

The Small-Scale Choral Works For Unaccompanied Mixed Chorus
Of Juan Orrego-Salas

by
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DEDICATION

To my father, JC Cook, because since my earliest years, you not only showed me how to perform on stage, but more importantly, as a traveler throughout life's journey.

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ABSTRACT

Among the twentieth-century's lesser-known composers is Chilean Juan Orrego-Salas (1919-2019), who composed over 125 works in various genres and mediums and led a fruitful career in academia both in his homeland as well as the United States. Having studied previously with Domingo Santa Cruz and Pedro Humberto Allende, Orrego-Salas received grants from the Rockefeller and Guggenheim Foundations that facilitated his travel to the United States to study with Aaron Copland and Randall Thompson. He later served as founding director of the Latin American Music Center in Bloomington, Indiana. His ten unaccompanied works for mixed chorus demonstrate the composer's early and advanced compositional style. One work, set to the Dickinson poem *Let Down the Bars, Oh Death!*, has been recently discovered, though the composer had presumed the manuscript lost. In addition, the *Ave Maria*, op. 111, no. 2 has garnered more attention, receiving a formal world premiere in recent months.

TABLE OF CONTENTS

DEDICATION	iii
ACKNOWLEDGMENTS	iv
ABSTRACT	vi
LIST OF MUSICAL EXAMPLES	viii
Introduction to Western Musical Culture in Chile.....	1
Juan Orrego-Salas: A Biography	8
Analysis of Small-Scale Mixed Choral Works	22
Conclusion	47

LIST OF MUSICAL EXAMPLES

1. Comparison of the Chilean lullaby “A l’arrurru pata” and <i>Villancico</i> chorus melody, mm. 5-8.	23
2. <i>Villancico</i> , m. 1.	24
3. Displacement of strong beats in the second stanza of <i>Villancico</i> , soprano part, mm. 9-13.	25
4. <i>Romance a lo divino</i> , counterpoint, mm. 9-18.	27
5. <i>Romance a lo divino</i> , imitation, mm. 41-46.	28
6. <i>Let Down the Bars, O Death!</i> , rhythmic play, mm. 13-26.	31
7. “Las flores del romero” from <i>Romances pastorales</i> , mm. 36-44.	33
8. “De los montes vengo” from <i>Romances pastorales</i> , mm. 19-27.	34
9. “De los montes vengo” from <i>Romances pastorales</i> , imitation, mm. 27-36.	34
10. “De los montes vengo” from <i>Romances pastorales</i> , treatment of “reposito” (“rest”), mm. 50-55.	35
11. “En un pastoral albergue” from <i>Romances pastorales</i> , mm. 28-38.	36
12. “Pidióle a Narciso” from <i>Tres madrigales</i> , mm. 16-32.	40
13. “Amarilis” from <i>Tres madrigales</i> , fourths relationships, mm. 30-38.	41
14. “Moça tan fermosa” from <i>Tres madrigales</i> , principle subjects with sixteenth-note flourishes and countersubject, mm. 11-21, with pick-up.	43
15. <i>Ave Maria</i> , mm. 1-13.	46

Introduction to Western Musical Culture in Chile

During the early nineteenth century, the country of Chile, emerging from Spanish sovereignty, became an important hub of Western musical culture in South America. Together with imports of furniture, linens, jewelry, and other goods, the influence of European art music was widely prevalent in Chile's post-colonial era. Maria Graham (1785-1842), a British traveler who published an account of her year-long residence in Chile, noted, "The number of piano-fortes brought from England is astonishing. There is scarcely a house without one, as the fondness for music is excessive."¹ Moreover, cities from as far as Antofagasta in the north and Osorno in the south had established concert orchestras by the year 1900.

Of all such places where the Western musical tradition was taking hold in Chile, the capital city of Santiago served as a natural point of arts leadership. The Philharmonic Society—the first of its kind in the nation—was established in Santiago in 1827, and similar organizations followed, including the Society for Classical Music in 1879 and the Quartet Society in 1886. The National Conservatory of Music opened in 1849, serving for several years as the nation's only school of music education. The historic Municipal Theater in the heart of downtown Santiago opened in 1857, and despite several disasters that have nearly decimated the edifice since that time, it has subsequently been rebuilt on each occasion. The efforts to preserve this concert space speak to its value in Chilean society.

¹ Maria Graham, *Journal of a residence in Chile, during the year 1822. And a voyage from Chile to Brazil in 1823* (London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, and John Murray, 1824), 131.

During this period, classical musical life in Santiago was dominated by an elite upper class who had a strong affinity for Italian opera. European customs, including the performance of Western dance and music, prevailed in the lives of the affluent ever since the country had gained independence from Spain.² By 1850, the operas of Rossini (1792-1868), Donizetti (1797-1848), and Bellini (1801-1835) had played both in Santiago and throughout the country, and if Graham's reports are to be believed, the Municipal Theater was the center of socialite activity.³ Between opera runs, this important theater would host orchestra concerts, ballets, chamber music, and the occasional traveling virtuoso.

The persistent exposure of European repertoire in Chile for the better part of the nineteenth century is somewhat surprising, given that the country was not generally equipped to educate its own prominent musicians in the European practice. Several notable musicians who were active in Chile received their training elsewhere. For example, Isidora Zegers (1803-1869) was born in Spain and wrote a majority of her compositions in Paris before moving to Chile; José Zapiola (1802-1885) was born in Chile, but received his formal musical training in Buenos Aires; Federico Guzmán (1836-1885) was also born in Chile, but spent the majority of his life performing and living elsewhere; finally, both Guillermo Frick (1813-1905) and Aquinas Ried (1810-1869) were born and educated in Germany before immigrating to Chile. The first Chilean-trained composer to experience a significant achievement in his homeland was Eleodoro

² Cheryl Lee Wampler, "The Legacy of European Compositional Techniques in the Piano Music of Domingo Santa Cruz Wilson (Chile)" (DMA diss., University of Texas at Austin, 1986), 7.

³ Graham, 218.

Ortiz de Zárate (1865-1953), whose two-act opera, *The Florist of Lugano*, opened in 1895 to mixed reviews.⁴

During the first quarter of the twentieth century, significant changes began to occur in Santiago that had a positive effect on the city's cultural offerings. At the helm of the new initiatives was a young Domingo Santa Cruz (1899-1987), an impassioned composer and administrator whose contributions significantly elevated the presence of Western art music throughout the country. Santa Cruz's career and far-reaching influence on Chilean classical music is well-documented, perhaps nowhere more so than in the *Revista Musical Chilena* (*Chilean Musical Review*).⁵

Among the first of Santa Cruz's major undertakings was the establishment of the Bach Society in Santiago in June of 1917, just weeks before his eighteenth birthday. The society initially met for rehearsal in his home, where he would lead singers around his kitchen table.⁶ The first performance was a benefit concert held at the Teatro de los Padres Franceses (Theater of the Franciscan Fathers) where twelve to fourteen singers presented music by Palestrina. The recital of sixteenth-century choral music must have caught the listeners off guard; the concert had been preceded by a comedy routine in which someone told entertaining jokes. Hence, the audience paid little attention to the Bach Society and the performance was poorly received. Subsequently, the group

⁴ Daniel Quiroga, "Aspectos de la Opera en Chile en el Siglo XIX," *Revista Musical Chilena* 3, no. 25-26 (1947): 11-12.

⁵ See, for example, *Revista Musical Chilena*, no. 42 (1952) as well as no. 146-147 (1979), which are dedicated entirely to the legacy of Santa Cruz.

⁶ Domingo Santa Cruz, "Mis recuerdos sobre la Sociedad Bach," *Revista Musical Chilena* 6, no. 40 (1950): 13.

“resolved to sing our long psalmody three times in a row as punishment to the audience,” and the choir went on to finish their performance.⁷

The Bach Society’s reputation steadily grew, particularly following Santa Cruz’s return from Spain in 1924, where he served as secretary to the Chilean Embassy and studied composition with Conrado del Campo (1878-1953). Santa Cruz formalized and augmented the organization of the society, which now consisted of three choirs (men’s, women’s, and children’s choirs); he further appointed directors, sub-directors, secretaries, librarians, and counselors.⁸ In addition, the society formed a string quartet and an orchestra. On top of all this, he published a music periodical in an effort to document the musical happenings of the country. Santa Cruz’s efforts resulted in great success as various stakeholders—ranging in diversity from the local orphanage home on one hand to the National Library on the other—began to support the Bach Society.

Perhaps chief among the society’s accomplishments in the first half of the twentieth century was the Chilean premiere of Bach’s *Christmas Oratorio* on December 12, 1925. The work was performed in Spanish for an audience that completely filled the theater. For Santa Cruz, who had organized teams of individuals to promote the concert, sell tickets in the streets, and speak with the press, the performance was a splendid achievement—both personally, and in his view, for the country itself.

Meanwhile, an important administrative adjustment took place at the nearby University of Chile that had a positive effect on the country’s education of advanced musicians. In 1929, Santa Cruz spearheaded a major change wherein the National

⁷ Santa Cruz, 13 (“resolvimos cantar nuestra larga salmodia tres veces seguidas en castigo al auditorio”). All translations, unless otherwise noted, are provided by the author.

⁸ Santa Cruz, 16-17.

Conservatory of Music, formerly governed by the country's Ministry of Education, was absorbed into the newly created Faculty of Fine Arts at the University of Chile. The move eliminated governmental oversight in the country's musical affairs and provided greater continuity of administrative leadership under the auspices of the autonomous institution.⁹ In his capacity as Dean of the school, Santa Cruz appointed composers to serve as administrators who leveraged the school's Symphonic Orchestra of Chile to premiere new works.¹⁰

In addition to launching the Faculty of Fine Arts at the University of Chile, Santa Cruz founded the National Symphonic Concerts Association there. At one point, the association gave an average of thirty concerts each year, many of which featured the work of young Chilean composers.¹¹ He also established a number of other organizations: the Institute of Secondary Education in 1933, the National Association of Composers in 1936, the Department of Artistic Extension in 1939, the Institute of Musical Extension in 1941, the Institute of Musical Research in 1946, several Chilean music festivals and competitions beginning in 1948, the Chilean chapter of the International Music Council in 1953, the Inter-American Institute for Music Education in 1960, the Chilean Music Council in 1963, a radio station affiliated with the Institute of Musical Extension in 1967, and the Academy of Fine Arts of the Institute of Chile in 1967. He oversaw the publication of the *Revista de arte* (*Art Review*) in 1934 and the *Revista Musical Chilena* in 1945. Indeed, no one did more to promote Chilean art music in the twentieth century than did Domingo Santa Cruz. "In every stage of his life," the Chilean composer Gustavo

⁹ Santa Cruz, 42.

