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Jairo Garcia Valencia

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AN ANALYTICAL GUIDE TO GONZALO VIDAL'S *SUITE DE LA POSTGUERRA*
[*POST-WAR SUITE*]

by

Jairo Garcia Valencia

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

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Dr. Elizabeth Moak

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ABSTRACT

Although Gonzalo Vidal (1863-1946) is arguably one of the most influential Colombian composers, sadly his music has been forgotten and remains unknown. Unfortunately, little is known about his work as a pianist, composer, teacher, capellmeister, conductor, and even as a writer of prose. Even though Vidal has a vast catalogue of works, the majority of which is piano music, his fame is limited to being known as the composer of the anthem of the department of Antioquia.

The purpose of this document is to focus on Vidal's last piano compositions, which were a set entitled *Suite de la Postguerra* [Post-War Suite]. The first chapter of this document will provide biographical background and a review of the socio-cultural environment of Medellín, the city where Vidal lived and worked for sixty-five years. The second chapter of this document will address Vidal's style of composition, influences, and his relationship with his contemporaries. The third chapter will present an analysis of each of the seven movements of the *Suite de la Postguerra*. The third chapter will also offer critical notes where differences and possible mistakes in the sources will be discussed.

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I would like to extend a special statement of gratitude to Dr. Luis Carlos Rodríguez Álvarez, who gave me access to documents, manuscripts, and letters, and shared specific knowledge related to Gonzalo Vidal. His generosity, enthusiasm, and willingness to communicate have been of immeasurable help in the realization of this project.

DEDICATION

This dissertation is dedicated to my mother, Luz Angela, my brother Yesid, and my beloved fiancée Sofía. This project would not have been possible without their encouragement and patience.

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LIST OF ABBREVIATIONS

<i>OM</i>	Original Manuscript by Vidal
<i>ZC</i>	Zulategi's Copy
<i>LA</i>	Luis Carlos Rodríguez <i>Anthology</i>

CHAPTER I - INTRODUCTION

Medellín During Vidal's Time

Around the turn of the twentieth century, the Colombian city of Medellín was the scene of progressive ideals and a modern spirit that resulted in an important change to the musical and cultural environment. These new socio-political ideas made education a priority, and this led to the formalization of musical education.¹ This process resulted in a new generation of musicians and performers who were better prepared, and were academically trained. Additionally, this process led to the creation of an appreciative audience, willing to listen to the new kind of music that local composers were producing. This transformation was enriched by regular visits from foreign musicians who traveled with different operatic companies. Some of these foreign musicians decided to stay in Medellín, setting up their own studios, or were hired as teachers in local music institutions.²

During this time, increased commerce transformed Medellín into an important city, where culture and fine arts started to play an important role in the lives of the people, especially among the richest families and the elite.³ Colombian composer Gonzalo Vidal (1863-1946) lived and worked during this progressive time. Between 1874 and 1876, his family moved to Medellín from Popayan, when Vidal was in his teens.

1. Fernando Gil Araque and Carlos Mario Jaramillo Ramírez, “Temas con Variaciones: Medellín a través de su música 1900-1960” [Themes and variations: Medellín through its music 1900-1960] (video), Medellín, Universidad EAFIT, 2006, accessed January 21, 2020, <https://www.youtube.com/watch?v=ocF2gjVO8yY>.

2. Ibid.

3. Ibid.

Medellín was Vidal's home for sixty-five years. He was a witness to, and an active participant in, the musical transformations of the city.⁴

At the end of the nineteenth century, Medellín was just a small village. For a long time academic music was used merely for religious purposes, and musical instruction was oriented towards preparing musicians to perform in military bands.⁵ At the same time, Medellín had a large number of popular musicians who were trained through oral tradition. The beginning of the new educational system mentioned earlier, especially in the music field, was introduced by foreign teachers. They promoted the taste for symphonic band and wind ensemble repertoire and instructed local musicians in the use of instruments brought from Europe, such as violin and piano.⁶

By 1860, the city had a good number of music teachers, especially piano teachers, since many well-to-do families had a piano at home. Some of these pianos were brought from Europe and others were manufactured in the city. Even though there was a sizeable quantity of pianos in the city, there are no records of pianistic activities up until the

4. Heriberto Zapata Cuéncar, *Gonzalo Vidal* (Medellín: Universidad de Antioquia, 1963), 22-25.

5. Berta Lucía Posada Gaviria, "Formalización de la educación musical en Medellín 1888-1910: Escuela de Música de Santa Cecilia" [Formalization of musical education in Medellín 1888-1910: Santa Cecilia school of music] (master's thesis, Universidad de Antioquia, 2019), 28.

6. Rodrigo de J. García, "Extranjeros en Medellín" [Foreigners in Medellín], *Boletín Cultural y Bibliográfico*, vol. 34, no. 44 (1997): 105.

1860s, when pianists such as Daniel Salazar Velazquez⁷ and Maria Luisa Uribe de Uribe⁸ established careers in Medellín.⁹ The socio-cultural environment of Medellín during the end of the nineteenth century, led by the new educational system and a rising number of cultural activities, necessitated the establishment of an institution where academic music, along with other forms of art, were taught. This led to the establishment in 1888 of the *Escuela de música Santa Cecilia* [Santa Cecilia school of music].¹⁰

Santa Cecilia was founded by an important committee of renowned local musicians, in which Gonzalo Vidal's father and uncle were members. Other renowned musicians from Medellín included Daniel Salazar Velasquez, who was Vidal's first piano teacher. Santa Cecilia was the first music school in Medellín, and was influenced by the European conservatory model.¹¹

The upper classes wanted to educate musicians and other artists to simulate the prevailing European style regarding the use of forms, instrumentation, and

7. Posada Gaviria, 26. Daniel Salazar Velásquez (1840-1912), was a Colombian pianist and composer, and considered to be the greatest pianist in Medellín during the nineteenth century. He was a band director, founded the first philharmonic orchestra in Medellín, and was a founding member of the Santa Cecilia School of Music, where he was a respected piano teacher. Gonzalo Vidal was one of his students.

8. Posada Gaviria, 28. María Luisa Uribe de Uribe (1840-1897), was born in Bogotá, and established her piano studio in Medellín in 1859. She was an active piano teacher of the most well-to-do families, and one of her outstanding students was Gonzalo Vidal.

9. Luis Carlos Rodríguez Álvarez and Jorge Hernán Gómez Betancur, *Daniel Salazar Velásquez: Retrato musical de Medellín a fines del siglo XIX* [Daniel Salazar Velásquez: Musical portrait of Medellín at the end of the nineteenth century] (Medellín: Universidad de Antioquia, 2019), 12.

10. Posada Gaviria, 8.

11. Unknown Author, *Escuela de música Santa Cecilia, Documentos relativos a ella desde su fundación en 1888, hasta 1890* [Santa Cecilia school of music, documents relating to the school since its foundation in 1888, until 1890], 9.

methodologies. This new educational model excluded and undervalued local and popular music of oral traditions.¹² According to Berta Lucia Posada Gaviria, there is still a division in conservatories and music schools regarding the training of musicians in an academic way versus perpetuating the popular musical traditions of the people.¹³

Pedro José Vidal, Gonzalo's father, was the first director of Santa Cecilia. He was a good violinist, pianist, and composer. He served as capellmeister in Medellín, but Gonzalo replaced him when Pedro José returned to his hometown of Popayan in 1899. Gonzalo's uncle, Francisco Javier Vidal, was also a founding member and important figure in the history of Santa Cecilia. He was also Gonzalo's double bass teacher, and a composer of several works.¹⁴

Biographical Information

Gonzalo Vidal was born on November 23, 1863, to a musical family in Popayan, the capital of the Colombian department of Cauca.¹⁵ He was baptized as Clemente Gonzalo Vidal Pacheco. Vidal showed musical talent at an early age, and he received his first musical instruction from his father, especially in violin and guitar. Later when

12. Luis Latorre Mendoza, *Historia e historias de Medellín* [History and stories of Medellín] (Medellín: Ediciones Tomás Carrasquilla, Secretaría de Educación y Cultura de Antioquia, 1972), 105.

13. Posada Gaviria, 28.

14. Ibid., 37.

15. According to the *Constitución Política de Colombia* [Political Constitution of Colombia] from 1863 to 1886, what is known today as Colombia, Panama, and northwestern Brazil, was renamed Estados Unidos de Colombia [United States of Colombia]. It was established in 1863 as a federal system consisting of states that included Cauca and Antioquia. In 1886, after years of civil war, a new constitution was adopted that abolished the United States of Colombia and created the República de Colombia [Republic of Colombia], which established departments instead of states. *Encyclopedia Britannica*, s.v. "Colombia," accessed October 18, 2021, <https://www.britannica.com/place/Colombia>.

Vidal's family moved to Medellín, capital of the Colombian department of Antioquia, he continued studying with his uncle, Francisco Javier Vidal, and piano with two renowned teachers, Daniel Salazar Velasquez and María Luisa Uribe de Uribe. These were Vidal's only formal music teachers throughout his lifetime. Therefore, regarding composition, Vidal can be considered a self-taught composer.¹⁶

Though the date is not clear, we know that Vidal arrived in Medellín between 1874 and 1876. Heriberto Zapata Cuencar, who wrote the first biography about Vidal, states 1876 as the date that Vidal's family arrived in Medellín. Zapata Cuencar wrote that "...in 1876 he [Gonzalo] did not enroll [at the seminary in Popayan]. His father [Pedro José] moved to Medellín with his wife and his two sons Javier and Gonzalo..."¹⁷ In fact, according to a personal family album, Gonzalo Vidal himself wrote that, "My father, Pedro José Vidal, was born in Popayan on June 29, 1834. Came to Medellín in 1874..."¹⁸

Gonzalo Vidal was well-known as a good musician, even as early as his teenage years. The fact that his father and uncle were an active part in the musical environment of the city allowed him to also be part of this musical world. Since his first days in Medellín, he was already known as a composer and pianist, and his fame started to

16. Zapata Cuéncar, 22.

17. Zapata Cuéncar, 23.

18. Translated from a personal family document given to the author by Gonzalo Vidal Pérez, grandson of Gonzalo Vidal. All Spanish translations in this dissertation are by the author.

increase quickly. His first compositions appear when he was just fourteen years old: *Luna de Miel* [Honeymoon] and *Siempre Viva* [Houseleek], both for solo piano.¹⁹

According to Vidal scholar, Luis Carlos Rodríguez Álvarez, Vidal was a skilled pianist.²⁰ One performance worthy of note took place in 1898. Virtuoso violinist Brindis De Salas²¹ visited Medellín, and Vidal collaborated with him at the piano.²² Scholar Gustavo Yepes argues that it is important to analyze Vidal's works, especially his piano music, not only because he was a talented pianist and collaborator, but also because he belonged to a generation of Colombian composers whose music achieved a universal language. This generation of Colombian composers to which Vidal belonged, wrote nationalistic and salon music, but in an academic fashion. The repertoire was written to be performed by high-level pianists and singers.²³

Parallel to his activity as a musician, Gonzalo Vidal promoted and collaborated with several cultural magazines. In 1900, Vidal founded *Revista Musical* [Musical Magazine], that included a music supplement. Vidal bought a printer in the United States

19. Hernando Morales Madrid, "Algunas notas acerca del Maestro Gonzalo Vidal" [Some notes about maestro Gonzalo Vidal], *Academia Antioqueña de Historia* 29, no. 224 (May-August 1974): 301.

20. Gonzalo Vidal, *Antología*, ed. Luis Carlos Rodríguez Álvarez (Medellín: Secretaria de Educación y Cultura del Municipio de Medellín, 1997), 2.

21. Claudio José Brindis de Salas (1853-1911), was an outstanding Cuban violinist, also known as the "black Paganini" or "Cuban Paganini." He was the first Cuban to perform in Russia, he received the title of Baron Salas, and was awarded the Order of the Black Eagle (the highest order of chivalry in the Kingdom of Prussia). *Diccionario enciclopédico de la música en Cuba*, Edición 2009, s.v. "Claudio José Brindis de Salas," https://www.ecured.cu/Claudio_Jos%C3%A9_Brindis_de_Salas.

