TOCCATA CLASSICS

Julián CARRILLO

ORCHESTRAL MUSIC

MATILDE Ó MÉXICO EN 1810: EXCERPTS
SYMPHONY NO. 2 IN C MAJOR, OP. 7
MARCHA NUPCIAL NO. 2
A ISABEL: SCHOTTISCH

Coro y Orquesta Sinfónica de San Luis Potosí
José Miramontes Zapata

FIRST RECORDINGS

JULIÁN CARRILLO TRUJILLO AND HIS SECOND SYMPHONY

by Rodolfo Ritter Arenas

Julián Carrillo Trujillo was an extraordinary composer, conductor, violinist and acoustic researcher, whose diverse musical output is characterised by clear differences between his compositional periods and thus a wide range of dissimilar creative styles. Carrillo's first period – represented by the works heard in this recording – was of a traditional, tonal and late-Romantic character. During this phase, between 1899 and 1910, he created his most important works, such as his first two symphonies and the opera *Matilde ó México en 1810*. Around the turn of the twentieth century he developed an interest in the physics of acoustics, and his research in this discipline established him as a pioneer of the theory and composition of microtonal music, which he was to christen 'Sonido 13' ('13th Sound'). He gained worldwide recognition for this work from such prestigious composers and conductors as Bartók, Casella, Honegger, Milhaud, Roussel, Stokowski, Stravinsky and Szymanowski, as well as from other composer-theorists like Ivan Vyshnegradsky and Alois Hába, who established points of contact with their own style and musical work.

Carrillo was born in the small town of Ahualulco, in the state of San Luis Potosí, in central Mexico, on 28 January 1875,[1] the youngest of the nineteen children born to Nabor Carrillo and Antonia Trujillo, who were Native American peasants; he died in Mexico City on 9 September 1965. He displayed remarkable musical talent from an early age. After singing in the church choir, he became a member of a small

[1] That made him the exact contemporary of Franco Alfano, Samuel Coleridge-Taylor, Reinhold Glière, Fritz Kreisler, Erkki Melartin and Maurice Ravel; he was a year younger than Gustav Holst, Charles Ives, Franz Schmidt, Arnold Schoenberg and Josef Suk, and a year older than Manuel de Falla, Miecysław Karłowicz, Carl Ruggles and Ermanno Wolf-Ferrari.

orchestra directed by his teacher, Flavio F. Carlos, who took him, at the age of ten, to the regional capital, San Luis Potosí, to study music. He was very soon engaged to play funeral responsories at the Cathedral, as well as perform in the social festivities of the city. In 1895 he wrote a Mass at the request of the parish priest of the church of San Juan de Dios.

In that same year he entered the National Conservatoire of Music, where José Rivera and Melesio Morales were among his teachers. On 23 March 1899 he made his debut as a violin virtuoso in front of President Porfirio Díaz,[2] who provided him with a scholarship that enabled him to travel to Europe to study composition. After a brief stay in Ghent, Carrillo received further support from the Díaz government to allow him to study at the Conservatoire in Leipzig: composition with Salomon Jadassohn, piano with Johann Merkel and violin with Hans Becker. He became a member of the Gewandhaus Orchestra under the baton of Arthur Nikisch. A note on the score of his Symphony No. 1 in D major[3] confirms that he conducted the premiere himself. That took place in 1901, in the Gewandhaus, shortly after the completion of the work, with the Conservatoire orchestra comprising professional musicians with whom talented students had also been invited to play. In 1904 he won the first prize in an international violin competition in Belgium and, upon his return to Mexico in 1905, President Díaz gave him a violin by the famous luthier Amati.

In 1911 Carrillo travelled to Rome as the Mexican representative at the National Music Congress, where he gave a presentation on 'Reforming the great forms of composition to give symphony, concert, sonata and quartet ideological unity and tonal diversity'. In 1913, back in his own country, he was appointed director of the National Conservatoire of Mexico – but in 1914, after another violent change of regime in Mexico, he fled to the United States, settling in New York, where he founded the American Symphony Orchestra.

[2] General José de la Cruz Porfirio Díaz Mori (1830–1915) was President of Mexico for no fewer than seven terms, from 1877 to 1880 and from 1884 to 1911. Initially, he brought political stability to Mexico, but his increasingly authoritarian rule stoked growing resentment that ultimately led to the decade-long Mexican Revolution of 1910–20.

[3] Recorded on Sterling CDS 1107-2, along with the *Tema con Variaciones*, Op. 2, and the First Orchestral Suite, Op. 1, in performances by Orquesta Sinfónica de San Luis Potosí conducted by José Miramontes Zapata.

