



Luis Humberto
SALGADO

Chamber Music • 2

Sanjuanito futurista

Violin Sonata

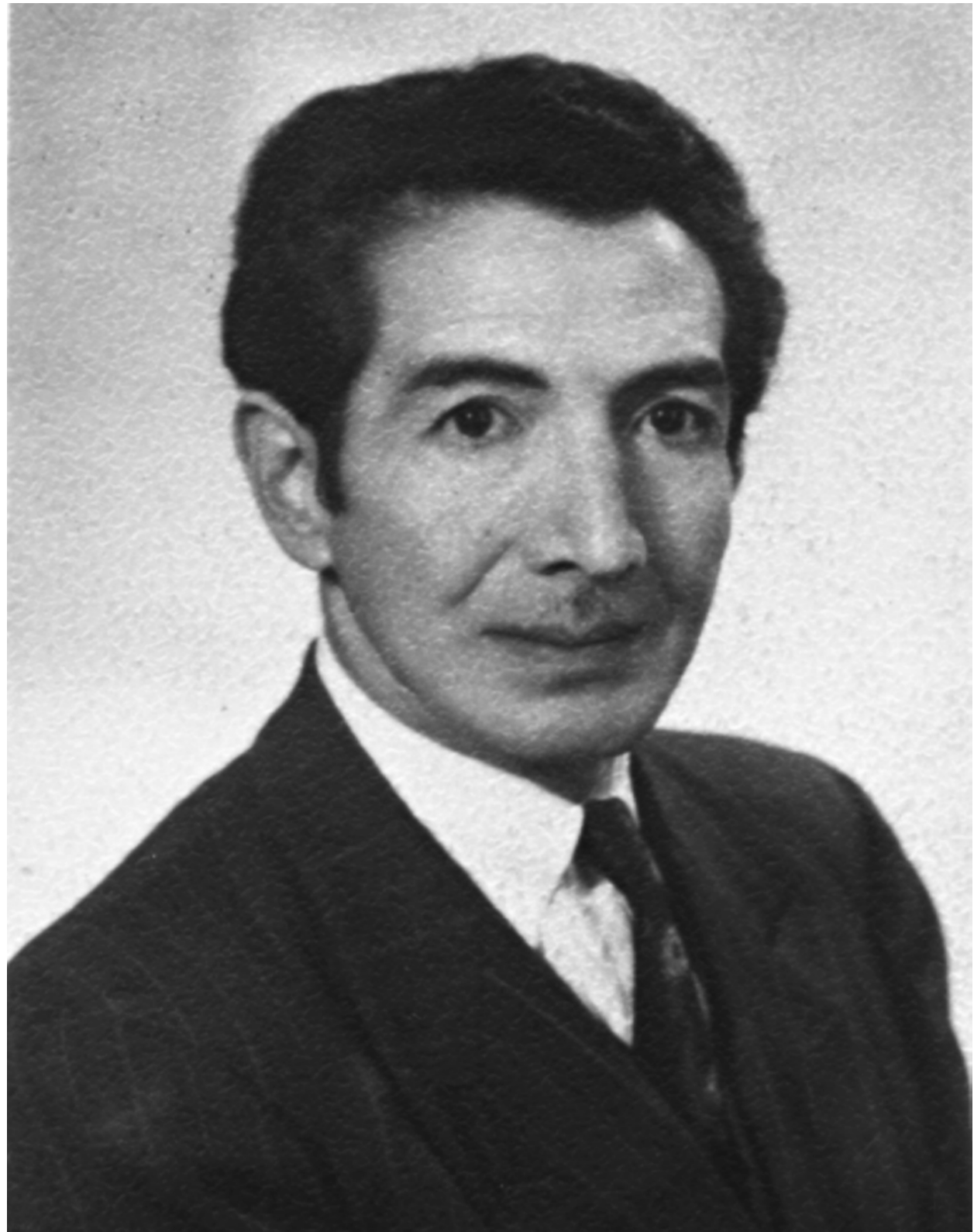
Piano Quintet No. 2

Capricho español

Nocturnal

Aldita

Kansas Virtuosi



Luis Humberto
SALGADO
(1903–1977)