22. Vidal, *Antología*, 2.

23. Gustavo Yepes, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], *Artes: La Revista* 6, no. 12 (July-December 2006): 62.

that he used to print the music for the supplement (this was the first printer used in the dissemination of music in Medellín).²⁴ *Revista Musical* was in publication for one year and included twelve volumes. This magazine is significant not only for its technological achievement, but also because its content represented a new aesthetic trend in Medellín. This magazine published speeches given by influential people, and also poems by local poets. In addition, it presented articles by Saint- Saëns, Lavignac, Berlioz, among others.²⁵

Vidal also wrote humorous, satirical, and political articles for some magazines. These writings are published under the title *Chispazos y Bagatelas* [Sparks and Bagatelles].²⁶

Gonzalo Vidal had an active and extensive career as a music teacher and conductor. Between 1888 and 1893, he was a teacher at the *Escuela Normal de Varones de Medellín* and the *Escuela Normal de Señoritas* (also in Medellín). His most important role as a teacher was at the Santa Cecilia School of Music, where he served as associate director from 1889 to 1890. In 1890 he was named director of Santa Cecilia, and was reelected in 1892. Along with his administrative activities, Vidal taught harmony, violin, double bass, and piano.²⁷ His work as a conductor started in 1914 when he was assigned to conduct the Medellín Municipal Band. Apart from a brief hiatus from 1918 to 1921, Vidal stayed in that position until 1924.²⁸

24. Luis Carlos Rodríguez Álvarez and Jorge Hernán Gómez Betancur, 76.

25. Vidal, *Antología*, 1.

26. Ibid.

27. Zapata Cuencar, 28-29.

28. Ibid., 30-31.

In 1889, Vidal married Maria Villegas, who came from an aristocratic family. They had four children – Teresa, Jorge, Ana Maria, and Indalecio. Teresa (1890- ?) was considered a skilled pianist. She cared for Gonzalo during the last days of his life. Jorge (1890-1955) did not follow the musical path of the Vidal family, but he was a respected engineer. Ana Maria “Mariquita” [ladybug] (1893-1912) was Gonzalo’s favorite child. Her death on her nineteenth birthday strongly affected the Maestro, and he mourned for her until his own death. The last child was Indalecio (1896-1955), who studied piano with his father. However, he had an admirable career as an oboist and organist. He was a capellmeister and oboe teacher at the Santa Cecilia School of Music. Vidal’s wife, Maria, passed away in 1929, and Vidal never remarried.²⁹

Gonzalo Vidal lived in Medellín for sixty-five years. Even though he was not born in Medellín, Antioquia, he considered himself to be a loyal resident. Vidal composed Antioquia’s anthem, as mentioned earlier.³⁰ Unfortunately, Vidal’s fame is sometimes limited to just that, for reasons that will be explained later.

Vidal traveled just twice in his lifetime. First, when he moved from Popayan to Medellín as a teenager. His family had to travel using mules, since there were no roads or cars to commute.³¹ Vidal’s second trip was from Medellín to Bogota in June 1941.³² By this year, Vidal’s health was suffering, and he went blind. It was for these reasons that he

29. Ibid., 56-58.

30. Vidal. *Antología*, 2.

31. Zapata Cuenca, 58.

32. Ibid., 59.

left his beloved Medellín in 1941, so that his daughter, Teresa, could take care of him.

Vidal passed away in Bogota on September 21, 1946, two months before his eighty-third birthday.

It was Vidal's wish to be buried in Medellín. In 1966, a group of his colleagues, led by his close friend and copyist, Luis Miguel de Zulategi, started a campaign to bring Vidal's remains to Medellín, but it was not successful.³³ It was not until thirty years after Vidal's death, on August 11, 1976 (Antioquia's Independence Day), the remains of the Maestro returned to his beloved Medellín.³⁴

The only living descendent of Vidal is his grandson, Gonzalo Vidal Perez. He is not a musician, but he has conserved a good number of pictures and articles, among other treasures that belonged to, or are related to his grandfather. He currently lives in Santa Marta, Colombia, and has kindly granted me access to some of these items. According to a conversation he had with Luis Carlos Rodriguez Álvarez, Vidal Perez has given his enthusiastic approval of this dissertation.

Gonzalo Vidal was always connected with the Colombian people, and his music reflects the social life of all classes within the city.³⁵ His music was not only performed,

33. Luis Miguel de Zulategi Huarte (1898-1970), was a Basque composer and writer of prose. He studied at Orfeón Pamplonés and in 1924 he moved to Medellín. Between 1932 and 1935, he worked as a music critic for the magazine *Euzkadi* in Bilbao, Spain. In 1936, when the Spanish Civil War began, he returned to Medellín where he became a music teacher at the Fine Arts Institute. *Aunamendi Encyclopedia*, s.v. "Luis Miguel de Zulategi Huarte," <https://aunamendi.eusko-ikaskuntza.eus/eu/zulategui-huarte-luis-miguel-de/ar-152674/>.

34. Vidal. *Antología*, 8.

35. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, *La crónica y crítica musical en Medellín, 1937-1961* [The chronicle and musical criticism in Medellín, 1937-1961], ed. Fernando Gil Araque (Medellín: Fondo editorial Universidad EAFIT, 2013), 54.

and sometimes danced, in places where the rich gathered, but was also appreciated among the working class. His work as a band conductor, capellmeister, pianist, teacher, and arranger made it possible for his music to reach the masses. His piano pieces were played regularly, and his public appearances as band director made him an important figure.³⁶ In addition, religion played an important role in Vidal's life. In such a religious city, being a capellmeister implied a big responsibility. He was a devout Catholic, and his faith was well represented in a great number of pieces that include four requiems and several pieces of a religious nature.³⁷

Now that we have examined the socio-cultural environment of Medellín in the late nineteenth century, and have an overview of Vidal's biographical information and compositional output, we can now move to Vidal's style of composition, and an examination of the pieces under consideration. The second chapter will address Vidal's style, influences, and his relationship with his contemporaries which was sometimes controversial. The third chapter will present an analysis of each of the seven movements of the *Suite de la Postguerra*, and will also offer critical notes and mention differences and possible mistakes in the sources.

36. Zapata Cuéncar, 57.

37. Yepes Londoño, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], 63.

CHAPTER II - VIDAL'S STYLE, CONTEMPORARIES, AND INFLUENCES

Gonzalo Vidal's style is a mixture of the influence of Western music, especially late romanticism, with an air of the popular Colombian nationalistic style. A good definition of Vidal's style is offered by the musicologist Andres Pardo Tovar when he states: "Vidal is the first Colombian composer whose style can be described as supranationalistic or universalist, an aesthetic free of any nationalistic color based on the idea that music is always a universal language, where at the end what matters is a creative and sensitive personality."³⁸

Vidal never left Colombia to study abroad, whether at any conservatory or with any major composer. Hence, Vidal considered himself a self-taught composer. His music is based on the study and analysis of Western music.³⁹ He lived during a time when many composers around the world were moving towards an atonal style. Some were even experimenting with new elements such as aleatoric and dodecaphonic music, and sonorities from Eastern cultures such as the use of pentatonic scales. However, Vidal kept writing music in a language which was influenced by late romanticism, and even some colors of impressionism and nationalism can be heard in his music.⁴⁰

38. Andrés Pardo Tovar, "La cultura musical en Colombia" [Musical culture in Colombia], in *Historia Extensa de Colombia*, ed. Luis Martínez Delgado, vol. 20, tomo 6 (Bogotá: Academia Colombiana de Historia, Ediciones Lerner, 1966), 284.

39. Ellie Anne Duque, "Gonzalo Vidal (1863-1946). Un caso excepcional en el repertorio pianístico colombiano del siglo XIX" [Gonzalo Vidal (1863-1946). An exceptional case in Colombian pianistic repertoire of the nineteenth century], *Ensayos, Historias y Teoría del Arte* 7, no. 7 (December 2002): 108.

40. Yepes Londoño, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], 62.

One of the reasons why Vidal continued to use this tonal language is because the new atonal style had not arrived in Colombia by that time. Colombian composers were somewhat isolated from the avant-garde style. However, some Colombian and Latin American composers who were contemporaries of Vidal, did travel abroad and were influenced by the new styles. So it may be inferred that Vidal knew some of these styles. However, in Europe at this time, a good number of composers also continued to write in a tonal style. As a free artist, Vidal also chose to keep this aesthetic, avoiding the pressure to adopt a style in which he did not feel comfortable.⁴¹

During the last decades of the nineteenth century and the beginning of the twentieth century, Colombian composers worked principally in the following genres: salon music, music for piano and voice, and piano solo. They also engaged sporadically with Italian opera, *zarzuela*, and religious music.⁴² They were very aware of how the works of Schubert, Schumann, Chopin, and Liszt were audience favorites.⁴³ So, Colombian composers wrote polonaises, mazurkas, waltzes, and dances, and tried to simulate the writings of European composers who also wrote in these genres.

Although Gonzalo Vidal led a successful career as a teacher and composer, his music is not well-known. He and Luis A. Calvo were recognized as the main Colombian

41. Gustavo Adolfo Yepes Londoño, “Acerca de la libertad artística y la emancipación estética en la composición musical de hoy” [About artistic freedom and aesthetic emancipation in today’s musical composition], *Co-Herencia* 3, no. 5 (July-December 2006): 124.

42. According to *Grove Music Online*, *zarzuela* is a Spanish genre of musical theatre characterized by a mixture of sung and spoken dialogue. *Grove Music Online*, ed. Deane Root, s.v. “zarzuela,” <https://doi-org.lynx.lib.usm.edu/10.1093/gmo/9781561592630.article.40742>.

43. Duque, 110.

composers who wrote successfully and pianistically for the piano.⁴⁴ Both were inspired by salon music, used Colombian elements, and their melodies had a profound lyricism. However, Vidal tended to be more academic in regard to his choice of genres, forms, and the virtuosic use of the full range of the keyboard in a pianistic manner.⁴⁵ Vidal was reluctant to embrace the Colombian nationalist style, as tradition dictated. He rejected the notion of composing *pasillos* or *guabinas*, which are popular Colombian dances. Instead, he went beyond popular music and explored other genres influenced by Western culture.⁴⁶ This may be one of the reasons why his music was not performed more often during his lifetime.

Vidal's position towards Colombian popular music was controversial. Throughout 1928, he debated with Emilio Murillo through letters and articles that were published in several newspapers in Bogota and Medellín.⁴⁷ Murillo wanted to institutionalize popular Colombian music, while Vidal felt that composing or recording popular music was for idle musicians who did not want to improve themselves. Vidal was embarrassed for other

44. Luis A. Calvo (1882-1945) was a Colombian composer and pianist. He received his first musical instruction as a child. After moving to Bogotá in 1905, he studied theory, cello, and various band instruments briefly at the Academia de Música [National Academy of Music]. He left Bogotá when diagnosed with leprosy in 1916, and settled in the Agua de Dios hospital and colony. He remained there until his death, with only occasional visits outside his confinement. *Enciclopedia Banco de la República*, s.v. "Luis A. Calvo," http://enciclopedia.banrepcultural.org/index.php/Luis_A_Calvo.

45. Duque, 108.

46. Ibid., 109.

47. Jaime Cortes, "Emilio Murillo Gruta simbólica y nacionalismo musical" [Emilio Murillo symbolic grotto and musical nationalism], *Revista Credencial Historia*, no. 120 (December 1999): 7-8. <https://www.banrepcultural.org/biblioteca-virtual/credencial-historia/numero-120/emilio-murillo-gruta-simbolica-y-nacionalismo-musical>. Emilio Murillo Chapul (1880-1942), was an important figure in Colombian Andean Music. He studied at the Academia de Música [National Academy of Music] in Bogotá, and with Pedro Morales Pino. Murillo was a staunch defender of Colombian popular music, was one of the first to perform and record this music, and also encouraged others to do so.

countries to have access to popular Colombian music. He wrote that “they will consider this music as something primitive, naïve and made by aborigines.”⁴⁸

In addition to this strong position towards popular music, Vidal’s personality and other aspects of his life may have also contributed to his lack of fame. He had a humble and modest personality, and he was not interested in fame for fame’s sake.⁴⁹

Additionally, at the beginning of the century, Medellín was not an ideal setting for creating a widespread audience for art music. There were few recordings, and newspaper and magazine writings on music were not sufficient for the significant advancement of musical material. Audiences became acquainted with music through live performances, and it is likely that Vidal’s piano music was too challenging for the nascent pianistic culture in the city. Vidal’s daughter, Teresa, was an active performer of his music, but she stopped performing after her marriage.⁵⁰

It is for these reasons that Vidal’s music was not widely known or appreciated during his lifetime. His controversial point of view regarding popular music made him forgotten and perhaps misunderstood. However, his work has been resurrected by Colombian scholars such as Gustavo Yepes and Luis Carlos Rodríguez, and his music

48. Gonzalo Vidal, “Música Nacional” [National music], *El Heraldo de Antioquia* (Medellín), July 11, 1928: 8. Quoted in Carolina Santamaría Delgado, “El bambuco, los saberes mestizos y la academia: un análisis histórico de la persistencia de la colonialidad en los estudios musicales latinoamericanos” [Bambuco, mestizo knowledge and the academy: An historical analysis of the persistence of coloniality in Latin American musical studies], *Revista De Música Latino Americana*, vol. 28, no. 1 (Spring-Summer 2007): 10.

49. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, 55.

50. Zapata Cuéncar, 57.

has been performed recently by artists such as Teresita Gomez, Blanca Uribe, and Harold Martina. As a result, audiences are beginning to appreciate and value his work.

Gustavo Yepes argues that Vidal is one of the most important composers in Colombian history.⁵¹ He categorized Vidal's piano music into the following four types:

A. Pieces based on dances, influenced either by Western or Colombian culture, that initially were for dancing and Vidal transformed them into stylish dances for performance in the concert hall. Examples include the habanera, polka, mazurka, gavotte, waltz, and *pasillo*.

B. Lengthy pieces intended for public performance.

C. Character pieces with a title, but do not contain a specific rhythm based on any dance. The "Soliloquy" from *Post-War Suite* is an example.

D. Grouped compositions containing several movements which experiment with formal structures. The *Post-War Suite* and the two piano sonatas are examples.⁵²

In Vidal's music, there is clearly a significant influence of Chopin and other Classical composers like Haydn, Mozart, and Beethoven. The latter three composers used sonata form often in their compositions. Vidal considered sonata form the perfect structure.⁵³ His piano music was also influenced by Baroque composers and the fugue, and during his last years of musical production he became interested in French music as

51. Yepes Londoño, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], 60.

52. Ibid.

53. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

well.⁵⁴ In 1918, he composed the first piano sonata written by a Colombian composer,⁵⁵ the *Sonata No. 1 in E minor*.⁵⁶ In the manuscript of this piece, he wrote a humble statement: “The author states that he has never done serious studies with any composer or at any conservatory. His works are the result of assiduous reading of the texts and the constant deciphering of the Classics ... And this is not enough.”⁵⁷ (See Figure 1).

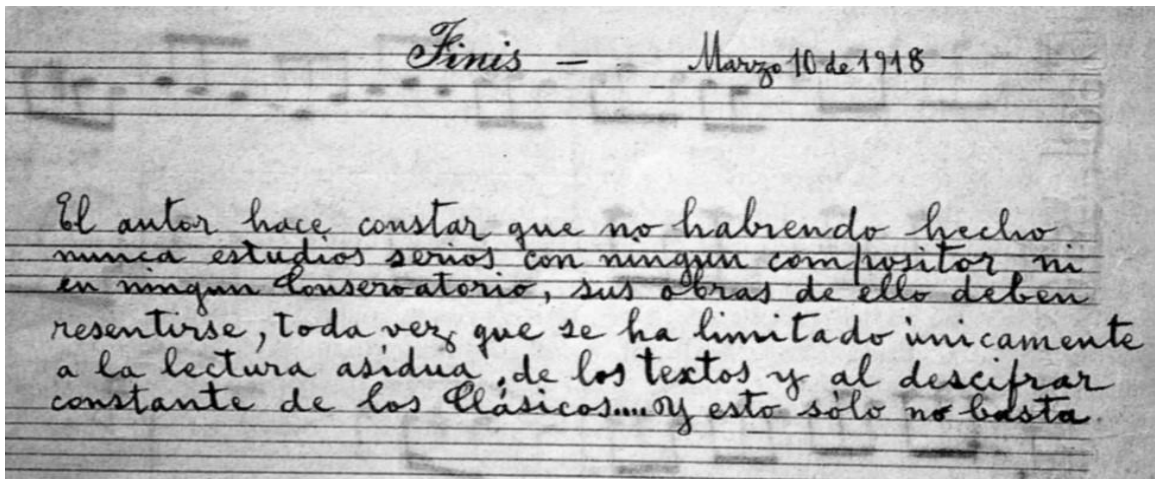


Figure 1. Note by Vidal in the Manuscript of *Sonata No. 1* (March 10, 1918)

Sadly, there is not yet a complete catalogue of Vidal's works. According to Zulategi, a considerable amount of Vidal's pieces has been lost, especially religious works.⁵⁸ Vidal's compositions cover several genres: religious (masses, requiems, hymns, etc.), chamber music, wind and symphonic band, songs, and piano pieces. His piano

54. Duque, 110-111.

55. It is important to mention that there may be an earlier sonata by another Colombian composer written for piano and another instrument. However, there are no clear records to attest to this, and the *Sonata No. 1 in E minor* by Vidal (1918) is considered to be the first sonata written by any Colombian composer.

56. Duque, 108.

57. Translation of the note by Vidal from the manuscript of *Sonata No. 1 in E Minor*.

58. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, 54.

works are where he showcased his musical style. These include character pieces, a suite, two sonatas, and several single pieces. Most of these works are technically demanding.

Based on the pieces Vidal himself published, manuscripts, and Zulategi's research, Vidal's piano music can be grouped into three collections, as well as three pieces using a more lengthy formal structure, and approximately sixty single piano pieces. Further information is included below.

- The first collection, *A Maria* [To Maria], was composed between 1887 and 1888, and was a birthday gift to his then fiancée, Maria. This collection consists of fifty pieces in different genres such as *pasillos*, waltzes, and mazurkas.
- The second collection, *Ensayos Musicales* [Musical Essays], was presented to the National Academy of Music in Bogota as a gift. *Ensayos Musicales* consist of thirty-six pieces divided into three groups according to their difficulty. In this collection, Vidal also includes five works for piano four-hands. Some pieces within this collection surpass the difficulty level of any Colombian piano piece composed prior to that point.⁵⁹ The last piece in the collection is the “Funeral March,” which was conceived at some point as the last movement of *Post-War Suite*.
- The third collection is called *Diez Piezas Para Piano* [Ten Pieces for Piano], and the date of publication is unknown. It consists of *pasillos*, waltzes, and mazurkas.

59. Duque, 7.

- The three pieces which use a more lengthy formal structure, and are the most elaborate works by Vidal, include the following: *Sonata No. 1 in E minor* (1918); *Sonata No. 2 in E major* (1923-1924); and the *Post-War Suite*, which consists of seven movements.⁶⁰
- There are around sixty single pieces that were composed between 1877 and 1930. These sixty pieces include mazurkas, waltzes, *pasillos*, dances (including habaneras), character pieces, and *zortzicos* (a dance from Basque country that Vidal knew through Zulategi). One of these single pieces is *Bambuco-Improptu*, the only work composed by Vidal representing this genre.⁶¹

Given Vidal's views of Colombian popular music, it is not surprising that there is only one *bambuco* in his catalogue. Notably, his *Bambuco-Improptu* is a challenging piece that is quite different from the *bambucos* composed by his contemporaries which use a routine and repetitive structure.⁶² Although some conservative Colombian musicians believed that Vidal hated Colombian popular music, he in fact believed that popular rhythms could be treated in a more elaborate and academic way, without losing the essence of joy and happiness that those dances evoke.⁶³

60. Vidal. *Antología*, 10.

61. According to *Grove Music Online*, *bambuco* is the national dance of Colombia. It is said to have been the favorite of Simón Bolívar, Colombia's independence leader. Early references identify it with the *bunde*, a dance of African origin. *Grove Music Online*, ed. Deane Root, s.v. "bambuco," <https://doi-org.lynx.lib.usm.edu/10.1093/gmo/9781561592630.article.01926>.

62. Duque, 8.

63. Ibid.

Another piece that uses a more lengthy formal structure is *Homenaje a Beethoven: Preludio, Fuga, y Tarantela* [Homage to Beethoven: Prelude, Fugue, and Tarantella], in which Vidal showcases the use of fugal technique. Finally, there are pieces that are technically demanding such as *Romantic Waltz, Capricho (Tristezas)*, and a polonaise.

Vidal was very detailed in his writing. However, it is possible to find some mistakes in his manuscripts. Some of these mistakes include inconsistencies in repeat signs, some parallel octaves, and mistakes regarding enharmonic key signature usage. The three scores for the *Post-War Suite*, used as sources for this document, contain some errors that the author of this dissertation considers to be typos. One of the manuscripts of the *Suite* was produced by Luis Miguel de Zulategi, Vidal's copyist. This manuscript was completed posthumously in 1930, and when compared with the original manuscript, many details are missing. The edition of the *Post-War Suite* published in 1997 by Luis Carlos Rodriguez Alvarez also contains some typos that are related to the software that was used by the copyist. For example, sometimes there are wrong notes, incorrect musical symbols, or other details that are missing. However, these are simply human error. Critical notes for each piece of the *Suite* are included in this document.

CHAPTER III - *POST-WAR SUITE*

Background and Preliminary Information

The title of the *Post-War Suite* is not related to any armed conflict, but instead it refers to a long illness that Vidal suffered, and eventually recovered from, in 1929. Vidal was sick and bedridden for two months. During his illness he composed five pieces that Zulategi later titled the *Post-War Suite*.⁶⁴ Zulategi was not only Vidal's closest friend and copyist, as mentioned previously, but was also the person who conserved and compiled Vidal's works. In fact, Zulategi's efforts proved crucial to the conservation of Vidal's music.⁶⁵ According to Libe de Zulategi, Luis Miguel's daughter, Zulategi and Vidal attempted to edit and publish a collection of Vidal's pieces during the 1930s, but the project was never completed.⁶⁶

There are three sources that I have at my disposal. There is some confusion in regard to the number of pieces within the *Suite*. Two of the sources contain seven pieces, but the original manuscript of Vidal contains just five pieces, as mentioned above.

There is no record regarding which five pieces from the *Suite* were composed during Vidal's illness, nor is there a record of any specific intended order. According to new research by the author of this document and by Luis Carlos Rodriguez, the five pieces that were conceived initially as the *Suite* do not appear in that order in the three

64. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, 54.

65. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

66. Ibid.

sources.⁶⁷ We found that three pieces of the *Suite* were published prior to 1930, the year the *Suite* was published. Therefore, I believe that Zulategi took three pieces from previous collections of Vidal and grouped them with the five pieces mentioned earlier to form the complete *Post-War Suite*. The reasons regarding the ordering, and why Zulategi chose three pieces from a previous collection remain unknown.⁶⁸

In Zulategi's first list of Vidal's works, the *Suite* contains eight pieces, not seven. The second piece, "Romanza sin Palabras" is scratched out, and "Marcha Fúnebre" appears last. The order of this first list is as follows (please see Figure 2):

1. "Pequeño Preludio" [Little Prelude]
2. "Romanza sin palabras" [Song Without Words]
3. "Serenata" [Serenade]
4. "Soliloquio" [Soliloquy]
5. "Miniatura: Mazurka" [Miniature: Mazurka]
6. "Súplica de Amor" [Begging for Love]
7. "Ensoñación" [Reverie]
8. "Marcha Fúnebre" [Funeral March]⁶⁹

67. Ibid.

68. Ibid.

69. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, 55.

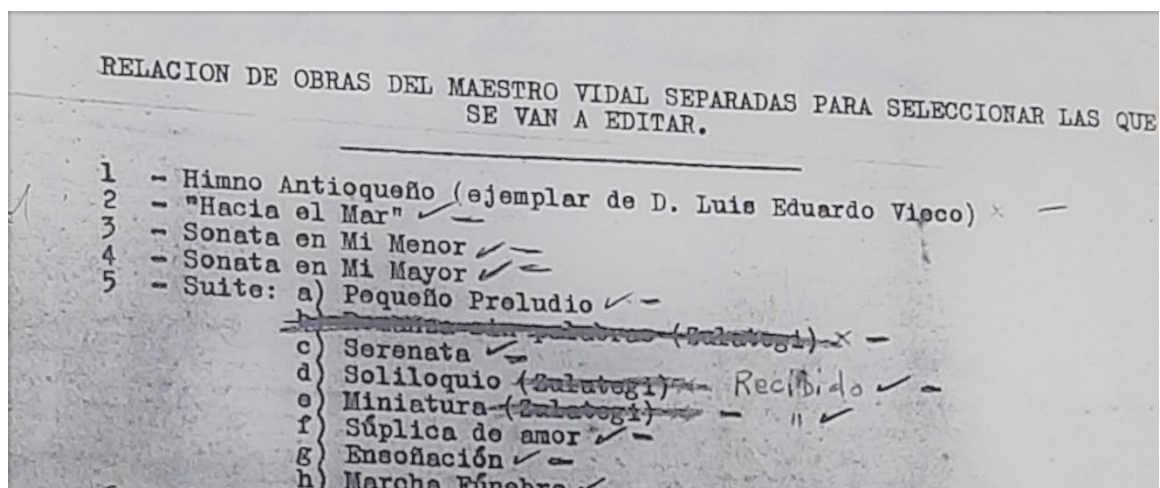


Figure 2. First List of Vidal's Works from Catalogue by Zulategi (Date Unknown)

In another catalogue, Zulategi writes the titles of the *Suite* movements as they appear in the three sources — seven movements instead of eight — with the “Funeral March” removed. Please see Figure 3.