Symphony No. 2 in C major, Op. 7 (1905)

Carrillo's Second Symphony in C major is the work that marks the zenith of tonal language in his symphonic output – although it also gives occasional glimpses of the direction his style would soon take. The manuscript contains information in Carrillo's own hand about the origin and realisation of the work. From these annotations it transpires that the Symphony was composed 'in Coyoacán[4] in December 1905' and that it was subsequently 'premiered in Mexico in 1912' with the 'Sinfónica Beethoven' orchestra, 'conducted by the composer'. In this Symphony, one begins to find examples and transcriptions in numerical notation by the composer, in the system he used for his 'Sonido 13' compositions. Carrillo further indicates that the fair copy and parts – with some corrections superimposed on the original – were prepared at the end of 1907 by José Jaramillo Chávez, with a view to publication, which, unfortunately, did not then occur.[5] In general, the orchestration of the first two drafts is similar. In the 1907 version, though, more motifs, themes and musical phrases are doubled, resulting in a richer sonority and an enhanced brightness of the texture. Half a century later, as Carrillo notes, the work was 'revised and reworked for performance in 1957 at the Palacio de Bellas Artes', and that is the version recorded here. To date, documentation to give more detail of either of the performances in 1912 or 1957 has proved elusive.

As a curiosity, Carrillo includes a note on the inside page of the original draft: 'Ricardo Castro[6] died the day after the completion of this piece, that is, on 28 November 1907', adding: 'There were rumours to the effect that Castro, as well as Felipe Villanueva,[7]

[4] A municipality in the centre of Mexico City.

[5] In 1973 it was published by Éditions Jobert in Paris. This company has ten other works by Carrillo in its catalogue, including Symphonies Nos. 1 and 3 (1945), *Horizontes* for harp, violin, cello and orchestra (1949), the quarter-tone Violin Concerto No. 1 and Concertino for Cello and Orchestra, four works for string quartet and a Mass dedicated to Pope John XXIII.

[6] Ricardo Castro (1864–1907), then 43 years old, was at the time the main exponent of Mexican music. He was already a renowned composer, at the peak of his faculties, and with many budding projects, and had recently been appointed director of the National Conservatoire. Carrillo's note contributed to the aura of mystery surrounding his death, which has since been clarified as pneumonia..

[7] The violinist, pianist and conductor Felipe de Jésus Villanueva Gutiérrez (1862–93) was – his short life notwithstanding – another of the major figures of Mexican Romanticism and an early leader of Mexican nationalism in music, his legacy of piano music being particularly highly esteemed.

had been poisoned. By whom? Who knows…'. Otherwise, there is no dedication to be found in the original manuscript, but in the fair copy Carrillo appends the following inscription: 'To M. General Don Porfirio Díaz with my eternal gratitude'. President Díaz had also been the dedicatee of Carrillo's First Symphony.

Much remains unclear as to Carrillo's motivation for composing the work – even more so regarding the extraordinary use of eclectic and unusual harmonies and sonorities, as well as the character of much of the composition, in which it is possible to sense a nostalgia for Europe after Carrillo's return to Mexico. The Symphony includes elements of late Romanticism, but Carrillo also experiments openly with sonorities that approach French tendencies, including some sections characterised by post-Impressionist harmony and, more radically, some polytonal effects closer to such modernist twentieth-century composers as Schmitt and Ives. In this way Carrillo achieves a truly masterful, eclectic and cosmopolitan symphonic creation of Brucknerian expansiveness and monumentality. It is therefore necessary that its indisputable and defining contribution to the Mexican symphonic repertoire – before the advent of so-called 'Musical Nationalism' – be appreciated and that it be included as a link to the great European symphonic tradition. Carrillo's Second Symphony is the fourth in the history of Mexico, after the first, by Ricardo Castro (*Sagrada*; 1883), a second from 1887, which is lost, and Carrillo's own First (1901).

These steps will be possible only after it finds its rightful place in the historical context of music through its sheer originality, and its considerable contribution to symphonic tradition is appreciated. Carrillo's Second Symphony may not be very well known – this is, after all, its first recording – but it is audacious and far-reaching enough to admit its creator to the handful of composers who deserve to be considered the architects of modern music. In this symphony, indeed, Carrillo comes into his own as a composer in his cyclical symphonic treatment of the material, as well as in his handling of instrumentation throughout a piece that takes as its starting point the virtuoso deployment of orchestral colour and that clearly reveals its composer's interest in harmonic experimentation. He deploys this experimentation very naturally within the course of the Symphony, so that there is no risk that it might be perceived as shallow

or simply as a vehicle for displaying his musical resourcefulness. Even the nationalist, the 'Mexicanist', in Carrillo, is present to some degree in elegiac passages suggestive of landscape – although this trait is much less prominent than in the First Symphony. He thus manages to establish here a more cosmopolitan and varied character than in the First Symphony, without losing the originality and compositional identity of the work. The influence of this Second Symphony would prove fundamental when he came to write his opera *Matilde* in 1909–10.

