAJOR KEYS	NO.	MINOR KEYS	NO.
C Major		A minor	
Db Major		Bb minor	17,33
D Major	1	B minor	8
Eb Major	7,13,14,16,25,38,40	C minor	26
E Major	18,24	C# minor	
F Major	2	D minor	
Gb Major	5,12,27,29	Eb minor	4,19,22
G Major	37	E minor	23,32
Ab Major	15,31,35,39	F minor	6,9,34
A Major	3,10,11,28,30	F# minor	
Bb Major		G minor	36
B/Cb Major		G#/Ab minor	20,21

In terms of rhythm and meter, many of the earlier *contradanzas* were written in 6/8 or 3/4 time signatures, however they had a continuous shift between the pulses of the two time signatures. Saumell wrote more dances in triple meter, while Cervantes only wrote one in 3/4. Although Saumell uses them very effectively, the syncopated rhythms mostly used in the melodies and accompaniments cannot be placed as comfortably as in duple meter. One of the most common rhythms found in both the

composers' melodies are in 2/4: . See below

**Musical Example 8: Ignacio Cervantes: *Danza no. 2*, “No me toques”**



Many of the dances begin with a lilting pulse to the music, a pick up and off the downbeat patterns.

Cervantes opened up the genre going farther into the organization of harmony, melody and texture than Saumell. He also experimented more with unexpected key areas, employed more polyphonic texture and greater interaction of melody lines and counter melodies.

Nineteenth-century harmony in Cuba was mainly based in Spanish harmonic tradition and mostly limited to using tonic, sub-dominant, dominant and dominant-seventh chords (Carpentier 1946). At times many of these *contradanzas* and *danzas* are found to have relatively simple harmonic progressions, but a great focus on creating more complex rhythms and polyrhythms.

Cervantes textures showed more variety than Saumell's. He ventured with doubling the melody lines in thirds, sixths and octaves and also by employing more counterpoint and polyphony.

In the example below "Invitación", the inner voices creating a melody can also be seen. Also the Left hand in this example among other Cervantes' *danzas* shows a more melodic approach.

**Musical Example 9: Ignacio Cervantes: Danza no. 32, "Invitación".**

Technically, these composers' works for piano help the pianist work on a number of technical problems. Other than the characteristics touched on above, other topics can be studied. These may include compositional styles, thematic material,

idiomatic pianistic styles, and performance practice issues. However, these may involve a larger and much more detailed project.

Such a task would require more fieldwork in Cuba, interviews with the older generations and resident musicologists and performers that may have had closer connections to these two pioneer composers and their music.

One of the outstanding problems remaining is the proper chronological ordering of these compositions. Only then, will it be possible to understand the stylistic development of each composer. Such an ordering could be used as a measuring stick against which other developments in 19<sup>th</sup> century Cuban music could be assessed.

## 6. Conclusion

I think that as a result this paper, the works and contributions of Saumell and Cervantes to the Cuban concert piano repertoire will continue to be researched. It is a very remarkable period and repertoire influential on the course of Cuban music, which does not get the deserved attention. Without intending to overstress the relevance of the piano *contradanzas* and *danzas* in relation to the western music history, I believe it could be a great addition to the repertoire development since early ages of piano studies in North America. Not only do these pieces require a technical demand, but also a great understanding of expressivity, by blending the nineteenth-century romantic western piano music with charming, temperamental and rhythmic complexities.

Manuel Saumell and Ignacio Cervantes, both of great importance to the development of the Cuban concert piano repertoire, can be considered in their own individual approaches and techniques as the creators of a romantic nationalism in Cuba. Both were able to take musical and cultural elements in their homeland and fashion from them music of characteristic Cuban identity, thus shaping a musical idiom. Idiom of great artistic value to Cuba and to the world beyond.

I consider that teachers, pianists and musicologists could all benefit from taking into account this repertoire. For younger piano students, it will help them in developing a sense of expressing their own cultures and traditions. Pianists may gain a higher understanding and coordination of syncopated rhythms found in Cuban music, as well as finding them not only technically demanding, but also very enjoyable

to perform, express and communicate to the audience. Moreover, musicologists can find great interest in this period of Cuban concert music, since it reflects a development of a national expression, while combining musical cultures that differ from each other. I hope to continue researching this other side of Cuban music, which tends to get overshadowed in literature and in performance.

Whatever the case may be, placing a composer or his work in the concert or art music tradition or popular music category is only an indicator of society's reaction to different music genres throughout the centuries. Furthermore, I consider that if it were not for the folklore and roots of any country's popular or traditional songs, nationalist composers would have had no sources of inspiration to create and promote different paths for the evolution of their culture's art music. This claim is analogous to saying that it is important to mention the significance that art music has had along the centuries in further exploring and developing those traditional songs belonging to a popular category.

I would like to think that there are solutions to all these problems. However, I must recognize that there is a need for more recent literature on Saumell's and Cervantes' contributions, specially in English. English speaking scholars need to be informed of the different dimensions of Cuban music and culture, which are often overlooked due to the inconsistencies or misrepresentations of Cuban music historiography.

Fundamentally, it must be recognized that a good composer's work, no matter in which category it is placed in, is essentially music, no matter if one be more or less "refined" than the other. The present antagonism and polarization between the two

categories of traditional art music and popular music, mainly of Afro-Cuban character, seems to be needless. In addition to this, I believe that in adhering to a strict division between popular and art music, many musicians or composers are not adequately assessed because they contribute to both.

I consider it necessary to achieve a broader knowledge and acknowledgement of such prominent composers and performers as Manuel Saumell, Ignacio Cervantes, and others, who through their music promoted the influence of the African and European heritage in the cultural identity of Cuban music.

Moreover, I think that in terms of situating their work in a category of either art or popular music, or as part of African or Spanish culture heritage, I would like to classify these composers' legacies as a truly and distinctively Cuban music, deserving of greater appreciation on those terms. More work needs to be done in order to set a better understanding of Cuban music, and I will continue research in hope that others will.

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