- | | | |
|-----------|---|--------------|
| 1 | En la feria de mi pueblo (1938) | 3:37 |
| | (version for flute, clarinet, two violins, cello and double bass) | |
| 2 | Fiesta aborigen (1940, arr. 1947) | 3:55 |
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| 3 | Sanjuanito futurista, Microdanza (1944) | 2:59 |
| 4 | Mosaico de aires nativos – VI. Nocturnal, Pasillo (1956) | 3:45 |
| 5 | Anhelo (1956) | 3:32 |
| 6 | Nocturno (1948) | 4:48 |
| 7 | Aldita (1961) | 3:29 |
| | Text: Luis Humberto Salgado | |
| 8 | Brindis al pasado (1948) | 3:51 |
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| 9 | Elegía (1922) | 4:19 |
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| 10 | Atardecer andino (1968) | 2:59 |
| | Text: Luis Humberto Salgado | |
| 11 | Capricho español (1930) | 7:40 |
| | Violin Sonata (1961) | 10:00 |
| 12 | I. Allegro scherzando | 4:14 |
| 13 | II. Quasi adagio (Espressivo) | 3:13 |
| 14 | III. Final: Allegro con brío | 2:25 |
| | Piano Quintet No. 2 (1973) | 18:51 |
| 15 | I. Allegro concitato | 7:58 |
| 16 | II. Andante sostenuto e cantabile | 7:06 |
| 17 | III. Allegro spiritoso | 3:38 |

Luis Humberto Salgado (1903–1977)

Chamber Music • 2

Luis Humberto Salgado was an Ecuadorian pianist and composer whose musical output encompasses nearly every genre of Western European concert music. He never left Ecuador to study composition, and was essentially a self-taught composer who embraced contemporary musical trends of his time, particularly the twelve-tone technique. Born in Cayambe, a small town 32 miles north of Quito, he grew up and spent his entire life in the capital. In early childhood, he began studying the fundamentals of music with his father, composer Francisco Salgado Ayala, and continued his training at Quito's National Conservatory of Music, graduating as a pianist in 1928. As a collaborative pianist, Salgado accompanied silent films and worked with visiting artists, including Russian cellist Bogumil Sykora and violinist Henryk Szeryng. In addition to teaching music theory and conducting the student orchestra, he served as the director of the conservatory three times. Furthermore, he wrote a newspaper column that informed his readers about the latest trends in European concert music.

Although Salgado was highly respected as a public figure for his teaching, writing and piano recitals, his compositional style was deemed too 'advanced' for his time. As a result, he did not have the opportunity to hear most of his symphonic and chamber music works during his lifetime. After his death in 1977, his work remained largely 'invisible'. One reason for this unfortunate situation was that his compositions were left in manuscripts written in his own handwriting, which posed challenges for musicians interested in performing them. In collaboration with the Ministry of Culture and Heritage of Ecuador, the University of Kansas School of Music launched a project to engrave and record Salgado's chamber music, much of which has been recorded for the first time under the Naxos label.

A set of Salgado's chamber music engraved scores is available at several institutions, including the Library of Congress in Washington, DC, the New York Public Library for the Performing Arts, the Latin American Music Center at Indiana University Bloomington, the University of Kansas, the Sibelius Academy in Helsinki, the conservatories of Paris and Milan, and Casa de las Américas in Havana, among others.

The two volumes in this series, *Luis Humberto Salgado – Chamber Music*, provide a comprehensive view of his compositional style. As an eclectic composer attuned to his time, Salgado embraced both nationalist and modernist musical aesthetics, blending them seamlessly. The first volume presents works from his late period (1960s–1970s), while this second volume includes compositions from his early and middle periods (1930s–1950s). Most of the miniature pieces on this album are inspired by the musical folklore of Ecuador, while a few pieces, such as the *Sanjuanito futurista* ('Futurist Sanjuanito') and the *Violin Sonata*, illustrate a modernist style characterised by atonal and harmonically complex musical languages. Listeners will have the opportunity to become acquainted with Ecuadorian folk music and to explore the evolution of Salgado's musical style – one which is rooted in stylised renditions of indigenous and mestizo musical genres.

The first two pieces in the album are *sanjuanitos* for a sextet of string and wind instruments: two violins, cello, bass, flute, and clarinet. Salgado wrote two versions of these pieces: one for piano, titled *Danzas vernáculas* ('Vernacular Dances'), which is part of a three-piece cycle called *Tríptico andino* ('Andean Triptych'), and another for a sextet format. What is striking about these sextets is the absence of the viola and the incorporation of the bass among the string instruments, while the flute and clarinet are added to enhance the timbral palette. The titles of both sextets reflect the nationalist aesthetics prevalent in his early works from the late 1930s to 1940s: *En la feria de mi pueblo* ('At the Fair in My Town', 1938) and *Fiesta aborigen* ('Aboriginal Fiesta', 1940). The *sanjuanito* is an indigenous musical genre from the northern highland region of Ecuador, specifically the province of Imbabura. There are two forms of *sanjuanito*: the indigenous form, typically performed with two indigenous flutes during the Inti Raymi festival (summer solstice), and the urban or *mestizo sanjuanito*, which blends indigenous and European musical elements. The latter is characterised by pentatonic melodies in duple metre and distinctive rhythmic patterns.