¹⁰ Aaron Copland, *Copland on Music* (Garden City, NY: Doubleday, 1960), 213.

¹¹ Luis Merino, "Visión del compositor Juan Orrego-Salas," *Revista Musical Chilena* 32, no 142-144 (1978): 8.

Becerra-Schmidt (1925-2010) wrote, “he [Santa Cruz] has rendered products that can be capitalized for the good of music and musicology.”¹²

Under the leadership of Santa Cruz, Santiago’s now-flourishing musical life attracted the attention of Aaron Copland (1900-1990), whose two tours to South America (1941, 1947) helped him discover Chile’s emerging musicians. Santa Cruz hosted Copland in mid-September of 1941. Upon completing his trip after visiting the University of Chile and learning of their program offerings, Copland wrote: “Composers here are highly organized, perhaps because they are not only isolated from the general public, but also from the rest of the Continent, being on the West Coast.”¹³ Yet Copland also lamented that the country’s composers were too insular and could benefit from a good deal of “outside air.”¹⁴

Domingo Santa Cruz’s efforts to foster a thriving musical culture among his compatriots rival those of Hungarian Béla Bartók (1881-1945) and Mexican Manuel Ponce (1882-1948). Almost singlehandedly, he cultivated a Chilean laboratory for budding composers whose own accomplishments would later give rise to his homeland’s prominent musical standing among South American nations. With Santa Cruz topping the pedigree, his musical progeny were poised to advance the country’s cultural life still further.

In Copland’s view, “the outstanding representative of the younger generation” of Chilean composers was Juan Orrego-Salas (1919-2019) of Santiago.¹⁵ Be that as it may,

¹² Gustavo Becerra, “Crisis de la Enseñanza de la Composición en Occidente: II. Ritmo,” *Revista Musical Chilena* 12, no. 59 (1958): 48 (“Cada una de las etapas de su formación ha rendido productos que se pueden capitalizar para bien de la música y de la musicología”).

¹³ Aaron Copland and Vivian Perlis, *Copland: 1900 through 1942* (New York: St. Martin’s, 1984), 325.

¹⁴ Copland, *On Music*, 213.

¹⁵ Copland, *On Music*, 215.

Orrego-Salas soon developed a reputation beyond that of a composer. He carried forth Santa Cruz's legacy through significant professional contributions in both North and South America as well as around the world. This paper will first explore Orrego-Salas's life, including his work in three distinct professional roles: composer, musicologist, and administrator. It will conclude with a conductor's analysis of the composer's small-scale works for unaccompanied mixed chorus.

Juan Orrego-Salas: A Biography

Juan Orrego-Salas's affluent family life played an important early role in his musical development. The home of his childhood belonged to his paternal grandparents. Orrego-Salas's namesake—his grandfather Juan Antonio—was a respected banker at the Bank of Chile in the heart of downtown Santiago. He was a humble man; he wore simple clothing, safe-guarded his wealth, and turned down his employer's offer to purchase a new automobile for him, opting instead to walk or use public transportation.¹⁶ Despite Juan Antonio's unassuming nature, his three-story home—not far from Chile's presidential palace and the central bank—was the site of frequent social gatherings. At such events, the company was often entertained by live music in the European style. In addition, a phonograph—hardly a widespread commodity in those days—played masterworks like Beethoven's Fifth Symphony with such frequency that Orrego-Salas could sing the themes and motives with ease.¹⁷

Importantly, the urban setting for Orrego-Salas's formative years placed him near many of Santiago's most important concert venues: the Municipal Theater, the Imperial Theater, and the Basilica of Mercy. Two institutions of higher education—the University of Chile, and the Pontifical Catholic University of Chile—also contributed to Santiago's musical culture, particularly after the first quarter of the century. Consequently, Orrego-Salas was regularly exposed at an early age to the music of Bach, Beethoven, Wagner, Rimsky-Korsakov, and Debussy, among others.

¹⁶ Juan Orrego-Salas, *Encuentros, Visiones y Repasos: capítulos en el camino de mi música y mi vida* (Santiago: Ediciones Universidad Católica de Chile, 2005), 36.

¹⁷ Orrego-Salas, 21.

His father, Fernando Orrego, primarily earned a living as a lawyer. Even so, for twenty years Fernando was also a music critic for *El Mercurio* (*The Mercury*), Chile's leading daily newspaper. Much of Orrego-Salas's early exposure to Western music came as a result of accompanying his father to concerts.¹⁸ Despite demonstrating promising talent at a young age, Juan felt as though his father "was not much interested in my musical development, even though he took me to the opera and concerts when my mother did not accompany him."¹⁹

Meanwhile, his mother, Filomena Salas, was an amateur musician. An accomplished pianist, she served as Orrego-Salas's first piano teacher. From a piano in the home's parlor, she would often play Grieg and Debussy as the children fell asleep in the bedrooms upstairs. She championed classical music outside the home as well. She served on the inaugural board of the newly formed Bach Society, of which she was also a member in the choir.²⁰ She led efforts to form the Friends of Art Society, a social club and fundraising appendage to the Bach Society. Furthermore, she fulfilled secretarial roles and contributed to the country's emerging musicological magazines, including *Marsyas*, *Aulos*, the *Revista de Arte*, and the *Revista Musical Chilena*, a periodical she was known to support with "fervent activity" in its infancy.²¹

Fernando and Filomena ended their marriage during Orrego-Salas's late adolescence. The couple experienced financial and other hardships; Fernando was known

¹⁸ Orrego-Salas, 24.

¹⁹ Orrego-Salas, 48 ("Parecía no haberle interesado mucho mi formación musical, a pesar de que me llevaba a la ópera y conciertos cuando mi madre no lo acompañaba").

²⁰ Santa Cruz, 24.

²¹ Vicente Salas Viú, "Nuestra Revista Musical, Su Pasado y Su Presente," *Revista Musical Chilena* 14, no. 71 (1960): 8 ("Como secretaria fue nombrada doña Filomena Salas, de cuya fervorosa actividad se benefició el Desarrollo de la Revista en sus primeros años").

as “a true Don Juan,” owing to his persistent infidelity.²² For her part, Filomena also acquired a reputation for being a free spirit and as someone who opposed the dominant patriarchal hierarchy that prevailed throughout society. Many years after her divorce from Fernando, she and Domingo Santa Cruz—her long-time director in the Bach Society—married while on an excursion to Europe. That marriage, too, was less than blissful. Much earlier, Filomena promised her dying mother that she would not marry Santa Cruz until Fernando died. Recalling his mother’s chronic emotional and physical health issues that set in about this time, Orrego-Salas said, “the anguish of the broken promise continued consuming her happiness, resulting in a tense and uncomfortable relationship with him [Santa Cruz].”²³

Juan Orrego-Salas received his earliest formal training in music as a young piano student. Following his mother’s piano instruction, he studied with Julia Pastén, another teacher for whom he held deep esteem. Pastén, who also sang in the Bach Society, produced several musicians who went on to make careers in music.²⁴ Despite his enthusiasm for learning to play the keyboard, Orrego-Salas was generally disenchanted with the compositions of others.²⁵ He often found himself distracted by composing improvisations from the piano instead of practicing assigned repertoire, even fooling the hired caretaker who supervised his practice and did not know the difference.²⁶

²² Juan Felipe Orrego-Bena, email to author, January 12, 2020.

²³ Orrego-Salas, 47 (“Y cuando finalmente decidió romperla [la promesa] y casarse con Domingo en Europa, la angustia de la promesa no cumplida siguió consumiendo su felicidad, haciendo tensa e incomfortable sus relaciones con él”).

²⁴ Santa Cruz, 30.

²⁵ Orrego-Salas, 22.

²⁶ IULAMC, “Juan Orrego Salas: A Latin American Composer in the USA,” December 14, 2011, <https://youtu.be/uwWnwoXrpv8?t=52>. Accessed November 21, 2019.

At the age of seventeen, Orrego-Salas enrolled at the Catholic University in Santiago in 1936. His family—and more particularly, his paternal grandfather—urged him to choose a field of study that would prepare him for a career in the business world where respectable wages were more plentiful. The request seemed sensible; Orrego-Salas’s biological father was a lawyer as well as a music critic, and Santa Cruz had earned a law degree and fulfilled a diplomatic assignment in Spain. Orrego-Salas, who was also a gifted visual artist, enrolled in architecture, a discipline he found gratifying. He later linked his love of architecture with his passion for musical composition, both of which involve similar design skill sets.²⁷

On enrolling at the university, Orrego-Salas also sought out the tutelage of Santa Cruz to further his musical training. The first lessons Orrego-Salas received from Santa Cruz were classes in music history and analysis. Recounting these lessons, Orrego-Salas writes that Santa Cruz “opened deep channels and created lasting images in my mind.”²⁸ Elsewhere, Orrego-Salas attests to Santa Cruz’s “profound influence” on him during the formative years: “Domingo for me was a mentor, teacher and guide in music, example of tenacity in his teaching and administrative work and imagination as the helmsman of Chilean musical life, and towards the middle of my life, my stepfather.”²⁹

Another important mentor for Orrego-Salas during this time was Pedro Humberto Allende (1885-1959). Though his administrative profile may be somewhat less extensive

²⁷ Juan Orrego-Salas, “Presencia de la Arquitectura en mi música,” *Revista Musical Chilena* 42, no. 169 (1988): 5.

²⁸ Orrego-Salas, *Encuentros*, 80 (“también me abrió cauces profundos y estableció imágenes imperecederas en mi mente”).