The heritage of Austro-German symphonism is obvious in the first and fourth movements in the treatment of its thematic elements, structured as weighty motifs that become wide-spun discourses and powerful sonorities. It can also be felt in the network of connections that, in the context of wide-ranging emotional diversity, is established throughout the four-movement cycle, coherently transforming these various elements. On the other hand, the first and second subjects of the first movement – an *Adagio* introduction followed by a sonata-form *Allegro* in C major [1] – unveil an intimate and evocative Mexican sonority. At the end of the movement the sound of the harp bursts through, which, although alien to the colour and harmonic treatment of the themes in the previous sections, paves the way for the triumphant coda.

In the second movement, a *Poco lento* in A flat major (a key much favoured by late-Romantic composers[8]) [2], one can discern the influence of French timbres and sonorities, particularly in the melodic invention. Its idyllic character is handled with considerable plasticity and intimacy, developing into a stylised triple metre. The sobriety of its character brings to mind the sound-world of Satie. A shadowy central episode leads to the climax of the movement, achieved with a powerful orchestral *tutti*, but the ending is rather volatile, evoking a subtle sonic atmosphere of veiled mystery, almost like a dissipating fragrance. This passage is immediately followed by an inventory of sorts of the initial themes of the movement, though partly extended, finally leading to a surprising coda full of effective polytonal sequences. In this section the sounds of strings and harp are superimposed:

[8] Although there are not many symphonies with A flat major as their home key (the First Symphonies of Elgar and William Grant Still are notable exceptions), A flat major was often used for inner movements, particularly of symphonies in C minor. Carrillo's Second Symphony has C major as its home key, but much of the fourth movement is in C minor.

the strings play an A flat chord and the harp outlines a pentatonic figure, a combination that is astonishingly ethereal. It is interesting to note that Carrillo anticipates some effects in terms of orchestral colour, such as chords of the ninth and the eleventh, that Respighi would employ some years later in *I Pini di Roma*. Though these 'experimental' aspects are clearly audible in various parts of the movement, its development does not move far from traditional harmonic and thematic discourse.

The Scherzo [3], in the subdominant, F major, stands out for its thematic and formal freedom. It begins with a laconic introduction. At the centre of the Scherzo the epic sound of the brass precedes an innovative cadenza from four horns, which blow their high notes over a timpani roll, and the horns make use of their full range. Indeed, Carrillo expects even more from his horn section than Wagner did from his; Carrillo's demands here equal the requirements that Richard Strauss was now imposing in Germany. One reason for Carrillo's confident brass-writing might be the playing of a range of brass instruments in the popular *bandas* that he would have heard from childhood on. The cadenza ends with the massive sound of the brass in full throat. The *da capo* and coda then follow. The rhetorical character of this movement is reinforced by the inclusion of whole-tone pentatonic chords, in long note-values.

The fourth movement [4] opens immediately with an elegant *Lento* theme in the style of Schumann, followed by another mournful theme of considerable breadth that brings to mind the mercurial and capricious emotion of Carrillo's First Symphony. This second theme is also part of the discourse found in the second section – before the development – but now with a triumphant character. The development immediately brings back the first theme of the movement, and soon does the same with the second, which is treated with more dramatic tension and even expanded by a playful interlude that leads almost immediately to the recapitulation. Here Carrillo concentrates the thematic conflict even further, so as to highlight evocative sonorities that are followed by more elegiac ones, finally turning triumphant through the addition of the themes of the first movement, rounding off the work with this demonstration of thematic unity. The movement had begun in C minor, but in its final apotheosis it moves into the home key of C major for its glorious closing pages.

Rodolfo Ritter Arenas has been a frequent solo pianist with most of the major Mexican orchestras, giving the world premieres of the Second Piano Concerto by Manuel Ponce, the Ricardo Castro Piano Concerto and the Second and Third Piano Concertos by Gonzalo Curiel, works which he has also recorded – Ponce for Sterling and Curiel for Toccata Classics. He first came to national prominence in 2003, when he won first prize, a gold medal and a number of special prizes in the Angélica Morales-Yamaha Competition and the Parnassòs International Piano Competition, including the audience prize. In 2008 he became the youngest member of the Concertistas de Bellas Artes, the most prominent cultural institution in Mexico, and was recently nominated a Yamaha Artist. He also composes piano and chamber music for short films, produces recordings and arranges Mexican traditional music.