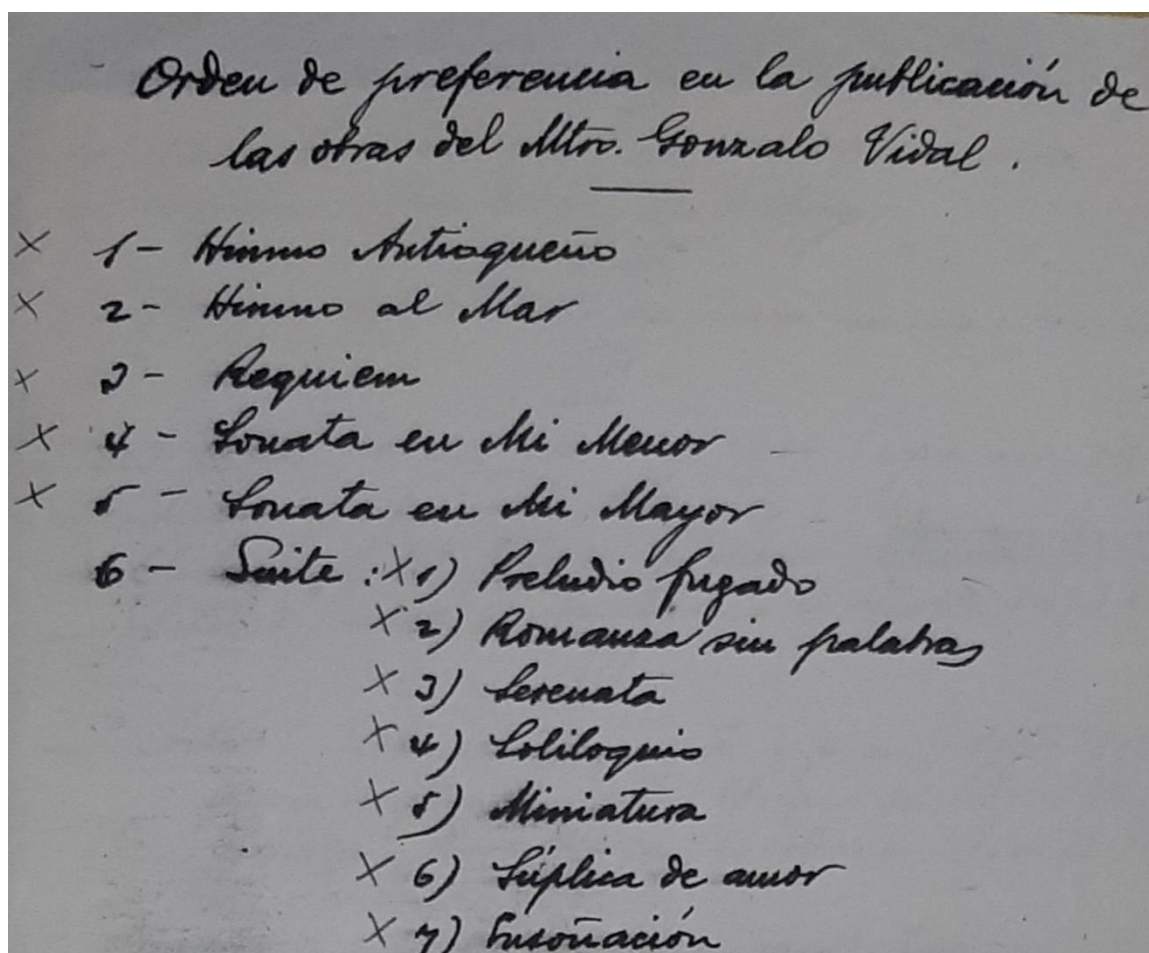


Figure 3. Second List of Vidal Works from Catalogue by Zulategi (Date Unknown)

Based on my musical analysis and historical research included in this document, and using the numbering of the seven movements from Zulategi's second list, I believe that the five pieces composed during Vidal's illness include the following:

2. "Romanza sin palabras"
3. "Serenata"
4. "Soliloquio"
6. "Súplica de Amor"
7. "Ensoñación"

The other three pieces not composed during Vidal's illness likely come from collections written between 1890 and 1910. "Pequeño Preludio," the first piece of the

Suite, may have been originally composed for string quartet. It appears in Zulategi's catalogue of Vidal's works as *Prelude and Minuet* for string quartet. However, the key is D minor, while the piano version, which is in Zulategi's handwriting, is in C minor. It is unknown as to which piece was composed first. The original manuscript for piano by Vidal is missing, but the manuscript for string quartet survived. Regardless, the "Pequeño Preludio" is an earlier work, and represents Vidal's experimentation with the fugue.⁷⁰

The second piece of the three that comes from earlier collections is "Miniatura: Mazurka," which Vidal probably composed during the first part of the twentieth century. The piece is mentioned in some magazines and in fact it appears in a musical magazine as an independent piece before the rest of the *Suite* was conceived.⁷¹ Gustavo Yepes refers to it as the "second mazurka."⁷² Since the number of mazurkas composed by Vidal is considerable, it can be inferred that if this work is also known as "second mazurka," Vidal likely composed it before 1930.⁷³

The third piece of the three that comes from earlier collections is the eighth movement from Zulategi's first list, "Marcha Fúnebre." For an unknown reason this movement was removed before the *Suite* was published. The "Marcha Fúnebre"

70. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

71. Ibid. The musical magazine was *La Lira Antioqueña*.

72. Yepes Londoño, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], 68.

73. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

originally appears in the collection of thirty-six piano pieces, dated 1893, and entitled *Ensayos Musicales* [Musical Essays]. It is the last piece of that collection.

I believe that there are two possible explanations why the “Marcha Fúnebre” was removed from the *Suite* before publishing. The first is that Zulategi included the Funeral March as the last movement of the *Suite* because Vidal was sick, and the results of that illness might have been fatal. Vidal was known among his friends for his dark sense of humor, and as a joke, Vidal allowed Zulategi to include the “Funeral March.” However, since Vidal recovered, the march was removed by Zuletegi. The other explanation is that Zulategi removed the piece because it had already been published in the *Musical Essays* collection and had even won an award. This second explanation seems the most likely of the two.

Musical Sources and Manuscripts

While writing this dissertation, I had access to the surviving manuscripts (Vidal and Zuletegi) and the only complete edition of the *Post-War Suite* (published by Luis Carlos Rodriguez). I also had access to other archival and manuscript materials, which I will discuss further below.

The three sources of the *Suite* include 1) the surviving manuscript of Vidal (sadly, only a few of his manuscripts survived); 2) a manuscript copy from Zulategi’s collection; and finally, 3) an anthology of works by Vidal, which includes the *Suite*, and was published in 1997 by Luis Carlos Rodríguez. The differences among the sources will be discussed as critical notes. I will use the following abbreviations for the sources as follows for the remainder of this document:

- Original Manuscript by Vidal = **OM**
- Zulategi's Copy = **ZC**
- Luis Carlos Rodríguez's *Anthology* = **LA**

Vidal wrote details such as dynamics, tempo markings, pedaling, fingering, etcetera, in his manuscripts (*OM*), and those details do not always appear in *ZC* and *LA*.

Musical Analysis of the *Post-War Suite*

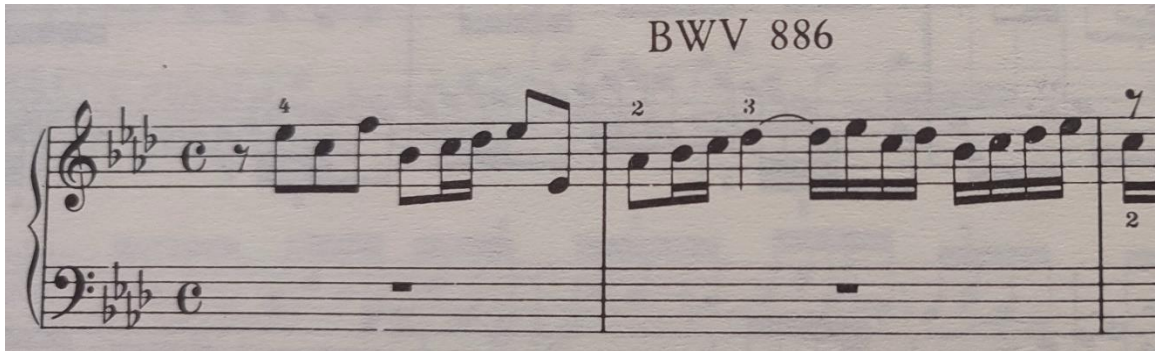
After the title of each piece of the *Suite*, I will include its key and time signature, and formal structure. Along with this information, a grading for each piece has also been included, based on Maurice Hinson's system of leveling in the *Guide to the Pianist's Repertoire*, fourth edition. In general, the pieces of the *Suite* range from intermediate to moderately difficult.

1. *Pequeño Preludio* [Little Prelude]. Key: C minor. Time signature: 2/2. Formal structure: Fughetta in four voices. Difficulty: moderately difficult.

The "Little Prelude" is actually a fughetta in four voices. Few Colombian composers of Vidal's time wrote in a contrapuntal texture; the common texture used by Colombian composers was homophonic. Contrapuntal texture can also be heard in other pieces by Gonzalo Vidal, such as *Homenaje a Beethoven: Preludio, Fuga y Tarantela*.

This Fughetta contains a tonal answer. The subjects and answers are presented in their entirety most of the time, and they appear in C minor and G minor. Vidal was clearly influenced by Baroque music when composing this piece, and it is comparable to some of J.S. Bach's works. For instance, the rhythm and contour of the subject/answer of

this fughetta is similar to the Fugue No. 17 in A-flat Major, BWV 886, from Bach's *Well-Tempered Clavier, Book II*. Please compare Examples 1 and 2.

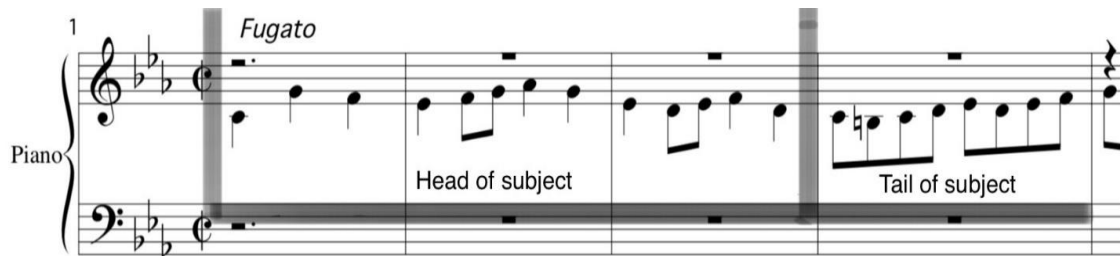


Musical Example 1 J.S. Bach: Fugue Subject from Fugue No. 17 in A-flat Major, BWV 886, from WTC, Book II, mm. 1-Downbeat of 3.



Musical Example 2 Gonzalo Vidal: Fughetto Subject from "Little Prelude" from *Post-War Suite*, mm. 1-Downbeat of 5.

The subject of the Fughetto is four measures long and consists of quarter and eighth notes. The subject starts on the second beat of the measure, and the beginning of the head of the subject is marked by four quarter notes that provide a strong character for three measures. The tail of the subject is lighter in mood, and consists of eighth notes. The head and tail of the subject are shown in Example 3.



Musical Example 3 Gonzalo Vidal: Head and Tail of Fughetta Subject of “Little Prelude” from *Post-War Suite*, mm. 1-Downbeat of 5.

The exposition of the Fughetta contains four full statements of the subject and answer, presented in each of the four voices in the following order: Alto (C minor); Soprano (G minor); Bass (C minor); and Tenor (G minor). Please see Example 4. In this example, it is possible to observe that Vidal does not use episodes between subject/answer statements — they start immediately after one another.