²⁹ Orrego-Salas, *Encuentros*, 81 (“Posiblemente la influencia más profunda en mi época formative la recibí de Domingo Santa Cruz... Domingo fue para mí mentor, maestro y guía en la música, ejemplo de tenacidad en su labor docente y administrativa e imaginación como timonel de la vida musical chilena, amigo y hacia la mitad de mi vida, padrastro”).

than that of Santa Cruz, Allende was a dedicated teacher of piano and composition. He received his initial musical training in Santiago at the National Conservatory of Music from 1899-1908, after which he traveled to study in France and Spain for an extended period beginning in 1910. Upon his return to Chile, he worked for the Ministry of Education and was later hired as a professor of composition at the National Conservatory in 1928. Several of his students went on to earn international reputations, including Juan Allende-Blin (b. 1928), Allende's nephew, Becerra-Schmidt (previously mentioned), and Orrego-Salas, among others.³⁰

In his *New Grove* encyclopedic entry on Allende, Orrego-Salas describes two important contributions his teacher made to Chilean music: first, he conducted extensive research on the indigenous and popular music of the time; second, he initiated the modernist movement in Chile, often pairing well-known folk melodies that he had recorded among the indigenous people with a progressive harmonic language. Copland called Allende “one of South America’s most sensitive composers,” even if his music “undoubtedly lacks variety.”³¹ Orrego-Salas credits Allende for improving his harmonic writing.³²

In addition to taking lessons from Santa Cruz and Allende, Orrego-Salas had opportunities to develop as a conductor while studying at the Chilean Catholic University. In 1938, just two years into his higher education, he founded the Men’s Choir at the university to help commemorate the fiftieth anniversary celebration of the campus. Not long after its formation, the choir reestablished itself as a mixed choir, and under the

³⁰ Scott Pfitzinger, *Composer Genealogies: A Compendium of Composers, Their Teachers, and Their Students* (New York: Rowman and Littlefield, 2017), 10.

³¹ Copland, *On Music*, 213.

³² Orrego-Salas, *Encuentros*, 82.

direction of Orrego-Salas, performed a repertory that included works by Palestrina, Victoria, Handel, Bach, Brahms, and Villa-Lobos, as well as several Chilean composers.³³

On graduating in 1943, Orrego-Salas abandoned his career in architecture when he accepted two life-changing grants from the Rockefeller and Guggenheim Foundations. With the first grant, he enrolled at Columbia University, where he studied musicology with Paul Henry Lang (1901-1991) and Georg Herzog (1901-1983), and harmony and counterpoint with William Mitchell (1906-1971). That summer, he also studied composition with Randall Thompson (1899-1984), the foremost American composer of choral music at the time. The second grant came from the Guggenheim Foundation shortly after the end of World War II, allowing Orrego-Salas to attend the Tanglewood Music Center in western Massachusetts, where he studied primarily with Copland.

If Santa Cruz and Allende shepherded Orrego-Salas through his coming-of-age in Chile, Thompson and Copland in turn became his mentors through adulthood in the United States. Thompson was born in New York and studied music at Harvard University. In 1922, he won the Prix de Rome, which allowed him to study in Italy with lecturer, organist, and composer Felix Lamond (1863-1940) at the American Academy in Rome. In 1929, he spent two years on a Guggenheim fellowship of his own studying various approaches of music education throughout the United States. Meanwhile, he had begun his long career in academia, starting with Wellesley College in 1927, the University of California, Berkeley in 1937, the Curtis Institute of Music in 1939, the University of Virginia, Charlottesville in 1941, Princeton University in 1946, and

³³ Orrego-Salas, *Encuentros*, 294.

Harvard University in 1948. Orrego-Salas first became acquainted with Thompson during the latter's tenure with the Curtis Institute in Philadelphia.³⁴

Like Thompson, Copland was also a native of New York whose influence on American music of the twentieth century ran deep. In lieu of a formal university education, Copland's *a la carte* training allowed him to study with whomever and wherever he pleased. Hence, he benefitted from such broad and diverse perspectives as those offered by composers Rubin Goldmark (1872-1936) in New York, Paul Antonin Vidal (1863-1931) at the American Conservatory in Fontainebleau, France, and—most notably—Nadia Boulanger (1887-1979) in Paris. His ties to Boulanger led him to another important professional relationship with Boston Symphony Orchestra conductor Sergey Koussevitzky (1874-1951), who later named Copland the assistant director of the Berkshire Music Center in Massachusetts, later known simply as Tanglewood. Copland gained widespread recognition for his work, earning a Pulitzer Prize (1945), an Academy Award (1950), the Presidential Medal of Freedom (1964), and a Congressional Gold Medal (1986), to name a few of his many honors. Copland and Orrego-Salas first met when the former visited Santiago on behalf of the U.S. State Department in the 1940s.³⁵ The two men developed a close friendship, maintaining frequent contact before Copland's passing.

Arriving at Tanglewood in 1944, Orrego-Salas's classmates included other promising Latin American composers such as Roque Cordero (1917-2008), Alberto Ginastera (1916-1983), and Julián Orbón (1925-1991). He also befriended Americans

³⁴ Orrego-Salas, *Encuentros*, 157.

³⁵ Frank J. Oteri, "Juan Orrego-Salas: I've Written All I Have to Write," interview with Juan Orrego-Salas, *New Music Box*, March 1, 2014, <https://nmbx.newmusicusa.org/juan-orrego-salas/>.

Leonard Bernstein (1918-1990), Irving Fine (1914-1962), and Robert Shaw (1916-1999), among others. While Orrego-Salas benefitted greatly from the relationships he developed at Tanglewood, he claimed not to have been as influenced by Copland and his other Tanglewood mentors as sometime assumed: “I do not believe, as some have expressed, that he [Copland] had a great influence in the development of my style, but he did influence my relationship with music and my vision of the creative phenomenon.”³⁶ Regardless, Copland’s stewardship of Orrego-Salas at Tanglewood was no doubt a seminal experience for the Chilean.

Randall Thompson’s skill for choral writing especially interested Orrego-Salas at the time. Thompson’s *Alleluia* (1940) for unaccompanied mixed voices was an example of the kind of choral music Orrego-Salas had previously written with Allende in Chile. Having been commissioned by Koussevitzky as the signature work to open the Tanglewood festival each year, the *Alleluia* would have been performed upon Orrego-Salas’s arrival in Massachusetts. Elsewhere, Thompson’s treatment of sacred text, such as his choral masterpiece *The Peaceable Kingdom* (1936), based on passages from the book of Isaiah, was also presumably intriguing to Orrego-Salas; the Chilean’s own sacred works dominate his mature choral-orchestral writing, including the oratorios *The Days of God* (1974-1976) and *La Ciudad Celeste* (*The Celestial City*, 1992), which draw from the first and last books of the Bible, respectively. Orrego-Salas said of Thompson, “in many ways he helped me more than Aaron Copland. Copland showed me very useful things along his path of thought in music. But Randall Thompson gave me more freedom in conveying to me to do what you feel, what you think, what you want.”³⁷

³⁶ Orrego-Salas, *Encuentros*, 59.

³⁷ Oteri, March 1, 2014.

Following his sojourn in the United States, Orrego-Salas returned to Chile where he took up several important appointments that augmented his prestige at home. In 1947 at the age of twenty-eight, Orrego-Salas was appointed professor of composition at the University of Chile in Santiago. Two years later, in 1949, his musicological work began in earnest with his appointment as editor of the *Revista Musical Chilena*. Through this media, he published dozens of articles and was the subject of several more. The following year, in 1950, he was employed as a music critic by *El Mercurio*, the same position his father once held.

In addition, Orrego-Salas was expanding his musical presence both domestically and abroad. Several of his orchestral and chamber works received their premieres during this time by the Symphony Orchestra of Chile as well as in various festivals that took place throughout the country. He was recognized for having written the music for the first ballet produced exclusively by Chilean artists. He won international acclaim with the European premieres of his *Christmas Cantata*, op. 13 (1946), *Variations and Fugue on a Street Cry*, op. 18 (1946), and the *Piano Concerto, No. 1*, op. 28 (1950). Perhaps his greatest accomplishment to date came in association with the Twenty-Third Festival of the International Contemporary Music Society in 1949 where his *Castilian Songs*, op. 20 (1948) was selected as one of two works by Latin American composers and garnered considerable critical acclaim; the work was published by J. & W. Chester in London, marking Orrego-Salas's first publication by a European house.³⁸ His global reputation was strengthened when he was awarded a second Guggenheim Fellowship in 1954 to give conferences and premiere new orchestral works in the United States. When he

³⁸ Merino, 12.

returned once again to Chile, he was named the Director of the Institute of Musical Extension in 1957. In 1960, he established and directed the music department at his alma mater, the Chilean Catholic University in Santiago.

Increasingly, Orrego-Salas's standing improved both at home and abroad. He won first place prizes in the Chilean Music Festival four times (1948, 1950, 1952, and 1998) in addition to two Olga Cohen Prizes for composition (1956 and 1958). In 1988, the Organization of American States awarded Orrego-Salas the Gabriela Mistral Inter-American Prize for Culture in Musical Arts. As recently as 1992, his home country awarded him its National Music Award. In addition to these awards, Orrego-Salas received an honorary doctorate degree from the Chilean Catholic University in 1971, and in 1999, he was named Distinguished Professor of the Chilean Pontifical Catholic University of Valparaiso.

Orrego-Salas's recognition extended further still to meaningful contributions in the scholarly community with a vast output of musicological articles, books, and lectures. The majority of these deal with aspects relative to Latin American composers or their music. His writings were published in a variety of journals, including the *Revista Musical Chilena*, the *Musical Quarterly*, the *Interamerican Musical Bulletin*, *Ethnomusicology*, *Ediciones Nuevas Universidad* (*New University Editions*), *Clave* (*Key*), *Séneca*, and the *Latin American Musical Review*. Orrego-Salas published his articles in Spanish, English, and French. He also edited, co-authored, or authored at least a handful of books or chapters in books. Furthermore, Orrego-Salas wrote several encyclopedic entries for the *Harvard Dictionary of Music* (1969), the *Encyclopedia of Latin America* (1974), *Grove's*

Dictionary (1976), the *Cambridge Encyclopedia of Latin America* (1985), and *Involvement with Music* (1976), among others.