CARRILLO'S *MATILDE*, *A ISABEL* AND *MARCHA NUPCIAL* NO. 2

by Ángel Augusto Ramírez

At the end of the first decade of the twentieth century, to celebrate the centenary of the beginning of the Mexican War of Independence in 1810, and to exalt his own power, President Porfirio Díaz conceived the idea of an opera of Verdian proportions like *Aida* or *Il Trovatore*, in four acts, and with dances and *concertante* choir, and, naturally, a plot based on the liberation wars of 1810. He delegated the realisation of this project to his education minister, Justo Sierra (1848–1912), to whom, as it happens, the very first *Mexican Suite* for piano, by Ricardo Castro, had been dedicated. Carrillo, too, had dedicated *Los Naranjos*, his Second Suite for Orchestra, Op. 4, written in Brussels in 1903, to Sierra.

Sierra was ordered to commission Julián Carrillo, whose small but impressive output already included the one-act lyric opera *Osian* (1902) and two symphonies, in which he had proved he was a solid craftsman. Carrillo began work on the new

project on 30 August 1909, working with the librettist Leonardo S. Viramontes, and on 14 March the following year he announced that he had completed the score: 'it is called *Matilde or Mexico in 1810* and I delivered it in person to the President on 2 April'.[1] In that same month the Secretariat of Public Education started the preparations for staging the work, with an advisory board from the artistic direction of the Metropolitan Opera House in New York; and yet, a few days later, 'the same office sent a message to the Met that said: "ignore the telegrams... They were sent only in order to be on the record complying with the orders of Mr President, but they must be considered unwritten... The premiere of the opera has been cancelled'.[2] No contemporary documentation seems to have survived; the first reference to the history of the first performance came in an article published in 2011.[3] The Mexican Revolution has generally been considered responsible for the cancellation of *Matilde*, but that seems unlikely, since the war broke out in November and it took the Díaz government by surprise; a more plausible hypothesis is that Justo Sierra turned his back on the project. In any case, Julián Carrillo, deeply disappointed, forgot about *Matilde*; during the revolutionary years he worked on several new compositions, among them the Masses *Santa Catarina* (1912) and *Sagrado Corazón* ('Sacred Heart'; 1918) and his third and last opera *Xulitl* (1921).

From a historical and aesthetic point of view *Matilde* is a link between two very different schools of musical thought in Mexico. On the one hand, there is the nineteenth-century operatic one of operas set in Italian, such as *Ildegonda* by Melesio Morales (1838–1908), who was commissioned to write an opera entitled *Anita*, set at the time of the 'Second French Intervention' in Mexico (1861–67), to be performed as part of the commemorative events during which *Matilde*, too, was scheduled to have its premiere; in the event, neither was performed, and both had to wait almost 100 years for their first performances. On the other hand, there was the 'indigenist' movement of Mexican nationalism led by the succeeding generation, not least by Carlos Chávez (1899–1978)

[1] Quoted in Hugo Roca Joglar, 'La resurrección de *Matilde*, de Julián Carrillo', *Pro Ópera*, 1 January 2011, p. 13 (online at https://proopera.org.mx/wp-content/uploads/2019/12/12-14-estreno1-ene2011-%E2%88%9A_compressed.pdf).
[2] *Ibid*.
[3] *Ibid*.

and Silvestre Revueltas (1899–1940), as in Chávez's *Sinfonia India* (1935–36), which uses both melodies and instruments from the Yaqui, Seris and Huichol peoples, the Symphony No. 4, *Cora* (1942), by Candelario Huízar (1882–1970) and *Sensemayá* (1937) by Revueltas.

The main characters in Carrillo's opera are, obviously, the eponymous heroine, Matilde (a 'peninsular' Spaniard), as well as León (her suitor, a Creole, in love with her), Antonio (a pro-independence insurgent), Don Juan (Matilde's father), Fray Lorenzo (Matilde's confessor) and Luis (a royalist spy infiltrated with the insurgents). The story begins when Matilde and her father visit Mexico City from Querétaro (in central Mexico, equidistant between San Luis Potosí and Mexico City). Without noticing, Matilde is followed by León and Antonio. Rosario, Matilde's maid, in love with Antonio, promises León to take him to her mistress. Don Juan meets León and threatens to kill him, since he is privy to León's insurgent intentions. Later, there is a 'mystical' moment between a sorceress and Matilde. Later still, there is a scene with people walking in the Alameda (a park in Mexico City), but a certain tension in the atmosphere disturbs the usual tranquillity. In a meeting with Matilde, Fray Lorenzo communicates to her his fear for the imminent insurgent uprising, in which León is involved. Then, when León and Matilde meet, they discard their social status and abandon themselves to love.