1 *Fugato*

Piano

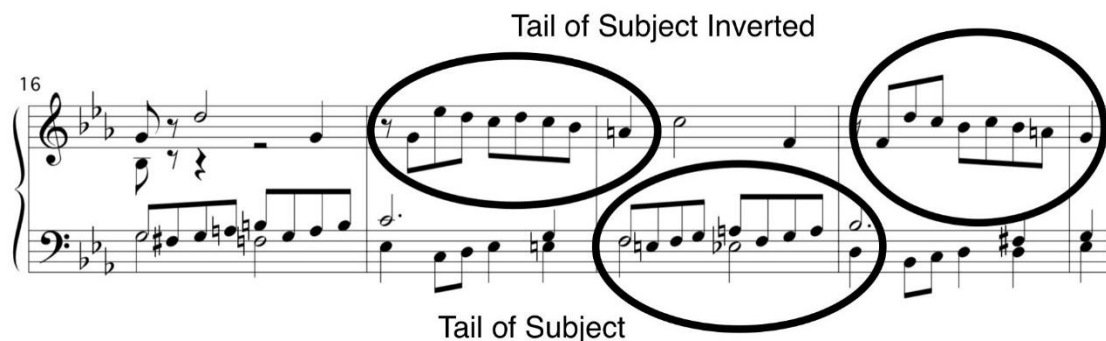
6

11

16

Musical Example 4 Gonzalo Vidal: Fughetta Exposition from “Little Prelude” from *Post-War Suite*, mm. 1-20.

After the exposition, from measures 17 to 22, there is a short episode in three voices, where a motive related to the tail of the subject is heard in an imitative texture. In this short episode, the thematic material taken from the subject appears inverted in the soprano; it is imitated in the tenor and is not inverted (please see Example 5).



Musical Example 5 Gonzalo Vidal: Short Episode Using Imitation Based on Tail of Subject of “Little Prelude” from *Post-War Suite*, mm. 16-20 Downbeat.

This episode does not modulate and uses a circle of fifths progression in measures 16 through downbeat of 19. The only ornamental figure in the fughetta is featured in measure 22 — a cadential turn. However, Vidal did not write the ornament symbol, but wrote it out as a quintuplet as seen in Example 6.



Musical Example 6 Gonzalo Vidal: Quintuplet Ornamental Turn Figure of “Little Prelude” from *Post-War Suite*, mm. 21- 22.

After this episode, there is one full statement of the subject presented in the alto voice in C minor, as seen in Example 7.



Musical Example 7 Gonzalo Vidal: Subject Stated in Alto Voice of “Little Prelude” from *Post-War Suite*, mm. 21-28.

This statement is followed by another short episode which is four measures in length. At the end of this episode, there is an abrupt and short eighth rest after a half cadence in the dominant that leads to another full statement of the subject. This time the answer is heard in the soprano voice in G minor, and is followed immediately by the last statement of the subject. It is presented in octaves, and is abbreviated. The head is heard for three measures in octaves in the left hand, followed by two measures of sequential material featuring thick chords in the right hand and octaves in the left hand. Then, the tail of the subject, also in octaves in the left hand, appears and is slightly varied, as seen in Example 8.

33

Head of subject in octaves

37

Tail of subject in octaves

41

rallentando

Musical Example 8 Gonzalo Vidal: Final Statement of Subject of “Little Prelude” from *Post-War Suite*, mm. 33-45.

The ending features a perfect cadence stated three times (iv-V-i). However, the third statement uses with a Picardy third, as observed in Example 9.

Critical Notes:

Sources: *ZC* and *LA*. The *OM* of this prelude is lost. However, there is an *OM* of the string quartet version in D minor. As mentioned at the beginning of this chapter, there is a question regarding whether Vidal wrote it first for piano or string quartet.

This is the only piece where a metronome indication appears: half note = 76 (the marking appears in *ZC*, *LA*, and the manuscript of the string quartet)

Bar Number:

- 8 *ZC* gives F-natural while *LA* gives F-sharp on the fourth beat of the measure. The harmony in that measure is clearly D to G7, so the accurate note is F natural, which serves as the seventh of the G7 chord.
- 14 *ZC* has a bracket to indicate that the Eb and D in the tenor voice can be redistributed to the right hand. This bracket is omitted in *LA*.
- 26 *ZC* has a bracket to indicate that the C unison on beat 1 that is doubled between the alto and tenor voices can be played with right hand.
- 35-37 *ZC* marks *Con sava bassa* [with the lower octave], indicating that the pianist should play the lower octave in the left hand. *LA* erroneously indicates that only the lowest voice should be played, and does not include the doubling.

2. *Romanza sin Palabras* [Song without Words]. Key: Ab Major. Time signature: 9/8. Formal structure: ABA' Coda (Aria da capo). Difficulty: moderately difficult.

It is worthy of note that Felix Mendelssohn composed forty-eight pieces under the title, *Songs Without Words*. However, after careful listening and comparison of both works, there is no evidence that Vidal was musically influenced by Mendelssohn for this piece. There is also no evidence that Vidal knew the Mendelssohn works, or had come into contact with his music.

Theme A of this piece consists of one phrase that is seven measures in length, followed by a chromatic transition of two measures, and a second phrase that is six measures in length which leads to the B theme. The first phrase features a three-layered texture. The left-hand bottom voice has bass notes that are low in register, while the middle voices play a counter melody in double thirds. This left-hand part alternates with a stepwise lyrical melody in the right hand, which starts with a dotted quarter note tied to an eighth note, that allows the counter melody in the left hand to be heard. The harmony is stable here (Ab, F7, Eb, Bb7), and this phrase ends in a half cadence in E-flat Major, as shown in Example 9.

The musical score for Example 9 is a piano piece in 9/8 time, key of E-flat major (three flats). It consists of two systems of staves. The first system (measures 1-4) is marked 'Piano' and 'p'. The right hand plays a stepwise melody starting with a dotted quarter note tied to an eighth note. The left hand features a counter melody in double thirds in the middle voice and a low bass line in the bottom voice. The second system (measures 5-9) includes dynamics 'f', 'mf', 'p', and 'cresc.'. The right hand continues the stepwise melody, and the left hand maintains the counter melody and bass line. The piece ends with a half cadence in E-flat Major.

Musical Example 9 Gonzalo Vidal: *Song Without Words*, Theme A, First Phrase, mm. 1-9.

Vidal's use of chromaticism is common among his works. After the cadence at the end of the first phrase, a chromatic transition of two measures follows which leads to the second phrase of the A theme. The left hand features double thirds as seen in Example 10.



Musical Example 10 Gonzalo Vidal: *Song Without Words*, Chromatic Transition, mm. 8-9.

After this chromatic transition, the second phrase of the A theme keeps the double thirds in the left hand, while the right hand plays a chromatic arpeggiated texture with a lilting feel (please see Example 11).



Musical Example 11 Gonzalo Vidal: *Song Without Words*, Theme A, Second Phrase, mm. 10-15.

The B theme starts with a $A\flat 7$ harmony that resolves to $D\flat$ Major, the subdominant, which is the key that is suggested for four measures. These four measures have a thinner texture, because of a lack of double thirds that were present in theme A (please see Example 12).



Musical Example 12 Gonzalo Vidal: *Song Without Words*, Theme B, mm. 16-19.

Even though Db Major is suggested at the beginning of the B theme, the key is not firmly established. The chromaticism heard earlier reappears in measures 20 and following, featuring a chordal texture and two-note slurs in the right hand. After this moment of instability, an Eb7 chord is finally established in the right hand beginning in measures 27 through 29, followed by a scale that leads to the second entrance of theme A in measure 30, as seen in Example 13.

Musical Example 13 Gonzalo Vidal: *Song Without Words*, Chromatic Section Leading to Return of A Theme, mm. 18 to 30.

The return of theme A is the same as the beginning of the piece for the first three measures (the left hand changes slightly in measure 33 if compared to measure 4). A Coda follows which features an unexpected change of harmony in measure 34 (see Example 14).



Musical Example 14 Gonzalo Vidal: *Song Without Words*, Coda Featuring Unexpected Harmony, mm. 32-40.

Critical Notes:

Sources: *OM*, *ZC*, and *LA*. Based on Zulategi's documents and my own research, I believe this piece belongs to the five pieces conceived initially as the foundation of the *Suite*, as mentioned previously. All the dynamics, articulations, etcetera, left by the composer in *OM* are omitted in *ZC*.

Bar Number:

- 4 In *OM*, there is a crescendo that leads to a *forte* in measure 5. This crescendo is omitted in *LA*.
- 7 *OM* has Db in the right hand of beat 7 in the alto voice, while *LA* has D-natural. The D-natural should be accurate since the harmony in that measure is Bb7, and it resolves to Eb on the first beat of the next measure.

- 26 Bb in the last chord of the measure in the right hand is tied to the next Bb in measure 27 in *OM* and *ZC*. It is omitted in *LA*.
- 30-35 *OM* and *ZC* do not have any legato phrase markings, while *LA* does. This section is the return of the A theme, where the first four measures are identical to the beginning of the piece, plus two additional measures where the intent is the same. I believe Vidal and Zulategi did not include the phrase markings at the return of the A theme, since this passage is similar to the opening.
- 35 In *OM*, Eb is the last eighth note in the right hand, while in *ZC* and *LA*, it is Bb. Based on the previous passagework, and the contour of the melodic line, Bb may be more accurate.
- 36 The two *staccati* marks on the first two eighth notes of the left hand are not included in *OM*.
- 37-38 Portato is indicated in *OM* for the first two eighth notes in the left hand. In *ZC* and *LA* it is marked staccato. In measure 38, the opposite happens: *OM* has staccato while *LA* has portato. *ZC* is in agreement with *OM* in this measure.
- 39 Portato is indicated in the three-quarter notes in *OM*, but those markings are omitted in *ZC* and *LA*.

3. *Serenata* [Serenade]. Key: F minor. Time signature: 2/4. Formal structure:

ABCA'DC'A'. Difficulty: moderately difficult.

Serenata [Serenade] is the longest piece of the *Suite* and one of the most romantic and melancholic in character. Regarding its form, Vidal did not follow any specific structure in this piece, but the recurrence of the principal theme, which alternates with other contrasting themes, can be thought of as a kind of rondo form: A (mm. 1-8); B (mm. 9-24); Transition (mm. 25-34); A' (mm. 35-50); part C (mm. 51-68); Transition (mm. 69-78); A' (mm. 79-94).

The first two measures begin with a melancholic melody, featuring a syncopated two-note slur sighing motive in the right hand. After these two measures, the syncopation continues, but the melody becomes more active rhythmically, and includes sixteenth and eighth notes with a more scalar figuration.

Vidal uses a three-layered texture in the A theme, just like he does in *Song Without Words*. The left hand uses mostly a two-voice texture featuring a bass line that is more active than previously heard in *Song Without Words*, as well as a middle voice which uses double thirds and sixths. Theme A is heard for eight measures, which is the typical length of Vidal's phrases, and the harmony is stable (see Example 15).

Musical Example 15 Gonzalo Vidal: “Serenade,” Theme A, mm. 1-8.

Theme B is sixteen measures in length, and it is mostly in the relative major of Ab. Theme B uses a two-voice homophonic texture. The melodic lines are longer than in theme A, and consist of ascending and descending scalar passagework, which is motivically related to theme A. Please see Example 16.

Musical Example 16 Gonzalo Vidal: “Serenade,” Theme B, mm. 9-15.

After the end of theme B, a transition follows which is ten measures in length.

The key of F minor returns, along with new melodic material. The use of grace notes and rests in the right hand provide contrast with the previous themes, while the left hand uses a simple homophonic accompaniment. Please see Example 17.

The image displays three staves of musical notation for a transition in F minor. The top staff, labeled with measure 26, shows a right hand with grace notes and a left hand with a simple accompaniment. The middle staff, labeled with measure 31, continues the right hand's melodic line with grace notes and the left hand's accompaniment. The bottom staff, labeled with measure 31, shows the right hand with grace notes and the left hand with a simple accompaniment, ending with a 'rit.' marking.

Musical Example 17 Gonzalo Vidal: “Serenade,” Transition Featuring New Melodic Material, mm. 25-34.

Theme A’ returns and is sixteen measures in length. The first six measures are exactly the same as heard at the beginning of the piece (theme A). However, measures 41 and 42 are different, as seen in Example 18.



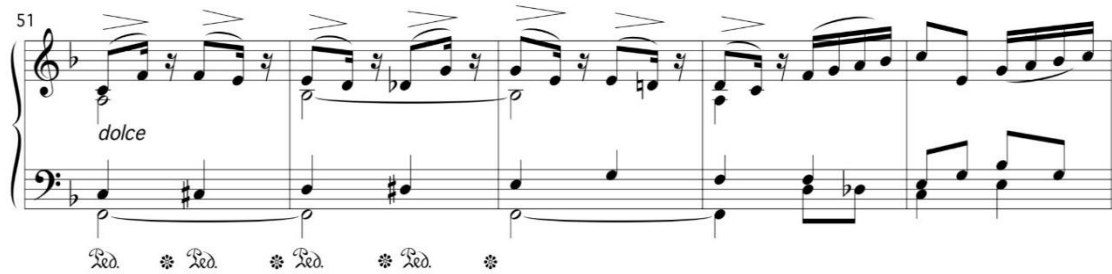
Musical Example 18 Gonzalo Vidal: “Serenade,” Last Two Measures of Theme A’, mm. 41-42.