Together with a bolstered international profile, Orrego-Salas's qualifications as a Chilean composer and musicologist paved the way for the great administrative undertaking that would come to define his work for the remainder of his life. In the early 1960s, Orrego-Salas was contacted by the Rockefeller Foundation, the same organization that had sponsored his first trip to the United States and which had funded the Tanglewood festival. A foundation representative, John P. Harrison, consulted with Orrego-Salas about establishing a center in the United States dedicated to the promotion of Latin American music.

Original plans called for the center to be located in Washington D.C., where it was proposed to be housed under the auspices of the Organization of American States. Perhaps for fear of political or diplomatic intrusion, Orrego-Salas insisted that such a center be associated with an American university; he felt strongly that doing so would lend it credibility and prestige. Such reasoning may have likewise motivated Santa Cruz decades earlier to lobby for the severability of the National Conservatory of Music from the Chilean Ministry of Education. Orrego-Salas had no doubt witnessed the successes of such an alignment and now rejected the offer to administer any organization unless it were associated with an institute of higher education.

The Board of Directors at the Rockefeller Foundation agreed, and they awarded the Indiana University School of Music a five-year grant to hire Orrego-Salas as a professor of composition and to establish the Latin American Music Center. He was subsequently hired by the university, where he outlived the terms of the Rockefeller

grant.³⁹ After more than twenty years, Orrego-Salas retired in 1987. Today, the Latin American Music Center remains an important center of musicological research.

Even though Orrego-Salas's appointment as director of the Latin American Music Center generated more interest in his life and music, rigorous scholarship relative to the composer is still somewhat lacking. Following his retirement, Orrego-Salas wrote an extensive autobiography that was published in 2005 by the Chilean Catholic University.⁴⁰ He followed that work with a 2012 publication that included dozens of additional memories and experiences.⁴¹ Both histories are in the author's native tongue, even though elsewhere he published prolifically in English. One of the purposes of the present research is to make some of the information from these chronicles available in English. In addition, the composer recorded several interviews before his death that are readily available online. Furthermore, Orrego-Salas left a wealth of writings that extended well beyond his own memoirs, as outlined above.

Given the extraordinary amount of music and criticism Orrego-Salas produced over the years, it is somewhat surprising that few have chosen to write extensively about him. Several of his contemporaries, including Daniel Quiroga, Domingo Santa Cruz, and Vicente Salas Viú, published articles on the composer's works during the first half of the twentieth century. Luis Merino's *Revista Musical Chilena* article is among the most thorough concerning the composer's life and compositional attributes.⁴² Apart from these dedicated articles, however, most mentions of Orrego-Salas are limited to his associations

³⁹ Eduardo Herrera, "The Rockefeller Foundation and Latin American Music in the 1960s: The Creation of Indiana University's LAMC and Di Tella Institute's CLAEM," *American Music* 35, no. 1 (2017): 61-63.

⁴⁰ Orrego-Salas, *Encuentros*.

⁴¹ Juan Orrego-Salas, *Testimonios y Fantasías: Improvisaciones en mi computador* (Santiago: Ediciones Universidad Católica de Chile, 2012).

⁴² Merino, 5-77.

with Chilean musical history, Aaron Copland and Randall Thompson, and the Latin American Music Center.

A relatively small number of authors have focused on his instrumental, chamber, or choral-orchestral works, despite an impressive catalog that includes seven works for the theater, two film scores, ten small-scale choral works, nearly a dozen large-scale choral works, twenty orchestral works, and scores of songs and chamber works. Since the new millennium, only two dissertations mention the Chilean at length; one treats the composer's chamber works for saxophone⁴³ and the other contains an interview with Orrego-Salas discussing his views on the Chilean political movement *Nueva Canción* (new song) and its ties to the country's social politics during the 1960s and 1970s.⁴⁴

As of late, the Latin American Music Center has been at the forefront of Orrego-Salas research. The institute honored the composer in 2019 on the occasion of his centenary with a week-long festival of lectures and performances.⁴⁵ In addition, efforts are underway to catalog and preserve artifacts among the Orrego-Salas Legacy Collection there.

Several recordings of works by Orrego-Salas have been produced and made available on various labels. By far, the majority of the available discography—formatted in both long play records and compact discs—is limited to his instrumental works, including his symphonies, concertos, or chamber works. In 2007, a compact disc was

⁴³ Regina Parks, "The Saxophone Music of Juan Orrego-Salas: A Biography and Performer's Guide for Four Works" (DMA essay, University of Iowa, 2009).

⁴⁴ Jessica Lynne Madsen, "Music as metaphor: A study of the political inspiration behind Frederic Rzewski's 36 variations on "¡El pueblo unido jamás será vencido!" ("The People United Will Never Be Defeated!"), a Chilean Nueva Cancion by Sergio Ortega and Quilapayun" (DMA thesis, University of Cincinnati, 2003).

⁴⁵ LAMC, "Calendar: Juan Orrego-Salas 100th Birthday Celebration Festival," *Cook Music Library Digital Exhibitions*, accessed October 20, 2020, <http://collections.libraries.indiana.edu/cookmusiclibrary/items/show/75>.

produced by the Latin American Music Center featuring several of Orrego-Salas's small-scale choral works and his newly completed oratorio, *The Celestial City*. The disc was recorded by the Indiana University Jacobs School of Music under the direction of Carmen Helena Téllez (who succeeded Orrego-Salas as Director of the Latin American Music Center) and Jan Harrington. Of particular note, two small-scale choral works from Orrego-Salas's catalog—*Let Down the Bars, O Death!*, and *Ave Maria*—were omitted from the recording, presumably for reasons that will be discussed below.

In light of Orrego-Salas's recent passing, it may be too soon to judge the impact of the composer's achievements. However, three main points can be underscored. First, Orrego-Salas's exposure to music of the European masters at an early age had a lasting effect on the professional trajectory of his life. His birth occurred precisely at a time when emerging native composers benefited from the educational structure instituted by visionaries like Santa Cruz. Second, the opportunity to study in the United States allowed Orrego-Salas to associate with and learn from some of the most outstanding conductors and composers of the twentieth century. Though he cultivated his own compositional style, his experiences working with such prominent musicians had professional repercussions that reverberated throughout his life. Finally, Orrego-Salas excelled in several aspects of professional life, including significant contributions in the realms of composition, musicology, and administration. With such a prolific output of professional work, it is curious why he has not received more attention from scholars and journalists.

Analysis of Small-Scale Mixed Choral Works

Of the ten small-scale works Orrego-Salas wrote for unaccompanied choir, six are for mixed voices. These were mostly written between 1942-1967, a period that predates all of his choral-orchestral output. Two prior small-scale works for unaccompanied mixed choir—*No lloreis mis ojos*, op. 3 (*Don't Cry My Eyes*, 1937), and *Cuatro canciones corales*, op. 4 (*Four Choral Songs*, 1942)—were withdrawn from the composer's catalog. The remaining unaccompanied compositions for mixed choir are *Villancico*, op. 6 (1942); *Romance a lo Divino*, op. 7 (*Romance to the Divine*, 1942); *Let Down the Bars, O Death!*, op. 8 (1945); *Romances pastorales*, op. 10 (*Pastoral Romances*, 1945); *Tres Madrigales*, op. 62 (*Three Madrigals*, 1967); and an *Ave Maria*, op. 111, no. 2 (1996), for soprano solo and unaccompanied mixed choir.

Owing to the withdrawal of five early compositions from his catalog, Orrego-Salas's first acknowledged work is a choral composition he wrote while studying with Allende at the University of Chile. Orrego-Salas sometimes refers to the *Villancico*, op. 6 (1942) by its first line, "En la puerta'el cielo" ("At the gate of heaven").⁴⁶ The text is an anonymous traditional text that speaks, as many villancicos do, of the nativity and the Holy Family. The music is based on the Chilean lullaby "A l'arrurru pata," ("Lullaby, my baby") and is somewhat unique among the composer's oeuvre, which is generally void of overt references to Chilean folk music. In this way, however, it demonstrates Allende's influence on the composer, given that the former was much more inclined to compose with folk melodies.⁴⁷

⁴⁶ Orrego-Salas, *Encuentros*, 294.

⁴⁷ Gilbert Chase, "Creative Trends in Latin American Music-I," *Tempo* 48, (1958): 30.

Example 1: Comparison of the Chilean lullaby “A l’arrurru pata” and *Villancico* chorus melody, mm. 5-8.⁴⁸

a. A l’arrurru pata (Chilean lullaby)



b. Villancico - Chorus melody (Juan Orrego-Salas)



The work is dedicated to Rose Marie Grentzer (1914-1985), a well-known and respected choral music educator from the United States. It is somewhat unclear when Orrego-Salas first met Grentzer, who at the time of the composition had just been appointed to a joint position at Ann Arbor High School and the University of Michigan.⁴⁹ The two apparently developed a professional relationship in later years, often operating in the same orbit. For instance, both attended the 1963 Inter-American Conference on Music Education in Santiago, Chile, with Grentzer representing the Organization of American States and Orrego-Salas representing the Latin American Music Center.⁵⁰ In addition, Grentzer was a published author in the *Revista Musical Chilena*, to which Orrego-Salas maintained close ties throughout his life.⁵¹

As with most Spanish villancicos, opus 6 is characterized by alternating stanzas (*coplas*) and refrains (*estribillos*). The part-writing is homophonic throughout. Orrego-

⁴⁸ For all references to *Villancico*, see Juan Orrego-Salas, *Villancico* (New York: C.F. Peters Corporation, 1969).

⁴⁹ “About Rose Marie Anna Grentzer,” University of Maryland Libraries, accessed October 14, 2020, <https://www.lib.umd.edu/madrigalsingers/about/grentzer>.