The Third Act opens in a house in Querétaro, where an insurgent conspiracy is taking place. Luis, in return for money, conceals Matilde, who, in spite of the imminent dangers, tries to save León at all costs. In the final act, in the middle of a battle, Matilde is rescued from the insurgents by her father. The scene goes over to Dolores (another city in central Mexico), where the royalists are planning to besiege the square. The following morning, León, suspected of treason because of his romantic involvement with the daughter of a royalist, must obey the order to capture Don Juan. The tragic outcome occurs when Matilde, torn between these two men, decides to commit suicide in León's presence. León is then murdered by Don Juan when he sees his dying daughter.

This bare outline of the plot is enough to show that the opera addresses the question of the gaps between the different social classes of 1810; indeed, the plot is centred

on the love of characters of different social classes. The story takes place in the time immediately before the outbreak of Independence.

The construction of the opera is complex, and the soloists' parts technically demanding, especially in terms of the dramatic weight required in performance. Carrillo's orchestration shows a degree of psychological acuity: the pain, joy and uncertainty of the characters are expressed through the instruments, which have a main role in the drama: at no point does the dramatic aspect belong exclusively to the voices, and there is always a unity between singers and orchestra. There is, then, a dual discourse which sometimes moves towards one side or the other, but always retaining the feeling of unity.

With its clear and direct melodies, *Matilde*, as Hugo Roca Joglar has written,

> makes one think at times of *verismo* opera. However, the story as well as the relations between the protagonists and the conflicts between them, is full of abstractions, concepts such as duty, the just, the unjust, good, bad, courage; in a way *Matilde* conjoins the two predominant currents at the end of the 19th century: the exacerbated realism of the Italians and the decadent Romanticism of Wagner, taken over by Mahler, full of heroism and the search for eternity.[4]

Matilde is set to a Spanish libretto, and so, along with Ricardo Castro's *Atzimba* (1900), it would seem to be one of the earliest examples of a Mexican opera sung in Spanish. But for all its cultural significance – never mind its musical importance – nothing more was heard of *Matilde* for exactly a century, until 30 September and 1 October 2010, when José Miramontes Zapata – having spent a good deal of time on the restitution of Carrillo's score – conducted the Symphony Orchestra and Chorus of San Luis Potosí and a distinguished team of soloists in two presentations of the opera. On 11 December 2010 the opportunity was taken to make a recording of *Matilde*, which was subsequently released on a two-CD set from the Mexican label Quindecim. Since that recording had very little circulation outside Mexico, we have in turn taken the opportunity of this album of Carrillo's music to present three orchestral excerpts and a chorus from the opera.

[4] *Ibid.*

The Overture [6], in E minor, presents the main themes of the opera. Solo lines in the woodwind and strings emerge over a dark background – perhaps intended to suggest individuals caught in the swirl of history – before two hymn-tunes are heard, the first gentle and dignified (it returns as the closing chorus), and the second emphatic and strong, the march-like hymn-tune of the rebels.

The brief Intermezzo which precedes Act III [7] – with solo cor anglais, violin and oboe lamenting over a sombre carpet of low brass and woodwinds – evokes the destruction and desolation produced by the conflict between insurgents and royalists.

Act III also contains a passionate orchestral Intermezzo [8], which takes place while Matilde, who has been hidden in the insurgents' meeting place by a royalist infiltrator, observes everything that is happening and how the meeting is being prepared, and understands the exalted patriotic sense of the gathering, the desire for freedom and equality, outcomes rejected by the Spaniards, who oppress even the *criollos* (the children of Spaniards born in Mexico), who played a decisive role in the War of Independence. The patriotic fervour is illustrated with quotations from the *Marseillaise* and the Mexican national anthem.

The Intermezzo leads without pause into a 'Coro de los insurrectos' [9], where the choral lines are decorated by commentary from the orchestra. A solo baritone steps forward from the chorus, and the rebels exalt their ideal of freedom, of emancipation from almost three centuries under the Spanish yoke, since conquest in 1521 – three centuries of colonialism which saw the Mexican population subjected to cruel slavery and the country looted and plundered of its resources.