The next eight measures bring the A’ section to a dramatic close. The right hand plays three-note chords in a broken texture which features eighth notes and broken sixteenth-note triplets, while the left hand uses octaves. After these two declamatory measures, Vidal marks a *decrescendo* and *ritardando*, and ends the section in a V-i cadence with a subito fortissimo as shown in Example 19.

 Musical Example 19 shows the dramatic close of the A' section in mm. 43-50. The score is in G major (one sharp) and 3/4 time. Measures 43-45 show a right hand with broken textures of eighth and sixteenth notes, and a left hand with octaves. Measures 46-48 show a right hand with three-note chords and a left hand with octaves. Measure 49 features a right hand with a V-i cadence (F#4, G4) and a left hand with octaves. Measure 50 features a right hand with a V-i cadence (F#4, G4) and a left hand with octaves. The score includes markings for *decrescendo* (marked with a wavy line) and *ritardando* (marked with a wavy line) in measures 43-45, and a *subito fortissimo* (marked with *ff*) in measure 50.

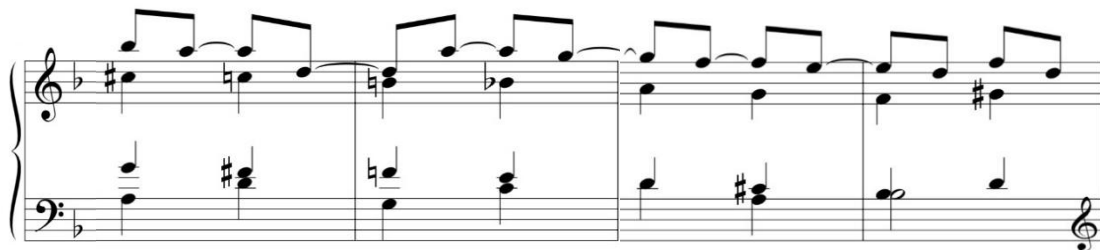
Musical Example 19 Gonzalo Vidal: “Serenade,” Dramatic Close of the A’ Section, mm. 43-50.

The middle section of the piece, or part C, is in the parallel major of F Major. Its character is lighter, and its color is warmer than the previous passage. At the beginning of this section, from measures 51 to the downbeat of measure 54, the texture is chorale-like and marked *dolce*, as seen in Example 20.



Musical Example 20 Gonzalo Vidal: “Serenade,” Chorale-Like Texture at Beginning of C Section, mm. 51-55.

Measures 59 to 62 feature the use of appoggiaturas and suspensions in a progression of seventh chords, as observed in Example 21.



Musical Example 21 Gonzalo Vidal: “Serenade,” Use of Appoggiaturas and Suspensions in a Progression of Seventh Chords, mm. 59-62.

Even though the harmony in part C is stable, there is a six-measure passage at the end of this section which is chromatic and sequential. It also uses a pedal point in the left hand. Keys touched upon are A major and C major, leading to a return of the previous transition material. Please see Example 22.



Musical Example 22 Gonzalo Vidal: “Serenade,” Chromatic and Sequential Passage
Using Left-Hand Pedal Point, mm. 63-68.

After this transition material is heard again, a return of part A’ follows, with no variation. “Serenade” ends with the declamatory measures that were mentioned earlier.

Critical Notes:

Sources: *OM*, *ZC*, and *LA*. This piece also belongs to the five pieces conceived initially as the foundation of the *Suite*. Some dynamic marks, pedaling, and fingering seem to have been added later by the composer in *OM*.

Bar Number:

- 1 In measure 1, *OM* indicates *dolente*, while *ZC* and *LA* indicate *dolce*.
- 25 *Forte* is indicated in *OM*, but this marking is missing in *ZC* and *LA*.
- 27 *Piano* is indicated in *OM*, but this marking is missing in *ZC* and *LA*.

- 30 Ab grace note is indicated in *OM* and *ZC*; Bb is indicated in *LA*.
- 29-31 In *OM* the dynamic marks in these three measures are *forte*, *mezzo forte*, and *piano* respectively; they are missing in *ZC* and *LA*.
- 35 At the return of theme A, the *dolente* mark appears in all sources. The same thing happens in measure 79 for the return of the last statement of A'. However, as mentioned earlier, when the theme A is first stated in measure 1, *OM* indicates *dolente*, while *ZC* and *LA* indicate *dolce*.
- 46-48 A *diminuendo* is marked from measure 46 to the first beat of measure 48 in *LA*, while in *OM* the *diminuendo* starts on the second beat of 47 and continues to the first beat of 48. This *diminuendo* is missing in *ZC*.
- 51-86 In *OM* Vidal includes fingering in some of the measures; these fingerings are omitted in *ZC* and *LA*.
- 91 In *OM* and *ZC*, Ab is indicated on the first eighth note of beat two in the right hand, while in *LA* it is Bb. However, the first time the A theme is stated, this same material is heard in measure 47, and is an Ab in *LA*, *OM*, and *ZC*. It may be inferred that Ab is correct instead of Bb, and serves as a suspension.

4. *Soliloquio* [Soliloquy]. Key of E Major. Time signature: 4/4. Formal structure ABB'A' Coda. Difficulty: moderately difficult.

Vidal likely borrowed the title of this piece, “Soliloquy,” from speech and literature. “To be or not to be,” from Shakespeare’s *Hamlet* is a notable example. The term is typically applied to an important solo in vocal music, usually in the form of an accompanied recitative, of which there are many examples.⁷⁴ In instrumental music, the term has been used by composers such as Larry Pruden’s (1925-1982) *Soliloquy for Strings* (1952), and John Corigliano’s (b. 1938) *Soliloquy for Clarinet and String Quartet* (1995). In these pieces, there is a prevalence of a main melody over the other voices or instruments. Vidal intended to portray a soliloquy in the form of a piano solo, and may be one of the first composers to do so.

“Soliloquy” is one of the longest and most challenging among the seven published pieces of the *Post-War Suite*. Much of the piece is in a three-layer texture which requires the pianist to play the inner voices softly in order to emphasize the main melody. Continuity of line is also a technical consideration for the pianist.

In “Soliloquy,” like many of his other works, Vidal uses symmetrical phrasing. Theme A is sixteen measures in length, divided into two eight-measure phrases. These eight measures phrases can also be divided into two, four-measure semi-phrases. The harmony in theme A is stable in the key of E Major.

The three-layered texture of this first section of “Soliloquy” showcases a single-note melody in the top voice of the right hand, while there are syncopated double notes in the bottom part of the right hand that provide accompanimental harmonic support. The left hand is almost always a single voice, moving mostly in quarter notes. However, in

74. *Grove Music Online*, ed. Deane Root, s.v. “Accompagnato,” <https://doi-org.lynx.lib.usm.edu/10.1093/gmo/9781561592630.article.00108>.

measures 4, 8, 12, and 16, the left-hand texture changes to two voices at the end of each four-bar phrase. Please see Example 23.

The image displays two systems of musical notation for a piano piece. The first system, measures 1-4, is marked 'Piano' and 'il canto in rilievo'. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a simple accompaniment. The second system, measures 5-8, shows the left hand changing to a two-voice texture, highlighted by a red box around measures 5-8. The right hand continues with a similar melodic line.

Left Hand Changes to Two-Voice Texture

Musical Example 23 Gonzalo Vidal: “Soliloquy,” Theme A, mm. 1-7.

Theme B also uses a three-voice texture, featuring a right-hand melody with a two-voice arpeggiated left-hand accompaniment. The right hand is a single layer, rather than a two-voice texture as seen in theme A. This same thematic treatment was also present in “Serenade” and “Song Without Words,” where the A themes tend to use thicker textures than the B themes.

The harmony is stable in theme B. However, there is an unexpected change of harmony to a G major chord in measure 21. Continuity of line is a challenge for the pianist here because of the long phrase lengths.

19

22

Unexpected Change of Harmony

Musical Example 24 Gonzalo Vidal: “Soliloquy,” Theme B, mm. 17-24.

After this phrase, there is another repetitive phrase featuring triplets and dotted rhythms that moves up by step. This leads to the second statement of B (B’), beginning in measure 31. Please see Example 25.



Musical Example 25 Gonzalo Vidal: “Soliloquy,” Theme B Repetitive Phrase Featuring Triplets and Dotted Rhythms, mm. 25-31.

The second statement of B’ features a different accompaniment texture, which now appears in triplets. However, the overall harmony and melody in the right hand are the same as in the first statement of B. Please see Example 26.

Musical Example 26 Gonzalo Vidal: “Soliloquy,” B’ Featuring Triplet Accompaniment, mm. 31-34.

In the last four measures of the B' section there are some changes to the harmony if compared to the previous statement of B. Then, before the A' section returns, measures 43 and 44 feature a four-voice chromatic texture with grace notes. Please see Example 27.



Musical Example 27 Gonzalo Vidal: “Soliloquy,” B’ Featuring Four-Voice Chromatic Texture with Grace Notes, mm. 43-44.

The first seven bars of the A' section are exactly the same as heard at the beginning of the piece. However, Vidal adjusts the next phrase in the same manner as the B' section, by introducing triplets in the middle voice of the right hand. The harmony is mostly maintained, but the left hand is changed to octaves, providing a thicker texture. The piece ends with a four-measure Coda. Please see Example 28.



Musical Example 28 Gonzalo Vidal: “Soliloquy,” A’ Section and Coda, mm. 55-65.

Critical Notes:

There are three sources for *Soliloquy*: *OM*, *ZC*, and *LA*. It appears as if Zulategi wanted to copy Vidal’s *Soliloquy* manuscript as closely as possible, as there is little difference between the manuscript and Zulategi’s copy. The spacing, symbols, and indications are very similar to each other. It might also be the case that both the surviving manuscript and the copies were authored by Zulategi. This hypothesis is due to the fact that both documents feature an original ornamental mark that Zulategi used in much of his own works and in his transcriptions of Vidal’s music (see Figure 4 below). As

mentioned earlier, this piece belongs to the five pieces conceived initially as the foundation of the *Suite*.

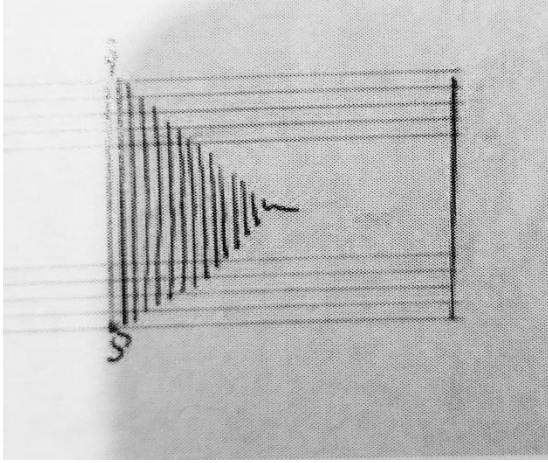


Figure 4. Ornamental Marking at the End of Zulategi's Works (from OM "Soliloquy").

The OM features the misspelled Italian indication, *el* [sic] *canto in rilieve* [sic]. To indicate that a particular voice must be played slightly louder than another (in relief), the composer would write "*il canto in rilievo*," which is the accurate Italian term. *Rilieve* is not an Italian word. In addition, notice the erroneous article used by Vidal (*el*), which is the Spanish article for the Italian *il* (the). In ZC and LA, the article *el* has been changed to *il*, but the word *rilievo* remains misspelled as *rilieve*.

Bar Number:

- 29 OM and ZC feature a bracket between the whole notes G and C#, in an effort to show that the G can be redistributed to the left hand. This indication does not appear in LA.

42 In *OM*, C# is indicated in the top voice on beat 2, while it is C-natural in *ZC* and *LA*. Because the harmony in this measure is a B7, C-natural might be more accurate and indicative of a B7b9 harmony.

5. *Miniatura: Mazurka* [Miniature: Mazurka]. Key of E minor. Time signature: 3/4.

Formal structure: ABA Trio. Difficulty: intermediate.

Like many of Vidal's works, "Miniature: Mazurka" is clearly influenced by Chopin, who wrote over fifty pieces in this genre.⁷⁵ Gustavo Yepes states, "Becquer and Chopin were the two Romantics of Vidal."⁷⁶ The spirit of Chopin, perfumed with a *criollo* touch, inspired Vidal's works."⁷⁷ In other words, though the piece is clearly influenced by Chopin, it has an original Vidalian color. Also, the piece contains chromatic harmonies that are jazz-like.