⁵⁰ Vanett Lawler, “The Conference in Santiago, Chile,” *Music Educators Journal* 50, no. 5 (1964): 49.

⁵¹ Rose Marie Grentzer Spivacke, “Methods and Materials in Contemporary Music Education,” *Revista Musical Chilena* 18, no. 87-88 (1964): 31-36.

Salas signifies the arrival and return of each refrain through canonic writing between the upper voices (i.e. sopranos and altos) and the lower voices (i.e. tenors and basses). These structural elements give the composition a somewhat playful and childlike character.

The soprano line clearly carries the melodic material throughout. Its diatonic and tuneful qualities generally contrast with the supporting lower voices, which are much more chromatic. In the opening measure alone, the sopranos outline a five-note rising major scale and descending tonic triad in the key of A major. Contradicting the establishment of that key, the altos quickly introduce an F-natural. In addition, the tenor line includes a D-sharp followed by a D-natural, then a C-sharp followed by a C-natural. The basses, meanwhile, descend on the notes of an A major scale before altering the seventh and sixth scale degrees a half-step lower.

Example 2: *Villancico*, m. 1.

The musical score for Example 2, *Villancico*, m. 1, is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature is one sharp (F#). The tempo/mood is marked *mf*. The lyrics are "En la puer - ta, el cie - lo". The soprano line (treble clef) begins with a five-note rising major scale (A4, B4, C5, D5, E5) and a descending tonic triad (E5, D5, C5). The alto line (treble clef) begins with an F-natural (F4). The tenor line (bass clef) begins with a D-sharp (D4) followed by a D-natural (D4), then a C-sharp (C4) followed by a C-natural (C4). The bass line (bass clef) begins with a descending A major scale (A4, G4, F#4, E4, D4, C4, B3, A3) and alters the seventh and sixth scale degrees a half-step lower (B3, A3).

Despite the use of conservative melodic material, including a popular folk melody, Orrego-Salas's unconventional harmony demonstrates his exploratory style from the outset. Such an approach did not come easily. When describing his compositional

process and output at this stage, Orrego-Salas used the words “scrupulous” and “meager,” suggesting that each compositional choice received considerable thought.⁵²

Another area in which we see Orrego-Salas experiment outside the bounds of convention in this early piece deals with his approach to metric pulse. For example, the first stanza and refrain essentially constitute the exposition of the piece, and the composer’s placement of musically and textually strong pulses generally occur on beats one and three; in subsequent stanzas, however, this pattern is disrupted by shifting the strong metric pulses to beats two and four, a rather unconventional choice. In so doing, Orrego-Salas further demonstrates his independent compositional voice he developed while studying under Allende.

Example 3: Displacement of strong beats in the second stanza of *Villancico*, soprano part, mm. 9-13.



Like *Villancico*, the composer’s next choral work, *Romance a lo Divino* (*Romance to the Divine*), opus 7, was also completed in 1942 while Orrego-Salas was studying at the University of Chile. He dedicated the piece to Carmen Benavente, a young woman Orrego-Salas had known since their teenage years and who became his wife in 1943. A striking characteristic of the work is the prolific counterpoint Orrego-Salas employs, not commonly replicated to this degree elsewhere in his writing for this

⁵² Juan Orrego-Salas, “Obras Corales,” 6 (“Mis composiciones para cuatro voces mixtas de los opus 6, 7, y 8 fueron escritas entre 1942 y 1945, período aún escrupuloso y exiguo en mi producción”).

medium. The pivot to contrapuntal writing signals a maturing composer who, under the tutelage of Allende, continued to develop and hone his compositional skills.

For the first time, Orrego-Salas turned to what would become a favorite fount of inspiration from which he selected many texts: the Spanish Golden Age, or *El Siglo de Oro*. Generally dated from Christopher Columbus's 1492 voyage to the New World up through the end of the seventeenth century, the period represented a great expansion of Spain's empire and artistry. Author Miguel de Cervantes (1547-1616), composer Thomas Luis de Victoria (1548-1611), and painter Diego Velázquez (1599-1660) are among the crowning glories of this period. For Orrego-Salas, the Golden Age poetry was especially captivating.⁵³ His 1948 work for soprano and chamber ensemble, *Canciones castellanas* (*Castilian Songs*), op. 20, features poetry exclusively drawn from the Golden Age, as do several other choral works that will be discussed below.

Among the poets from the Golden Age is St. John of the Cross (1542-1591), a sixteenth-century Catholic priest from Spain to whom Orrego-Salas looked for the *Villancico* text. Known for his copious mystic writings, St. John of the Cross frequently wrote *a lo divino* poems, or poems to the divine.⁵⁴ Such poems originally carried secular meaning but could be reconceived with a sacred bent. The verses speak of the birth of Christ, the divine child. The refrains of "ole," "oleri," and "olero" were Orrego-Salas's additions and carry no specific meaning, evoking instead sounds of a soothing lullaby. To achieve such an effect, Orrego-Salas employs counterpoint for essentially the first time.

⁵³ Luis Merino, "Juan Orrego-Salas a los ochenta años," *Revista Musical Chilena* 21, no. 1 (2000): 5.

⁵⁴ John Crosby, "Amoral 'A lo divino' Poetry in the Golden Age," *The Modern Language Review* 66, no. 3 (Jul 1971): 599.

Example 4: *Romance a lo divino*, counterpoint, mm. 9-18.⁵⁵

S

O - le - ri, o - le - ri, o - le - rò, o - le - ri o - le - rò o - le - rò,

A

O - le o - le - ri, o - le - rò, o - le - ri, o - le - rò, o - le - ri, o - le - rò, o - le - ri, o - le - rò y

T

O - le o - le - ri, o - le - rò, o - le - ri, o - le - rò, o - le - ri, o - le - rò

B

O - le o - le - ri, o - le - rò, o - le - rò, o - le - ri, o - le - rò y San Jo - sé de

At the beginning of the piece, Orrego-Salas employs canonic technique between the soprano and tenor lines, returning to the compositional device he first explored to a lesser extent in *Villancico*. The melodic writing makes use of the aeolian and dorian modes, and the voice leading generally moves stepwise in all voices. Furthermore, the contour of the vocal writing rises and falls freely, and dynamic swells typically parallel such contrasting motion.

Orrego-Salas's conception of texture contributes to the overall growth of the composition. The verses are typically reduced to two voices only: sopranos and tenors, or altos and basses. The refrains, on the other hand, incorporate all voices, thickening the texture. In addition, despite the prominent use of counterpoint throughout the song, there are only two instances of imitation that apply to all voices in succession.

⁵⁵ For all references to *Romance a lo divino*, see Juan Orrego-Salas, *Romance a lo divino* (St. Louis, MO: Kaiser Southern Music, n.d.).

Example 5: *Romance a lo divino*, imitation, mm. 41-46.

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 2/4 time and spans measures 41 to 46. The lyrics are: le di-ce_a San Jo-sé, lle-vad las nue-vas por Be-lén. The Soprano part begins with a half rest in measure 41, followed by a quarter note G4 in measure 42, and then a half note G4 in measure 43. The Alto part begins with a half rest in measure 41, followed by a quarter note G4 in measure 42, and then a half note G4 in measure 43. The Tenor part begins with a half rest in measure 41, followed by a quarter note G4 in measure 42, and then a half note G4 in measure 43. The Bass part begins with a half rest in measure 41, followed by a quarter note G4 in measure 42, and then a half note G4 in measure 43.

Orrego-Salas proceeded to set an Emily Dickinson poem with *Let Down the Bars, O Death!*, op. 8 (1945), a work that had been lost for several decades until its recent rediscovery by the current author in 2019.⁵⁶ At the time of his 2005 autobiography, Orrego-Salas had “a vague image” of the piece, confessing, “I remember the manuscript was among photographs, letters, poems, drawings, watercolors and essays of my youth that were kept safe in my father’s garage before our move to the United States and which images and rigor have disappeared from our reach.”⁵⁷ Elsewhere, he recounts that the manuscript “is lost to me and I conclude, that it has never received a premiere.”⁵⁸ In addition, Orrego-Salas’s children, including conductor Juan Felipe Orrego-Benavente, assumed the piece had been lost or destroyed.⁵⁹

⁵⁶ With gratitude to Emma Dederick, Librarian and Curator of Special Collections, Latin American Music Center, Indiana University-Bloomington.

⁵⁷ Orrego-Salas, *Encuentros*, 294 (“Del tercero, ‘Let down the bars, Oh, Death!’, sobre un poema de Emily Dickinson, conservo una imagen muy vaga. El manuscrito de éste lo recuerdo entre fotografías, cartas, poemas, dibujos, acuarelas y ensayos de juventud que se dejaron guardados en el garaje de mi padre antes de nuestro traslado a Estados Unidos y que desaparecieron en imagen y rigor de nuestro alcance”).

⁵⁸ Orrego-Salas, “Obras corales,” 7 (“Conservo un recuerdo vago de ésta, cuyo manuscrito se me extravió y concluyo, que nunca ha sido estrenada”).

⁵⁹ Juan Felipe Orrego-Bena, email to author, January 8, 2020.

Happily, the manuscript of the Dickinson piece has been uncovered among the holdings of the Juan Orrego-Salas Legacy Collection at the Latin American Music Center in Bloomington, Indiana. This occurred roughly two weeks before the composer's passing in 2019. It is unknown if he learned of the discovery before he left us, but it seems unlikely.

Opus 8 subsequently received its world premiere on January 19, 2020 in the first concert that honored Orrego-Salas's life and legacy following his death. In this, perhaps there is some irony. It seems fitting—providential, even—that a beloved piece misplaced by the composer should receive its premiere even as his loved ones mourned his own loss. In this context, it is difficult to ignore Dickinson's mention of death, of "tired flocks," and of entering the "securest fold." To quote the poem in its entirety:

Let down the bars, Oh Death!
The tired flocks come in
Whose bleating ceases to repeat,
Whose wandering is done.

Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.⁶⁰

Of all the small-scale choral works in Orrego-Salas's catalog, *Let Down the Bars, O Death!* is the only one in English. Perhaps for this reason alone the composer lamented its disappearance; there is no doubt he had ample opportunity to select other texts in his second tongue. The piece was composed in Evanston, Illinois when Orrego-Salas was twenty-six years old. Even so, the manuscript is in Spanish, save Dickinson's words only.

⁶⁰ Emily Dickinson, "Let Down the Bars, Oh Death," Amherst Manuscript #set 88, Amherst College Archives & Special Collections, Emily Dickinson Collection, Amherst, Massachusetts, <https://acdc.amherst.edu/view/asc:3075>.

This includes a note from the composer indicating the use of piano for rehearsal only (“Nota: El piano solo debe emplearse en ensayos.” [“Note: The piano should only be used in rehearsals.”]), as well as a reminder that accidentals typically remain operative throughout any given measure in which they appear (“Los accidentes están expresados en cada nota.” [“Accidentals are to be expressed on each note.”]).⁶¹ Regardless, the work is probably intended for—at the very least, intended to be more accessible to—English-speaking ensembles.

Orrego-Salas’s use of a modified ABA formal structure sets this work apart from the majority of his other small-scale choral pieces, which were usually either strophic or through-composed. Each musical section is delineated with entrances in the bass part, whereupon the upper voices join in homophonically. He gives emphasis to the messages set forth in the first two lines of poetry, indicated by repeating the lines three times in each A section. The second A section, however, is shortened and concludes with the words, “the tired flocks come in.”

A rhythmic motive consisting of a syncopated eighth-quarter-eighth note pattern, seen in Example 6, permeates the piece. In addition, several other entrances occur on off-beats. As a result, Orrego-Salas tends to avoid the natural syllabic rhythm of the text itself and instead achieves a more interesting musical line fueled by rhythmic play. Furthermore, he precedes the text “too tender to be told” with a contrapuntal section that subsequently draws attention to the alliterative qualities of the phrase, which he sets homophonically.

⁶¹ For all references to *Let Down the Bars, O Death!*, see Juan Orrego-Salas, “Let Down the Bars, O Death!,” manuscript score, n.d., Juan Orrego-Salas Legacy Collection, Cook Music Library, University of Indiana.

Example 6: *Let Down the Bars, O Death!*, rhythmic play, mm. 13-26.

Scattered entrances, counterpoint Alliteration set homophonically

S Too near thou art, Too near, for seek - ing thee, Too ten - der to be told, Too

A Too near thou art, Too near for seek - ing thee, Too ten - der to be told, Too

T Too hear thou art for seek - ing thee, Too ten - der to be told Too

B Too near thou art for seek - ing thee Too ten - der to be told. Too

Prevalent rhythmic motive

S ten - der to be told. O Death, Let down the

A ten - der to be told. Let down the bars, O Death Let down the

T ten - der to be told. Let down the bars O Death, Let down the

B ten - der to be told. Let down the bars O Death, O Death, Let down the

S bars, O Death, The tired flocks come in, O Death.

A

T

B

That same summer of 1945, Orrego-Salas, his wife, Carmen, and toddler son, Juan Cristián—both of whom had come with the composer to the United States—left Evanston, Illinois for the secluded woods near Charlottesville, Virginia. There, Orrego-Salas continued to study under Thompson, who had organized a summer retreat for his students. While much of the time was spent writing and submitting composition assignments, he was inspired by the beautiful landscape. Orrego-Salas set to work composing three pastoral choral pieces—the *Romances Pastorales* (*Pastoral Romances*)

of 1945—which he later dedicated to Thompson.⁶² In contrast to the chromatic and imitative characteristics in the composer’s earlier works written in Chile, this set of pieces more closely resembles the style of Thompson in that, for example, the harmonies are more frequently built on diatonic triads.

The first movement, “Las flores del romero” (“The Rosemary Flowers”), employs a poem by Luís de Góngora (1561-1627), another poet of the Spanish Golden Age. In this movement, Góngora compares the rosemary flowers to the difficulties one might experience with unrequited love. The couplet “Hoy son flores azules, mañana serán de miel” (“Today they are blue flowers, tomorrow they will be as honey”) appears both in the beginning and at the end, giving the movement structural strength.

Furthermore, we see for the first time in Orrego-Salas a composer becoming more intent on word painting. He vacillates between major and minor modes as the text describes feelings of hope, jealousy, reassurance, and anger. Elsewhere, the word “azules” (“blue”) lingers on a major-major seventh chord in a 3/4 measure that seems to suspend time. The quality of the chord with the leading tone in the tenor makes for a rather mellow, jazz-influenced pause. Finally, the beauty of the closing measures must not be overlooked, with its tasteful treatment of the word “miel” (“honey”). Following a *molto espressivo* scalar passage in the alto voice, Orrego-Salas approaches the cadence with modal mixture, delicate dynamic, high tessitura, and cross-voicing between the altos and tenors.

⁶² Orrego-Salas, “Obras Corales,” 8.

Example 7: “Las flores del romero” from *Romances pastorales*, mm. 36-44.⁶³

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Hoy son flo-res a - zu - les ma - ña - na se - rán de miel, se - rán de miel." The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *pp dim. e un poco rall.* (pianissimo, diminishing and a little slower). It also includes performance instructions like *dolce* and *molto espressivo*.

The second movement, “De los montes vengo” (“I come from the hills”), features text penned by Orrego-Salas himself. “Since I could not find among [Góngora’s] *letrillas* (poems) a third text that fit the sequence I intended,” Orrego-Salas explained, “I wrote one to complete it.”⁶⁴

As with the previous movement, the vocal writing in all voice parts evokes the images of the poetry. The text describes a shepherd in search of more than just sheep; he is looking for love. As he wanders up and down the hillside, indicated by ascending and descending phrases that move stepwise, the call “amor” (“love”) echoes again and again in perfect fourths and fifths.

⁶³ For all references to the *Romances pastorales*, see Juan Orrego-Salas, *Romances pastorales* (Santiago: Universidad de Chile, n.d.).

⁶⁴ Orrego-Salas, “Obras Corales,” 9.

Example 8: “De los montes vengo” from *Romances pastorales*, mm. 19-27.

Piu mosso

S: Ver - de a - mor, de va - lle ver - de,

A: A - mor, a - mor, a - mor, ver -

T: A - mor, Ver - de a - mor, a - mor, ver -

B: A - mor, Ver - de a - mor, de va - lle

The second movement features imitative writing that is more deliberate and advanced than any yet seen in the composer’s choral works. Like the other instances of word painting, the imitative writing contributes to the textual depictions. Scattered imitative entrances on the words “de valle verde” (“from the green valley”) connote the urgency with which the shepherd searches for his prized love. Elsewhere, the word “reposito” (“rest”) meanders imitatively through different voice parts as well as the key areas of A minor, D minor, and G minor before ultimately coming to rest in F major.

Example 9: “De los montes vengo” from *Romances pastorales*, imitation, mm. 27-36.

S: de va - lle ver - de, del va - lle a - mor, del va - lle a - mor, a - mor, a - mor.

A: ver - de a - mor, de va - lle ver - de, de va - lle ver - de, del va - lle a - mor, a - mor.

T: (ver) - de a - mor, de va - lle ver - de, del va - lle a - mor, a - mor. Pas - tor que

B: de va - lle ver - de, de va - lle ver - de, del va - lle a - mor, a - mor

Example 10: “De los montes vengo” from *Romances pastorales*, treatment of “reposo” (“rest”), mm. 50-55.

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 2/4 time and G major. The lyrics are "re - po - so re - po - so". The Soprano part starts with a whole rest in the first measure, followed by a half note G in the second, and a half note F# in the third. The Alto part starts with a whole rest in the first measure, followed by a half note G in the second, and a half note F# in the third. The Tenor part starts with a whole rest in the first measure, followed by a half note G in the second, and a half note F# in the third. The Bass part starts with a whole rest in the first measure, followed by a half note G in the second, and a half note F# in the third. The lyrics are "re - po - so re - po - so".

For the last movement of the work, Orrego-Salas again turns to the writing of Góngora, selecting portions of a long poem composed by the Spaniard. “En un pastoral albergue” (“In a shepherd’s shelter”) describes a young man who, almost dead from his presumed participation in a recent war, finds repose in an unfamiliar woman who cares for him until his very last breath. Despite his morbid condition, the two fall quickly in love and record their affection by carving their names into the bark of a tree. The crux of the poem argues that it is better for lovers’ names to be etched in a sapling than in a tombstone of marble or brass.

Unlike the previous two movements, the melody here is much less diatonic. The music is through-composed; there are no verses or refrains to help structure the piece. Rather, Orrego-Salas again employs imitative text painting to convey the story. For example, the untimely death of the young man is represented near the end of the piece by a descending scalar line in the final measures that passes through each voice part from the sopranos to the basses.

More beautiful, however, is the honeymoon vignette Orrego-Salas paints in the penultimate stanza:

*Los campos le dan alfombras,
los árboles le dan pabellones,
la apacible fuente sueño,
y música los ruiseñores.*

The fields give them carpets,
the trees give them pavilions,
the quiet spring a sleepy sound,
and music the nightingales.

To create a more intimate space, the composer reduces the choral texture by removing the soprano voice. This focuses the music on a lower, richer tessitura. He also slows the pace of the movement by dispensing more or less with repeated eighth-note rhythms that have heretofore characterized the movement. In addition, the F minor key area darkens the scene, and modal mixtures sweeten the passage.

Example 11: “En un pastoral albergue” from *Romances pastorales*, mm. 28-38.

The musical score for "En un pastoral albergue" from *Romances pastorales*, measures 28-38, is presented for three voices: Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and F minor. The lyrics are in Spanish. The score includes dynamic markings like *pp* and *espressivo e dolce*.