Coro
Ved hermanos, en mares de sombra,
La ciudad sollozar y la aldea.
Decid todos: "la patria ya sea ..."
Y hermosísima patria será
Con su llanto, haga un límpido cielo;
Con su sangre, haga un sol de bonanza,

Chorus
See, brothers, in seas of shadow,
The sobbing town and the village.
Let us all say: 'Let the fatherland be...'
And a beautiful fatherland it will be.
With its laments may the sky be cleared;
With its blood, may the sun be one of goodness,

Con su sueño de eterna esperanza,
Haga el campo de paz vivirá!..

Jefe de los insurrectos en Querétaro (baritono)
Cada pecho, un poema sonoro:
Cada grito una estrofa de fuego
Cada cítara, el canto de un griego,
En loor para tí libertad!
Sea este canto la gran sinfonía
De la fe, del amor y el martirio;
Epopeya de sangre delirio
Engendrado en el polvo una edad!

Coro
Sangre azteca, de gloria y martirio
Que nos dieras hogar legendario
Haz un árbol feliz, milenario,
Del patíbulo triste de ayer!
Y juramos que irías en las arenas
De tus hijos, espléndida y pura
Y que al sol de la patria futura
Nuestra sangre, sin mancha ha de arder!

Ved hermanos en mares de sombra,
La ciudad sollozar y la aldea
Decid todos: "la patria ya sea"
Y hermosísima patria será
Y hermosísima patria será
Será!

With its dream of eternal hope,
May the field of peace live! …

Chief of the Insurgents in Querétaro (baritone)
Each breast, a poem in sound:
Each cry, a stanza of fire
Every zither, the song of a Greek,
In praise of you, freedom!
Let this song be the grand symphony
Of faith, love and martyrdom;
A bloody epic of delirium
An age spawned in the dust!

Chorus
Aztec blood, of glory and martyrdom
Give us a home of legend,
Make a happy, millennial tree,
From yesterday's sad gallows!
And we swore you would walk on the sands
Of your children, splendid and pure,
And that in the sun of the future fatherland
Our spotless blood must burn!

See, brothers, in seas of shadow,
The sobbing city and the village
Let us all say: 'Let the fatherland be …'
And a beautiful fatherland it will be
And a beautiful fatherland it will be,
Will be!

A Isabel: Schottisch (1890)

In the salon music of the Porfirian period in Mexico, polkas, marches, waltzes, mazurkas and schottisches[5] were a form of cultural expression, as well as a reflection of European fashion, heard where entertainment and political chatter were often combined with social exchange. Several Mexican composers of the period had recourse to such musical forms, enriching these genres with works that have subsequently enjoyed universal recognition. Among them were Juventino Rosas, with his immortal waltz *Sobre las olas* ('Atop the Waves'); Ernesto Elorduy, with the mazurka *María Luisa*; Ricardo Castro, with his waltz *Capricho*; and Felipe Villanueva – praised by Eugen d'Albert for his talent – with his *Poetic Waltz* and the schottisch *Ana*. Among other Mexican composers, Alfredo Carrasco and Manuel M. Ponce left notable mazurkas.

The adolescent Julián Carrillo, still ten years away from his journey to Leipzig, let alone his experimentation with microtonalism, wrote some pieces in these genres, such as the march *A la Patria* ('To the Fatherland'; 1897), intended as a farewell to Díaz, since Carrillo was to travel to Europe, the march *México* (1895), the polka *A Lupe* (1889), the schottisch *A María* (1889) and the *danza*[6] *A Pepita* (1889). He was only fifteen years of age when he wrote the schottisch *A Isabel* 5, a charming, even idyllic piece, in 1890, dedicated to Isabel Chávez from San Luis Potosí. Nothing is known about her, but she must have been a young girl from the area of Ahualulco whose attention the young Julián wished to engage. This work allows a glimpse into his early musical activity. It is, of course, a work of its time, and a delightful contribution to the fashionable salon music of the period.

The schottisch has a complex ternary form: ABCC episode CA. It is interesting to note that, unlike most salon pieces of the time, which were written for piano, Carrillo also made a transcription for band, which is now lost.

[5] The name notwithstanding, the schottisch(e), a slow polka, appears to have originated in Bohemia.

[6] The *danza* is a Mexican form of dance, cultivated by composers such as Felipe Villanueva, perhaps the most prolific, and author of *El último adios* (1874), *La brisa*, *La erupción del peñol* and *La llegada del ciclón* (all 1880), *Seis danzas humorísticas* (date unknown), *En el paraíso* (date unknown) and *Dos danzas: Cupido y Venus* (date unknown). Luis G. Jordà (1869–1951), the composer of *Danzas Nocturnas* (1909), was Catalan, but lived in Mexico for many years. Manuel M. Ponce (1882–1948) wrote his *Cuatro danzas mexicanas* in 1941.