In regard to its structure and character, this piece may be described as a *kujawiak*. F.E. Kirby describes a *kujawiak* as a slow and serious *mazurka*, predominantly in minor

75. According to *Music Online*, the number of mazurkas that Chopin wrote is debatable. See *Grove Music Online*, ed. Dean Root, s.v. "Mazurka (Pol. *Mazur*)," accessed October 16, 2021, <https://doi-org.lynx.lib.usm.edu/10.1093/gmo/9781561592630.article.18193>.

76. Gustavo Adolfo Bécquer, originally Gustavo Adolfo Domínguez Bastida, (1836-1870), was a poet and author of the late Romantic period who is considered to be one of the first modern Spanish poets. *Encyclopedia Britannica*, s.v. "Gustavo Adolfo Bécquer," accessed February 13, 2021. <https://www.britannica.com/biography/Gustavo-Adolfo-Becquer>.

77. Yepes Londoño, "Desarrollo musical en Antioquia: criterios de ejecución interpretativa de la obra pianística del compositor Gonzalo Vidal" [Musical development in Antioquia: criteria for performance practice of the piano works of the composer Gonzalo Vidal], 63-64.

mode.⁷⁸ Vidal's piece is slow in tempo. "Tempo di Mazurka" is indicated in measure 1, while "Poco lento, a capriccio" is indicated at measure 25 when the Trio begins.

As mentioned above, this piece uses ABA Trio form. The A themes are in E minor, with a trio section in E major. Chopin's *mazurkas* are characterized by this same form and key relationships. See Figure 5 for a comparison between the opening of Chopin's Mazurka in A Minor, Op. 68, No. 2, and Vidal's "Miniature: Mazurka."

320

MAZURKA
in A minor

Frédéric Chopin
Op. 68, No. 2
(Posthumous)

5. Miniatura
Mazurka

Gonzalo Vidal

Figure 5. Comparison of Chopin Mazurka and Vidal Mazurka.

Theme A of "Miniature: Mazurka" is eight measures in length and is characterized by a dotted eighth sixteenth-note rhythmic motive. This same rhythmic motive is used in the Chopin example. Vidal uses chromatic harmonies in the first four

78. F.E. Kirby, *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 1995), 197.

measures, with a pedal point on E — Em, F#M, FM, Em. The first four measures are the only part of this *mazurka* where the accompaniment is waltz-like, as has traditionally been the case with *mazurkas*. This waltz-like accompaniment can also be noted in the Chopin example from Figure 4. Please see Example 29.

Gonzalo Vidal

Tempo di Mazurka

Musical Example 29 Gonzalo Vidal: “Miniature: Mazurka,” Theme A, mm. 1-8.

Theme B is marked *brillante* [brilliant] and is in the relative major of G. The first four measures of this contrasting section features running sixteenth notes and arpeggiated figures using eighth notes in the right hand. The left hand uses long, drone-like tied notes, as shown in Example 30. This drone-like accompaniment is also a feature of Chopin’s *mazurkas*.⁷⁹

79. According to *Encyclopedia Britannica*, Frédéric Chopin included similar drones in several of his mazurkas to suggest the dudy, a bagpipe used in Polish folk music. *Encyclopedia Britannica*, s.v. “Drone,” <https://www.britannica.com/art/drone-music>.



Musical Example 30 Gonzalo Vidal: “Miniature: Mazurka,” Theme B, mm. 9-12.

After these four measures, the texture gets thicker with the use of double sixths in the right hand and double thirds in the left hand as seen in Example 31.

Musical Example 31 Gonzalo Vidal: “Miniature: Mazurka,” Theme B, mm. 13-16.

Measures 17 through 20 are similar to the opening four measures of the B section. The right hand continues the running sixteenth notes, but this time the left hand uses double thirds in the accompaniment instead of the drone bass.

Measures 21 through 24 end the B section. Here, the right hand plays a rhythmic figure similar to the dotted eighth sixteenth-note motive heard at the beginning of the piece. Even though the figure is like the one at the beginning, this time, instead of the dotted eighth, the figure in measure 21 begins with an eighth note, sixteenth rest, and sixteenth note. Please see Example 32.



Musical Example 32 Gonzalo Vidal: “Miniature: Mazurka,” Theme B, Return of Rhythmic Motive, mm. 21-24.

A simple melody in the right hand is accompanied by a chordal left-hand accompaniment in the first eight measures of the trio section. This section uses the parallel major mode of E Major. In measures 27 and 28, Vidal uses jazz-like harmonies and chromaticism, as shown in Example 33.



Musical Example 33 Gonzalo Vidal: “Miniature: Mazurka,” Trio Section, mm. 25-29.

The use of chromaticism is also notable in measures 33 through 38, and the dotted rhythmic motive continues to be heard in both hands. Please see Example 34.



Musical Example 34 Gonzalo Vidal: “Miniature: Mazurka,” Trio Section Featuring Chromaticism and Dotted Rhythmic Motive, mm. 30-39.

The trio ends with a restatement of the material heard in measures 25 through 32.

A *da capo* return of the A section follows to end the “Miniature: Mazurka.”

Critical Notes:

“Miniature: Mazurka” is one of Vidal’s earlier works from a previous collection.

As mentioned earlier, Zulategi added it to the *Post-War Suite* when he grouped the pieces into a *Suite*. There is no record indicating the year the piece was composed or published, but I believe that it likely dates from the early twentieth century (based on my conversations with Luis Carlos Rodriguez Álvarez and the journal articles by Gustavo Adolfo Yepes that are listed in the Bibliography). It remains unclear as to why Zulategi added it to the *Suite*.

This piece appears in *OM*, *ZC*, and *LA*. The magazine *Micro* published this piece in its September 1943 issue, with a footnote stating: “The honorable Assembly of

Antioquia has ordered an edition of the thirty most representative works by Maestro Vidal. We wanted to give our readers a preview authorized by the illustrious composer.”⁸⁰ It is important to remember that Zulategi published the *Postwar Suite* in 1930. By 1943, Gonzalo Vidal was legally blind and was living in Bogota with his daughter Teresa, so he likely could not have revised the *Micro* edition of the “Miniature: Mazurka.” However, the *Micro* edition appears to have come from Zulategi’s manuscript (*ZC*).

Bar Number:

- 7 In *OM*, the third beat in the right-hand bottom voice is a D-natural, while in *ZC* and *LA*, the third beat is a D#. Since the harmony is suggesting a cadential B7 chord, D# is likely correct.

- 8 *OM* marks *Fin* to indicate the end of the piece (after the pianist has performed the trio and the last statement of A). This mark is missing in *ZC* and *LA*.

- 25 At the beginning of the trio, *OM* indicates *lento, a capriccio*; *ZC* and *LA* indicate *poco lento, a capriccio*.

- 33 *OM* indicates *ben misurato* [well-measured], while *LA* indicates *ben marcato* [well-marked]. Both indications are missing in *ZC*.

- 34-38 A slur symbol is not indicated on the last sixteenth note and quarter note in the left hand in measures 34, 36, 37, and 38 in *OM* and *LA*. In *ZC*, the slur appears only in measures 34 and 36.

80. Gustavo Escobar Larrazábal, “Gonzalo Vidal,” *Micro*, vol. 54 (September 1943): 8.

48 D.C. is indicated in *OM*, but omitted in *ZC* and *LA*.

6. *Súplica de Amor* [Begging for Love]. Key: A minor. Time signature: 2/4.

Formal structure: ABA' Coda. Difficulty: moderately difficult.

Both “Begging for Love” and “Reverie,” the last two pieces of *Post-War Suite*, have a unique structure and harmonic color, in contrast to the previous pieces from the *Suite*. It is possible that Vidal was experimenting in these two pieces.⁸¹ According to Zulategi, the pieces from the *Post-War Suite* were Vidal’s final compositions for piano, and due to their structure and harmony, I agree with this conclusion.⁸²

The themes in “Begging for Love” are shorter than the previous pieces from the *Suite*, and sometimes the melodies are interrupted. The latter may be a reference to the piece’s title, evoking the act of begging. Vidal used parallel harmonies in “Reverie,” revealing an influence from French composers such as Debussy. Vidal’s personal library contained a copy of the treatise, *Harmonie et mélodie* by Camille Saint-Saëns, in which Vidal wrote enthusiastic notes in the margins.⁸³ We can infer from these notes that he was influenced to explore this French style in his own compositions. Furthermore, Vidal displays a more mature and expressive style in these two pieces, and there are also structural differences between them and Vidal’s earlier works.

81. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

82. Luis Miguel de Zulategi and Rafael Vega Bustamante, 55.

83. Juan Fernando Velásquez Ospina, *Los ecos de la villa: la música en los periódicos y revistas de Medellín (1886-1903)* [The echoes of the village: music in the newspapers and magazines of Medellín 1886-1903] (Colombia: Alcaldía de Medellín, 2012), 29-30.

In the second, third, fourth, and fifth pieces of the *Suite*, a mostly homophonic texture can be noted (“Little Prelude” is an exception since it is a fughetta). However, there are moments in “Begging for Love” that are chorale-like or feature counterpoint, and “Reverie” features an accompaniment that uses parallel harmonies, a novelty in Vidal’s works.

Theme A in “Begging for Love” is presented in a texture that alternates between two, three, and four voices, and it is tonally stable. The first eight measures of theme A present a melody in the right hand that is accompanied by a left hand that is mostly legato. The right-hand melody is then repeated one octave higher with some variation beginning in measures 9 through 16. The left-hand accompaniment in these measures is staccato and consists of double thirds. Furthermore, measures 11 and 12 are a sequence of measures 9 and 10. Please see Example 35.

The image displays a musical score for piano, consisting of three systems of staves. The first system (measures 1-6) shows a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth notes and rests. The second system (measures 7-13) continues the melody, featuring some chromatic movement and longer note values. The third system (measures 14-16) concludes the theme with a final melodic phrase and a bass line of chords. The score is written in 2/4 time and includes a 'Piano' dynamic marking.

Musical Example 35 Gonzalo Vidal: “Begging for Love,” Theme A, mm. 1-16.

Theme B is more experimental. In this section the melodic lines are interrupted, and whereas theme A was tonally stable, in theme B the harmony tends to be more chromatic. Also, the texture of theme B tends to be thicker since three or even four voices are almost always present. For example, in measures 35 through 38, the texture is clearly four voices, as seen in Example 36.



Musical Example 36 Gonzalo Vidal: “Begging for Love,” Theme B Four-Voice Texture, mm. 35-38.

The last seven measures of theme B (measures 53 through 59) serve as an interruption to the previous phrase. The four-voice chords that are heard in the previous measures are interrupted by a single voice in the left hand. Two-measure fragments follow which suggest the idea of begging. The texture of these seven measures alternates between the single-voice left-hand interruption and the double third left-hand accompaniment heard previously in theme A. However, this time the hands are inverted, and the double thirds are played in the right hand. Please see Example 37, and note the “interruption” between measures 52 and 53 (a similar moment of interruption occurs in measures 76 through 79).



Musical Example 37 Gonzalo Vidal: “Begging for Love,” Theme B, mm. 49-59.

The return of A' in measure 60 uses a three-layered contrapuntal texture, where the main melody appears in the alto voice. This section is technically challenging for the pianist, especially in terms of voicing and articulation. The melody in the alto must be voiced, while the upper syncopated voices in the right hand and the bass line must not interfere. Please see Example 38.



Musical Example 38 Gonzalo Vidal: “Begging for Love,” Theme A’, Melody in Alto Voice, mm. 60-67.

The same three-voice texture is maintained in measures 68 through 75, but the right hand moves up an octave (as heard previously in measures 9 through 16 in the A section), and the bass line becomes more active through the use of sixteenth and eighth notes. Please see Example 39.



Musical Example 39 Gonzalo Vidal: “Begging for Love,” Theme A’, Melody in Alto Voice Moves Up an Octave and Left-Hand Uses Sixteenth and Eighth Notes, mm. 68-73.

A coda using some of the thematic material from theme B begins in measure 80, then new material is presented in measure 83 which uses a contrapuntal four-voice texture. The piece ends with a Picardy third, and features the same rhythmic motive heard in the right hand from the first two measures. Please see Example 40.

Musical Example 40 Gonzalo Vidal: “Begging for Love,” Coda, mm. 80-94.

Critical Notes: The *OM* of “Begging for Love” is missing, so the two sources include *ZC* and *LA*.

Bar Number:

17 In *ZC*, an A is indicated on beat two of the soprano voice in the right hand, while in *LA* it is B. However, in measure 35 when this material returns, both *ZC* and *LA* indicate a B.

7. *Ensoñación* [Reverie]. Key: F Major. Time signature: 6/8, 9/8, 3/4. Formal structure: Introduction ABA’ Coda. Difficulty: moderately difficult.