First System (mm. 28-34):

- Alto (A):** *pp* Los cam - pos le dan al - fom - bras, los ár - bo - les le dán pa - be - llo - nes, sue - ño le dá la
- Tenor (T):** *pp* Los cam - pos le dan al - fom - bras, los ár - bo - les le dán pa - be - llo - nes, *espressivo e dolce* la a - pa - ci - ble fuen - te
- Bass (B):** *pp* Al - fom - bras, le dán. Pa - be - llo - nes le dán. Sue - ño le dá la

Second System (mm. 35-38):

- Alto (A):** fuen - te, y mú - si - ca los rui - se - ño - res rui - se - ño - res.
- Tenor (T):** sue - ño y mú - si - ca los rui - se - ño - res rui - se - ño - res.
- Bass (B):** fuen - te, y mú - si - ca los rui - se - ño - res.

In this set of three pastoral movements, we begin to see Orrego-Salas come into his own. His development of imitation is more advanced than that of his earlier works,

which were more canonic than imitative. He further treats his texts with more careful attention than previously, tailoring musical ideas to support significant textual messages.

After composing the *Romances Pastorales*, Orrego-Salas did not write anything for unaccompanied mixed voices for twenty-two years. During the interim, he produced seven works for solo instruments, eight works for chamber ensemble, nine works for voice and piano or chamber ensemble or orchestra, seven symphonic works, five dramatic works, and two works of incidental music for the screen. Notable among these works are a cantata for Christmas (op. 13, 1946) that was dedicated to the composer's mother and premiered by the composer's sister, the American-trained soprano Teresa "Teruca" Orrego-Salas; an opera-oratorio (op. 27, 1950-1952) for which Orrego-Salas provided his own libretto; a suite for bandoneon (op. 36, 1952); two divertimenti for flute, oboe, and bassoon (op. 43 and op. 44, 1956) written for Mozart's bicentennial; and a two-scene ballet entitled *The Tumbler's Prayer* (op. 48, 1960). In fact, no choral works—including all of the choral-orchestral works for which Orrego-Salas is more widely known today—were composed during these two decades.

Of all the works written during this period, Orrego-Salas identifies the premiere of the *Cantata de Navidad* (*Christmas Cantata*, op. 13) as the point where his "technical security and trust in my ideas" materialized "like I had not before experienced." He notes, "From that moment it was possible for me to look to the past and identify my youthful sins and adolescent weaknesses as a composer, and then, dream."⁶⁵

⁶⁵ Orrego-Salas, "Obras corales," 13 ("El estreno de mi Cantata de Navidad en Rochester, me confirió una seguridad técnica y confianza en mis ideas, como antes no había experimentado. Desde ese momento me fue posible mirar hacia el pasado y poder identificar mis pecados de infancia y mis debilidades de adolescente como compositor, y luego, soñar").

Nowhere in Orrego-Salas's unaccompanied choral works is his capacity to dream more evident than the *Tres Madrigales (Three Madrigals)*, op. 62 of March 1967. Not only do they dwarf his early works in scope, they also demonstrate a significantly more advanced compositional language than any of his juvenilia. Such is the technical difficulty of the madrigals that only the most advanced ensembles can navigate their demands. Orrego-Salas wrote that they are "without a doubt the most demanding" pieces among his a cappella compositions.⁶⁶ Besides the prevailing chromatic linear movement and dissonant harmonies, the madrigals require great vocal agility from time to time, particularly in the first and third movements. Meanwhile, the second and third movements have occasional recurring motivic material that provides some noticeable structure to the piece, but the first movement is completely through-composed.

The three movements are dedicated to Hans Busch, Bernhard Heiden, and Willi Apel, respectively, all of whom were esteemed colleagues of Orrego-Salas's at Indiana University. Ever the champion of marital bliss and genuine friendship, Orrego-Salas further includes the name of each man's wife on the dedicatory line. Busch, an opera director, maintained dual careers working at the university as well as the Metropolitan Opera in New York. Heiden served for a time as the chair of the school's composition department. Apel—a musicologist widely recognized as the first editor of the *Harvard Dictionary of Music*, for which Orrego-Salas contributed several entries on Latin American topics—arrived on the Bloomington, Indiana, campus following a short teaching stint at Harvard. Like Orrego-Salas, each dedicatee immigrated to the United

⁶⁶ Orrego-Salas, "Obras Corales," 24.

States during the 1930s and 1940s and ended their illustrious academic careers in Bloomington.

“Pidióle a Narciso” (“Narciso was once asked”) opens the work. The anonymous text depicts the foolish Gaspar who approaches Narciso with a desire to learn the poet’s craft simply by reading about it in a book. One can imagine several points during the movement where Narciso breaks into laughter, as it were. “You cannot *buy* talent,” he says.⁶⁷

The complexity of Orrego-Salas’s mature writing becomes apparent almost immediately in the opening measures of the first movement. Highly chromatic vocal lines combine with extremes in tempo, dynamic, articulation, and tessitura, exhibiting stylistic choices that contrast the composer’s works more than two decades earlier. At the *più mosso*, for example, the inordinately high pitches sung by the altos and tenors are nowhere to be found in Orrego-Salas’s earlier unaccompanied vocal works; likewise, he seldom wrote above the staff for the sopranos and basses. This new elevation of tessitura coincides with an equally unprecedented flourish of thirty-second notes. The following two sequences of sixteenth note scalar passages contain ten of the twelve semitones (D-natural and A-natural are absent), that is, unless we consider the final instance of the word “como [escribir]” (“how [to write]”). The erratic passage terminates at a fermata atop octave Ds, providing a fleeting repose.

⁶⁷ For all references to *Tres Madrigales*, see Juan Orrego-Salas, *Three Madrigals* (St. Louis, MO: Kaiser Southern Music, 1967).

Example 12: “Pidióle a Narciso” from *Tres madrigales*, mm. 16-32.

accel. poco a poco e cresc. —

p

S
A
T
B

Co-mo ri-mar, co-mo me-dir, co-mo cal-zar, y co-mo lle-nar, pu-lir, mu-tar, su-plir, cal-zar, ri-

Piu mosso

f

S
A
T
B

mar, co-mo, co-mo, co-mo, co-mo, co-mo, co-mo, co-mo, Nar-

rall. ———

leggero

allargando

S
A
T
B

ci-so, co-mo, es-cri-bir, por e-jem-plo, un so-ne-to.

The second madrigal, “Amarilis,” employs a passionate ode by Pedro de Quiroz (1601-1670), another Golden Age poet from Spain.⁶⁸ The multiple repetitions of the name Amarilis conveys the palpable infatuation with the poem’s subject. In contrast to the fast outer movements, the second movement is strikingly subdued inasmuch as Orrego-Salas was brought up in the neoclassicist tradition.⁶⁹ The texture of the piece is such that the sopranos generally carry the melodic material while the lower voices—altos, tenors, and basses—provide lush harmonic support that is almost accompanimental in nature.

In “Amarilis,” Orrego-Salas returns to a favorite compositional device—that of imitation. Half of his six earliest works for unaccompanied mixed chorus feature

⁶⁸ These dates are taken from Orrego-Salas’s published score. A well-known Portuguese explorer by the same name sailed for Spain during the Golden Age, and it is unclear if, though possible that, the poet and the explorer are the same individual. The latter’s dates are generally considered to be 1563-1614.

⁶⁹ Chase, 30-31.

imitative counterpoint. In the *Madrigals*, only the present movement employs the technique. Not surprisingly, the earlier contrapuntal writing is comparatively simplistic, with points of imitation generally occurring either at the octave or the fifth within a rather tonal context. Here, the imitation is set against a more adventurous tonal background, with preference given to the interval of a perfect fourth.

Example 13: “Amarilis” from *Tres madrigales*, fourths relationships, mm. 30-38.

The image shows a musical score for a four-part setting of "Amarilis" from *Tres madrigales*, measures 30-38. The staves are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: "llan - to cau - san tus e - no - jos; mas tén - pla - se en pro - por - ción el fue - go". Arrows indicate imitative entries between parts, specifically highlighting perfect fourth intervals. For example, an arrow points from the Soprano's "e" to the Alto's "e", and another from the Alto's "mas" to the Tenor's "mas". The score is in 2/4 time and features a key signature of one flat (B-flat).

The last madrigal is “Moça tan fermosa,” (“A More Beautiful Woman”) with text by Marques de Santillana (c. 1388-1458), a Castilian poet who lived during the fourteenth and fifteenth centuries. The Old Spanish poetry—note the similarities between the antiquated *fermosa* and its modern equivalent *hermosa* (both of which connote the word “beauty”)—describes the young milkmaid of La Finojosa, a farming village in southern Spain. Her gorgeousness surpasses the roses and springtime, commanding the attention of every village bachelor. The milkmaid’s elusive and unpredictable character is demonstrated musically through several stark changes of meter and tempo.

The final movement stands alone in the opus as the only piece in strophic form. Earlier works by Orrego-Salas were similarly strophic, but the manner of composition here demonstrates the composer's new approach to that familiar form.

Following a ten-measure introductory section featuring no fewer than four meter changes, Orrego-Salas introduces the A subject, a five-measure phrase sung by the treble voices. The subject begins with an upward E octave leap in the soprano voice and subsequently falls in a generally downward contour by stepwise motion. The alto line provides the bulk of harmonic support, including a prolonged pedal-like tone on the same E from which the phrase originated. Two sixteenth-note flourishes, one each for the pair of treble voices, give the phrase a folk-like quality in part thanks to the modal qualities of the alto line.

Meanwhile, a countersubject in the tenor and bass voices introduces a lilting motive that reinforces the metric pulse. This, too, gradually descends as the countersubject proceeds from beginning to end.

A second version of the A subject, or A', thereafter follows. In this instance, however, Orrego-Salas transposes the soprano and alto lines up by half step. Furthermore, he shifts the subject rhythmically so that it enters sooner than it did formally. He retains a single sixteenth-note flourish in the soprano line but dispenses with the alto's modal answer. With the tenor and bass lines, he further departs from an exact transposition while recalling the same motives from the earlier phrase.

Example 14: “Moça tan fermosa” from *Tres madrigales*, principle subjects with sixteenth-note flourishes and countersubject, mm. 11-21, with pick-up.