A Isabel was orchestrated for this recording by the composer and arranger Uriel Luna Herrera (b. 1990), to a commission from the pianist Carlos Undiano. Luna Herrera studied composition and arrangement in the Escuela Estatal de Musical in San Luis Potosí and Universidad Autónoma del Estado de Hidalgo, and has since arranged a number of Carrillo's lighter *pièces d'occasion*, among them the schottisch *Maria* and the march *Viva México*.

***Marcha Nupcial* No. 2 (1910)**

The very mention of a wedding march brings to mind Mendelssohn's emblematic exemplar, from the incidental music he wrote for Shakespeare's *A Midsummer Night's Dream* in 1842, as well as that from the Third Act of Wagner's *Lohengrin*. But they are far from being the only ones. Composers both famous and less familiar have contributed to the genre. In the Nordic countries Sibelius composed two wedding marches: one for Act III of the Adolf Paul play *Die Sprache der Vögel (*'The Language of the Birds') in 1911 and the other as part of his incidental music for Paul Knudsen's 'tragic pantomime' *Scaramouche*, Op. 71, in 1913. Other Finnish composers of wedding marches include Toivo Kuula, with his 'Häämarssi' ('Wedding March'), the second of his Three Piano Pieces, Op. 3b, from 1908, and Erkki Melartin, with the 'Juhlamarssi' from the incidental music to Zachris Topelius' *Prinsessa Ruusunen* ('Sleeping Beauty'), Op. 22 (1904), which, although it is actually a 'Jubilant March', has been used at weddings. Sweden offers August Söderman's *Bröllopsmarsch* ('Wedding March'), Op. 12 (1865), taken from his incidental music to Frans Hedberg's *Bröllopet på Ulfåsa* ('Wedding at Ulfåsa') and Emil Sjögren's *I Bröllopstid* (1902) for piano. In Russia Glazunov's orchestral *Wedding March*, Op. 21, dates from 1889. Five years earlier the Belgian Edgar Tinel had written a *Bruiloftsmars* (or *Hochzeitsmarsch*), Op. 30, for piano, four hands, that was later orchestrated. France offers quite a number of examples, several of them dating from the 1880s. Gounod wrote two *Wedding Marches* – No. 1, scored for three trombones and organ, and No. 2, for organ – for the marriage of the Duke of Albany in 1882; Charles Fradel's *Wedding March*, Op. 501, for piano, was composed in 1884; and Charles Lecocq's orchestral *Marche nuptiale d'une poupée* was published in 1885.

In 1892 Charles-Marie Widor drew two suites, both Op. 64, from his incidental music to *Conte d'avril* (Shakespeare's *Twelfth Night*) and finished the second one with a 'Marche nuptiale', which was variously arranged for piano, four hands, for organ and for piano and organ. And Florent Schmitt's *Marche nuptial*, Op. 108, for organ, dates from 1951. In Poland Adam Wroński's *Marsz uroczysty*, Op. 79, for piano was composed around 1886. Mexico makes an appearance in this catalogue in 1918, when José F. Vásquez wrote a *Marcha Nupcial* for his own wedding.

Julián Carrillo contributed two wedding marches to the genre, the first written for keyboard in 1901, coinciding with the triumphant presentation in Leipzig of his First Symphony. This album presents the first recording of the *Second Wedding March* 10. The cover of the (unpublished) score gives the following information: it was completed on 5 January 1910 in Coyoacán, Mexico City, and dedicated to Guillermo de Landa y Escandón (a politician and businessman); it was 'written especially for the religious ceremony of marriage of Miss María de la Luz Landa y Escandón (with William Douglas Arbuthnot-Leslie[7]) on 20 January 1910 in the church of San Francisco in Mexico City', with the indication that it should be performed *Maestoso*, in the manner of an Impromptu.

Simpler in form than *A Isabel*, it is an ABA structure, somewhat Mendelssohnian in its orchestration, which includes a harp, and it suggests something of the craft that Carrillo must have acquired in Leipzig.

Ángel Augusto Ramírez Zarco has participated as a musical producer and researcher in the first performances and recordings of a number of Mexican and European composers, among them Woldemar Bargiel, Julián Carrillo, Ricardo Castro, Gonzalo Curiel, Paul Juon, Emánuel Moór and Manuel M. Ponce. Future projects include rescuing works from the piano legacy of Richard Franck, Robert Fuchs, Rhené Baton and José F. Vásquez, among others. The labels on which his productions have featured include Sterling and Toccata Classics.