The use of parallel harmonies (planing) of seventh chords in “Reverie” reveals its French influence, and creates a different sound world from the other pieces in the *Suite*.

The piece begins with a three-measure introduction of a dominant pedal point, however the harmony is obscure. Theme A follows, and in measures 8 through the downbeat of measure 12, planing of seventh chords in the left hand is presented. This piece provides the only examples of planing in Vidal’s piano music that I have been able to find. Please see Example 41.

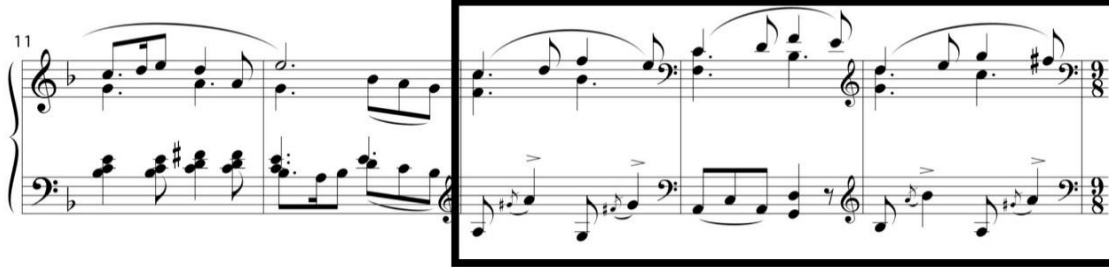
Introduction and Dominant Pedal Point

Planing of Seventh Chords


Musical Example 41 Gonzalo Vidal: “Reverie,” Dominant Pedal Point, and Planing of Seventh Chords in Theme A, mm. 1-12.

In measures 13 through 16, one-measure phrases are stated in imitation, and each measure shifts up and down the keyboard by octave. Furthermore, each two-measure group is a sequence. This leads to measures 17 through 20, where planing of seventh chords is heard again in the left hand. Chromatic harmonies can be observed in measures 21 and 22 in both hands. Please see Example 42.


Imitation



Planing of Seventh Chords



Chromatic Harmonies



Musical Example 42 Gonzalo Vidal: “Reverie,” Imitation, Planing, and Chromatic Harmonies in Theme A, mm. 11-24.

Theme B begins at measure 25 with a key change (A minor), and a new time signature (3/4). The right-hand melody is accompanied by the left hand which uses double notes in syncopation with the right hand. The right-hand begins diatonically in A minor, and then moves up by sequence to E major. The harmony in theme B is very chromatic in measures 25 through 28 and 33 through 35, and never seems to resolve. Please see Example 43.

Key Change and New Time Signature

Chromatic Harmonies

Musical Example 43 Gonzalo Vidal: “Reverie,” Chromatic Harmonies in Theme B, mm. 25-28.

After these four measures, the texture becomes thicker. In this passage, the melody is in the soprano while the inner voices accompany in double notes. In the following three measures, there is a repeat of the materials what was presented at the beginning of theme B, although not exact. Also, this is interrupted by a cascade of arpeggios divided between the hands. The harmonies used here are unexpected: Bb Augmented, Bb Major, and Gb Major. This leads to Db octaves in the right hand of measure 39 that introduce the second statement of theme A in measure 40. Notice that the octaves that introduced theme A at the beginning of the piece were C octaves. However, the second time Vidal changes it to Db. Please see Example 44.

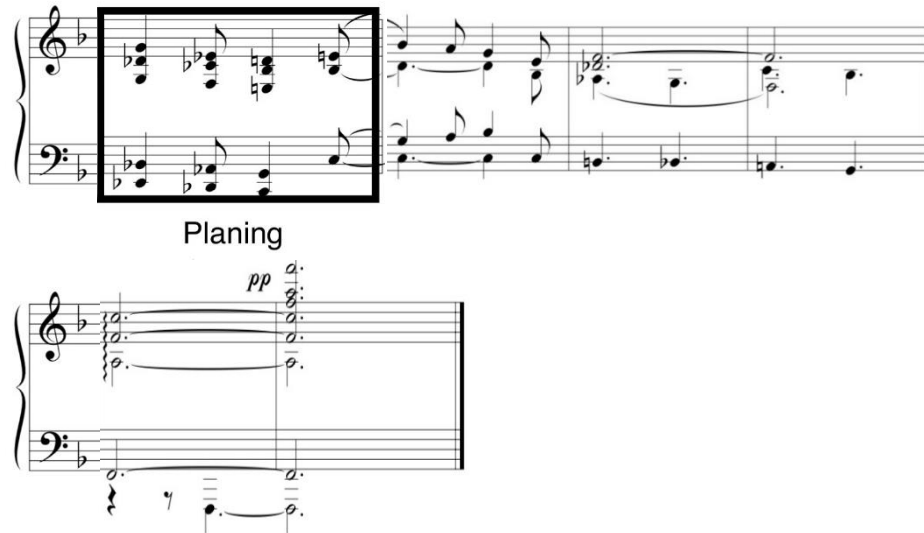
Db Introductory Octaves

Musical Example 44 Gonzalo Vidal: “Reverie,” Cascade of Arpeggios, and Beginning of A’ Theme, mm. 36-43.

Even though the introductory octaves change, there is no variation in the first four measures of theme A’. After these first four measures, there is slight variation regarding the texture — additional notes are added to the seventh chords. This time, the bass and the tenor are more active, and alternate in a type of question-and-answer structure; the main melody in the right hand is not varied, except at the beginning of measure 47. The rest of the A theme repeats with slight variation. Please see Example 45.

Musical Example 45 Gonzalo Vidal: “Reverie,” Return of A Theme with Variation, mm. 44-47.

The coda of the piece is six measures in length. The piece ends calmly. Planing can be noted in measure 60, and chromaticism is present until the last two measures which cadence in F major. Please see Example 46.



Musical Example 46 Gonzalo Vidal: “Reverie,” Coda Featuring Planing and Chromaticism, mm. 60-65.

Critical Notes:

The piece is presented without significant variation in all three of the sources.

Bar Number:

16 In *OM* and *ZC*, the C on the bottom voice of the right hand, beat 4, is tied to the C on the seventh beat. This also happens in measure 51. However, this tie is omitted in *LA*.

51 In *OM* and *ZC*, starting on beat seven of the measure, the rhythm is presented as follows: dotted sixteenth note, thirty-second note, eighth note, eighth rest. In *LA*, however, it is dotted eighth note, sixteenth note, eighth note. The material in this

measure is also heard in measure 16, where all three sources agreed: dotted sixteenth note, thirty-second note, eighth note, eighth rest. Therefore, measure 51 may be a typo in *LA*.

- 53 In *OM*, there is no octave G between soprano and alto voices in the right hand, only a single note, but in *ZC* and *LA* there is an octave. Because this measure is the same as measure 18, it may be inferred that the octave is accurate.
- 59 In *OM* and *ZC* there is a line in between the staves that shows that the melodic line transfers between the hands. In the first beat, the tenor melody is played in the right hand and then it is transfers to the left hand on the second beat. This line is missing in *LA*.

CONCLUSION

The seven pieces that shaped the *Post-War Suite* showcase the evolution of style in Gonzalo Vidal's piano music, through his use of form and harmony. Vidal's piano music was continuously published in Medellín throughout the sixty-five years that he lived there, and his work was accepted with admiration by his contemporaries. His close friends and colleagues respected him and recognized his efforts and valuable work, even though he was a self-taught composer who never left the country to study abroad.⁸⁴ But, there were also some composers like Emilio Murillo who criticized him for his reluctance to embrace the Colombian nationalistic style.⁸⁵

The vast catalogue of Vidal's works, the majority of which is piano music, significantly enriches Colombian music at the end of the nineteenth and beginning of the twentieth centuries, due to its quality and complexity.⁸⁶ Vidal's catalogue of piano works consists mostly of single pieces. Except for his two piano sonatas, most of the single pieces are inspired by salon music and/or Colombian national rhythms. These single pieces have many similarities in regard to their harmonic language and use of formal structures. However, the *Post-War Suite* is a more elaborate work. For example, in "Miniature: Mazurka," the influence of Chopin is clear. "Soliloquy," is more extended in its structure than previous compositions, and there are technical challenges for the pianist such as continuity of line and voicing. In "Little Prelude" (which is a fughetta), Vidal

84. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

85. Duque, 108.

86. Ibid., 106.

explores the use of the fugal style of the Baroque period, while in “Reverie,” he employs harmonies which are more French and modern in their harmonic language.

Another important aspect to consider in Vidal’s piano writing is that his use of the keyboard is quite different from his contemporaries. He is said to have been an exceptionally skilled pianist. This can be noted in his use of elaborate melodic lines and varied accompanimental patterns, which includes the use of inner melodies, melodies featuring double notes and octaves, fast figurative passagework, and full chordal writing. In addition, his melodic lines are simple, direct, and emotional.⁸⁷

Even though he was surrounded by conservative composers who worked in a nationalistic style, he went beyond them and explored genres inspired by Western music, which he considered to be of a high quality. In Vidal’s music, there is clearly a significant influence of Chopin and other composers like Bach, Haydn, Mozart, Beethoven, and Debussy. He was also inspired by the writings of Saint-Saëns. Vidal works are far removed from the modern language of the twentieth century.⁸⁸

By 1930, he had become blind, and his style was considered by some to be anachronistic. Due to health concerns his musical production declined.⁸⁹ Even though Vidal was once considered an important composer and pianist, he was eventually forgotten over time. His strong position regarding popular music, the complexity of many

87. Duque, 117.

88. Gustavo Adolfo Yepes Londoño, “Acerca de la libertad artística y la emancipación estética en la composición musical de hoy” [About artistic freedom and aesthetic emancipation in today’s musical composition], *Co-Herencia* 3, no. 5 (July-December 2006): 124.

89. Luis Miguel de Zulategi Huarte and Rafael Vega Bustamante, 55.

of his works, and the lack of archival material about his life and compositions likely contributed to his obscurity over time.⁹⁰ Many of the manuscripts consulted for this document remain unpublished, and/or belong to private collections. Luckily, there has been recent scholarship, and a newfound interest in Vidal's life and work. I believe that further scholarship and analysis is warranted.

90. Luis Carlos Rodríguez Álvarez, phone interview by author, December 20, 2020.

APPENDIX A – Questions Used During Interview of Luis Carlos Rodríguez

An Analytical and Pedagogical Guide to Gonzalo Vidal's (1863-1946) *Suite de la Postguerra* [*Post-War Suite*]

A Dissertation by Jairo Garcia

Interview Questions for Luis Carlos Rodríguez:

1. What were the sources of the scores that were used for the anthology that you published of Gonzalo Vidal's music?
2. Are there any references, whether it be theses or dissertations, or any other research that you are aware of regarding the *Suite de la Postguerra*?
3. Can you shine some light on the reasons that may have influenced Gonzalo Vidal's title of the *Suite*?
4. What year(s) was the *Suite* composed?
5. Who was Luis Miguel de Zulategi and what was his role regarding the works of Gonzalo Vidal?
6. Where are the manuscripts housed?
7. How many recordings, if any, have been released of the *Suite*?
8. Who premiered the work?
9. Can you shine some light regarding why the piece was conceived in eight movements, but published as only seven?
10. In the catalogue of Vidal's piano works, would you consider the *Suite* to be a mature work and one of the most challenging pieces regarding technical difficulty? If so, why?

APPENDIX B - IRB Approval Letter

Office of Research Integrity



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NOTICE OF INSTITUTIONAL REVIEW BOARD ACTION

The project below has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services regulations (45 CFR Part 46), and University Policy to ensure:

- The risks to subjects are minimized and reasonable in relation to the anticipated benefits. The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered involving risks to subjects must be reported immediately. Problems should be reported to ORI via the Incident template on Cayuse IRB.
- The period of approval is twelve months. An application for renewal must be submitted for projects exceeding twelve months.
- Face-to-Face data collection may not commence without prior approval from the Vice President for Research's Office.

PROTOCOL NUMBER: IRB-20-351

PROJECT TITLE: An Analytical and Pedagogical Guide to Gonzalo Vidal's (1863-1946) Suite de la Postguerra [Post-War Suite]

SCHOOL/PROGRAM: Music

RESEARCHER(S): Jairo Garcia Valencia, Ellen Elder

IRB COMMITTEE ACTION: Approved

CATEGORY: Expedited

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

PERIOD OF APPROVAL: December 18, 2020

A handwritten signature in black ink that reads "Donald Sacco". The script is cursive and fluid, with the first name "Donald" and last name "Sacco" clearly legible.

Donald Sacco, Ph.D.

Institutional Review Board Chairperson

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