The musical score is for the piece "Moça tan fermosa" from *Tres madrigales*. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked "Vivo" with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The score is in 6/8 time. The lyrics are in Portuguese. The music features sixteenth-note flourishes and a countersubject. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *secco*, *mp* (mezzo-piano), and *marc.* (marcato). The score is divided into two systems. The first system covers measures 11-21, and the second system covers measures 22-31. The lyrics for the first system are: "Fa - cien - do la vi - da del ca - la - tre - ve - ro, sa, non". The lyrics for the second system are: "A San - ta Ma - ri - a ven - ci - do del sue - ño, ra, vi en la fron - te - ra,".

As previously mentioned, Orrego-Salas was undoubtedly aware that the *Madrigals* represented his most advanced writing for unaccompanied mixed voices. In them, we find several firsts for the composer’s works in this medium: the first uses of 5/8, 3/8, and 6/8 meter; the first appearance of thirty-second notes as well as sextuplets; and, the first occurrence of solo passages. He similarly appears more intent on specifying tempo and style indications. The terms *precipitando*, *morendo*, *allargando*, *accelerando poco a poco*, *leggero*, and so forth pepper the score, many of which for the first time in his choral writing. Staccato, marcato, and tenuto markings add further specificity to the composer’s intent such as was not seen in his earlier works. Likewise, the dynamic markings *fp* and *sfp* make their first appearance in Orrego-Salas’s choral writing. In his more than twenty-year absence from the genre, Orrego-Salas returned in full force, approaching his choral writing as if composing for orchestra.

Orrego-Salas's oeuvre for unaccompanied mixed voices essentially closes with the *Madrigals* of 1967. However, he would not abandon writing for choral forces altogether. He went on to compose several extended works for mixed chorus and orchestra or chamber ensemble, including the *Missa in tempore discordiae*, op. 64 (*Mass in a Time of Discord*, 1968-1969); *The Days of God*, op. 73 (1974-1976); *Bolivar*, op. 81 (1981-1982); *La Ciudad Celeste*, op. 105 (*The Celestial City*, 1992); *Tres Cánticos Sagrados*, op. 108 (*Three Sacred Songs*, 1995); and *Canto a la cordillera*, op. 113 (*I Sing to the Mountain Range*, 1997). He also wrote two pieces during this period for tenor-bass voices and popular instruments: *Un canto a Bolivar*, op. 78 (*A Song to Bolivar*, 1980-1981); and *Yo digo lo que no digo*, op. 83 (*I Say What I Do Not Say*, 1983). Furthermore, he produced an opera, *Viudas*, op. 101 (*Widows*, 1987-1990), based on the 1987 novel by Chilean-American Ariel Dorfman (b. 1942).

Yet, if the *Madrigals* of 1967 represent Orrego-Salas's final offerings as a composer of unaccompanied mixed choral works, then his Ave Maria, op. 111, no. 2 of 1999 serves as a fitting epilogue. Comparatively speaking, it is much less technically demanding than the *Madrigals* but every bit as creative. The piece was originally conceived in January 1996 for mixed choir, soprano soloist, oboe, and organ (op. 111, no. 1). That version premiered at the wedding of the composer's granddaughter, to whom the work was dedicated, and received two—likely the only—performances on that occasion.⁷⁰ Almost as an afterthought, Orrego-Salas revisited the work in 1999 when the Argentina Choral Foundation invited him to contribute an article discussing his choral oeuvre. The unaccompanied arrangement, op. 111, no. 2, follows that publication.⁷¹ It

⁷⁰ Juan Felipe Orrego-Bena, email to author, January 8, 2020.

⁷¹ Orrego-Salas, "Obras Corales," 64-65.

received a premiere on January 19, 2020 at a concert in honor of the composer's 101st birthday.

The work features a soprano soloist that interacts in responsorial fashion with the choral voices throughout. Prevalent references to the dorian mode darken the overall tonal qualities of the composition. In addition, unison choral passages appear with frequency and are reminiscent of liturgical chant. Such passages suggest a somewhat conservative approach for a composer who by and large is known for his progressive twentieth-century compositions. Both the solo and choral writing is conducive to venues with reverberant acoustical properties.

The melodic characteristics of the solo soprano line and the chorus function independently of one another. The solo writing is generally scalar and moves stepwise, while the choral writing often features rising triadic melodic contour. Meanwhile, the chorus effectively maintains a single melodic function throughout the piece—that of providing the somewhat formulaic responses. Meanwhile, the chromatic solo part requires vocal agility; this is particularly evident at later points when the soloist sings several sixteenth-note passages in a quasi-recitative style.

Orrego-Salas develops his *Ave Maria* by way of two principal means. First, the harmony becomes more complex as the composition progresses. For example, the chorus opens the piece with several consecutive passages that are wholly or at least in part sung in unison. Similar passages are found as late as halfway through the piece. However, the harmonies gradually become more disparate in the closing measures. The second developmental vehicle is the greater rhythmic variety introduced in the solo soprano line

mentioned previously. The shift to quicker rhythmic units coincides fittingly with a change from simple quadruple meter to simple triple meter.

Example 15: *Ave Maria*, mm. 1-13.

The musical score for Example 15, *Ave Maria*, measures 1-13, is presented in a three-system format. The first system includes staves for Soprano Solo (S Solo), Soprano and Alto (S A), and Tenor and Bass (T B). The Soprano Soloist begins with a melody marked *p* (piano), with lyrics "A - ve Ma - ri - a, Gra - zia ple - na,". The choir (S A and T B) responds with a *pp* (piano-piano) accompaniment and vocal entry, with lyrics "A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri -". The second system continues the vocal entries, with the Soprano Soloist singing "Do - mi - nus te - cum," and the choir responding with "a, A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a". The piece concludes with a *mf* (mezzo-forte) section, where the Soprano Soloist sings "Be - ne - dic - ta tu in mu - li - e - ri - bus et" and the choir responds with "Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a".

The text is derived from liturgy. The soprano soloist recites the entire *Ave Maria* omitting only the word “peccatoribus” (“sinners”). For the first half of the piece, the choir responds on the words “Ave Maria” (“Hail Mary”), while the second half is characterized by responses on “ora pro nobis” (“pray for us”). The overall dynamic trajectory of the two phrases is identical in that each iteration of text intensifies until climaxing with a *forte* at its most dramatic moment.

Orrego-Salas’s *Ave Maria*, op. 111, no. 2 requires advanced singers primarily because the composition features harmonic and melodic characteristics that are difficult to sing accurately. In addition, the piece requires an accomplished soprano soloist who can negotiate the coloratura found in the latter half.

Conclusion

Following the 1999 rescoring of the *Ave Maria* for unaccompanied voices, Orrego-Salas produced no further work in the medium. His last works were written around 2009, though in 2014, he estimated that he had not written anything in “about the last three years.”⁷² Of some interest is the manner in which the composer periodically wrote prolifically for choral forces, such as his early period or the later *Madrigals*, and yet in other seasons produced very little along these lines. For example, it is curious why so many years—decades, even—passed both before and after the *Madrigals* without a single entry of unaccompanied choral music in the composer’s catalog; such a peculiarity perhaps calls for more investigation of the *Madrigals* in particular, including the context in which it was conceived.

Could it be that Orrego-Salas simply exercised artistic agency to the degree that he wrote when and for whom he felt inspired at any given point? In other words, perhaps he sensed no obligation to compose because it was his job, but rather because it was his privilege, his gift, his legacy. Citing Copland’s own attitude towards composing—rather, *not* composing—late in life, Orrego-Salas admitted, “I was starting to feel that I had written also what I had to write. I had nothing more to say in music.”⁷³

The present investigation illuminates Orrego-Salas’s small-scale choral works, a body that represents only a fraction of the composer’s total compositional output. The works explore a wide range of compositional vocabulary. While several of the early compositions feature folk-like melodies, his later works capture the composer’s most unconventional writing, both melodically and harmonically speaking.

⁷² Oteri, March 1, 2014.

⁷³ Oteri, March 1, 2014.

The majority of his choral oeuvre consists of secular works, with at least four such texts selected from poets of the Spanish Golden Age and one—the only English setting—by American poet Emily Dickinson. Texts with sacred themes include two related to the nativity as well as the *Ave Maria*, his only such liturgical setting. The composer's most picturesque text settings are found in the *Pastoral Romances*, op. 10, though ensembles seeking a greater challenge will find the *Madrigals* particularly striking.

The performance of Orrego-Salas's choral catalog is facilitated by the overall brevity of the individual pieces. The two larger works—the *Romances* and *Madrigals*—last approximately ten and fifteen minutes, respectively; however, individual movements can be excerpted for performance with ease. Concert programs featuring underrepresented composers or the music of Latin America could accommodate the choral works of Orrego-Salas without undue aberration. In addition, the composer's network of twentieth-century American choral icons like Randall Thompson, Robert Shaw, and to some extent, Aaron Copland and Leonard Bernstein, should not be overlooked. Though the choral works of Orrego-Salas differ in style when compared to many of those by his North American teachers and peers, they might justifiably appear in concert alongside Thompson's *Alleluia*, Copland's *Zion's Walls*, or other beloved choral standards of twentieth-century North America.

Given his proximity to and strong regard for his choral mentors from the United States (Thompson in particular), it is somewhat remarkable that Orrego-Salas produced a relatively meager catalog of stand-alone choral works. This peculiarity seems all the more striking when we consider his early exposure to choral music through Domingo

Santa Cruz and the Bach Society in Santiago, or the formative role he played in establishing the first choral ensembles at the Chilean Catholic University as a young man. Yet, the choral works we do have exhibit Orrego-Salas's own voice in compositional thought—not that of Thompson, Copland, Santa Cruz, or Bach. As the composer himself would attest, his music did not sound Chilean or American, “It sounds mine.”⁷⁴

In his one-hundred years of life, Orrego-Salas established a distinguished career in music, demonstrating success in composition, musicology, and administration. He garnered a considerable amount of attention globally, though nowhere was he more celebrated than in Santiago, Chile, and Bloomington, Indiana. His vast musical catalog still has much to be discovered, and his work in both North and South America and his close ties to some of the greatest musicians of the twentieth century make him a figure of no small importance. His significant contributions are deserving of more attention than they have yet received.

⁷⁴ Oteri, March 1, 2014.

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