[7] A professional soldier, the Eton-educated William Arbuthnot-Leslie (1878–1956) was also the Thirteenth Laird of Warthill. Warthill House is a seventeenth-century castellated mansion in Rayne, Aberdeenshire, still in the possession of the Leslie family.

José Miramontes Zapata graduated from the Rimsky-Korsakov Conservatoire in Leningrad, where he studied with Tatiana Khitrova, Mikhail Kukushkin and Victor Fedotov. He has worked as pianist, choir director and cultural manager. In 2000 he founded the Orquesta Sinfónica de San Luis Potosí, and as artistic director and principal conductor of the Orchestra he has promoted many choral and orchestral activities with local young musicians, developing constant cultural growth in San Luis Potosí, with more than 80 concerts per year. Under his guidance and direction, the choir of the San Luis Potosí State School of Music became the first Mexican chorus to be invited to perform, in 2001, at the Grosser Saal of the Berlin Philharmonie, and in 2005 the Orquesta Sinfónica de San Luis Potosí became the first Latin American orchestra to perform at the Grosser Musikvereinssaal in Vienna. At home José Miramontes Zapata has led the San Luis Potosí Symphony Orchestra to the forefront of Mexican orchestral life and is co-ordinating, with the pianist Rodolfo Ritter and the organisation Novo Forte Cultura, a number of first recordings of orchestral and *concertante* works to create an anthology of Mexican music on the Swedish label Sterling and now Toccata Classics. José Miramontes Zapata was invited to the Associazione Mundiale Toscanini as a guest conductor in 2003 and 2005 and has also appeared at the Musicalta festival in Alsace, and in Ravella.

Since its foundation in 2000, the **San Luis Potosí Symphony Orchestra** has occupied an important role in the diffusion of Mexican symphonic music. Concerts in some of the major halls in Mexico, China and Europe (including the Palacio de Bellas Artes in Mexico City and the Grosser Musikvereinssaal in Vienna) have conferred a growing prestige on the Orchestra. Under its chief conductor, José Miramontes Zapata, it has performed in Mexico's most important cultural festivals, also working with other prominent Mexican and international musicians. The Orchestra makes an ongoing effort to take its music to different regions of the state of San Luis Potosí, as well as to the rest of the country where people rarely have the opportunity to hear symphonic music. Giving over 80 concerts a year, it promotes the performance and recording of the works of major symphonic and *concertante* compositions, among them first recordings of forgotten European masters like Woldemar Bargiel, Charles Bordes, Henri Duparc and Emánuel Moór, and important Mexican composers such as Julián Carrillo, Gonzalo Curiel, Candelario Huizar, Arnulfo Miramontes, José Pomar and Manuel M. Ponce. The Orchestra also promotes cultural development with its chamber ensembles and pedagogical programmes.

TOCCATA CLASSICS

Recorded on 11 December 2010 (excerpts from *Matilde*) and 9 October 2015 (Symphony No. 2, *A Isabel* and *Marcha Nupcial* No. 2) in the Teatro de la Paz, San Luis Potosí, Mexico
Recording engineer: Roberto Ríos Gálvez
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Mastering: Fernando Espinoza Nuño
Producer: Novo Forte Cultura (Lhu Cortés, General Director; Ángel Augusto Ramírez Zarco, Executive Producer)
Logistical co-ordination: Froylán Padrón Zárate
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NOVO FORTE CULTURA

CENTRO JULIÁN CARRILLO

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JULIÁN CARRILLO Orchestral Music

Symphony No. 2 in C major, Op. 7 (1905, rev. 1957)	**46:46**
1 I *Adagio – Allegro*	16:00
2 II *Poco lento*	12:52
3 III Scherzo: *Allegro* –	8:38
4 IV *Lento – Allegro appassionato*	9:20
5 ***A Isabel*: Schottisch** (1890) orch. **Uriel Luna Herrera**	**4:27**
***Matilde ó México en 1810*: excerpts** (1910)	
6 Overture	5:02
7 Intermezzo preceding Act III	1:39
8 Act III: Intermezzo –	3:43
9 Coro de los insurrectos	4:54
10 ***Marcha Nupcial* No. 2** (1910)	**2:52**

Luis Guillermo Hernández Ávila, baritone 9

Coro 9 **y Orquesta Sinfónica de San Luis Potosí**

José Miramontes Zapata, conductor

TT **69:29**

FIRST RECORDINGS