The two piano miniatures – *Sanjuanito futurista* (1944) and *Nocturnal* (1956) – are based on two prominent Ecuadorian musical genres: the *sanjuanito* and the *pasillo*, a triple-metre creole waltz derived from its European counterpart. *Sanjuanito futurista* is a signature piece in Salgado's musical production because it demonstrates that the nationalist character of vernacular music can be preserved even when using a strict twelve-tone technique. He believed that the twelve-tone system does not have to be dissonant; the twelve-tone row can include triads and rhythms that highlight its Andean origin. In contrast, *Nocturnal* embodies the aesthetics of 19th-century salon music with its refined melodies, harmonies and emotional outbursts. This piece is part of a suite of indigenous and mestizo musical genres for piano, titled *Mosaico de aires nativos* ('Mosaic of Native Airs').

The art songs for soprano and piano demonstrate Salgado's versatility as both a composer and lyricist. *Aldita* is a lullaby that Salgado wrote in 1961 for the birth of his first grandchild, Alda Salgado. *Brindis al pasado* ('Toast to the Past', 1948) is a *pasillo* that won First Prize in a lyrical composition competition; its lyrics evoke a sense of nostalgia for days gone by. *Elegía* ('Elegy') conveys sorrow and reminiscence of the past. *Atardecer andino* ('Andean Sunset', 1968) is based on a slow-tempo *yaraví* and a fast-tempo national air known as *tonada*.

The three pieces for violin and piano were originally composed for this format. *Anhelo* ('Desires', 1956) presents an elegant stylisation of the *pasillo*. *Nocturno* ('Nocturne', 1948) recreates the romantic atmosphere of the night and is devoid of folk elements. The *Violin Sonata* (1961) stands apart from the other works on the album through its complex harmonic language and eclectic style, which reference modernist aesthetics. Salgado employs pentatonic and octatonic scales, as well as elements of the twelve-tone technique in certain sections, such as the presentation of prime and retrograde versions of a twelve-tone melody in the first movement. This sonata was premiered in 1969 with American violinist Jack Abel, who was touring in Quito, accompanied by the composer on the piano.

The *Capricho español* is a cello and piano composition written in 1930, likely dedicated to the aforementioned Russian cellist Bogumil Sykora (1884–1953), who visited Ecuador that year. Salgado accompanied him on the piano for several performances across Ecuador. The Spanish character of the piece is evident in its melodies, as well as in its modal and rhythmic structures, which adhere to a theme-and-variations form.

Each movement of the *Piano Quintet No. 2* (1973) is based on an Ecuadorian folk dance. Salgado frequently replaced the typical movements of a three-part cyclic form (fast–slow–fast) with Ecuadorian folk dances, especially in his symphonies, sonatas and chamber music. For instance, the *Allegro* of the first movement is a stylization of the *albazo*, a lively mestizo musical genre derived from dawn songs. The *Andante* of the second movement is replaced by a *yaraví*, a slow-tempo song of a sorrowful character. The third movement presents a festive *sanjuanito* with an uplifting tempo.

Ketty Wong

Musicians interested in performing Salgado's chamber music can contact Professor Ketty Wong, the executive director of the KU School of Music project, at ketwong@ku.edu to obtain the scores.

7 Aldita

Bella nenita, dulce Aldita
Cierra los ojos, duérmete ya. (Bis)

Un par de estrellas son tus pupilas
Que parpadean para dormir

Bella nenita, dulce Aldita
Cierra los ojos, duérmete ya. (Bis)
Duérmete ya, ya, ya.

8 Brindis al pasado

Que los tiempos pasados fueron mejores días
Ya lo dijo el poeta en su inmortal elegía
Solo insinúo con esta cita
Un brindis postrar a nuestro dulce ayer
Un brindis postrar a nuestro dulce ayer.

Brindemos al recuerdo del pasado
Por las ilusiones juveniles
Por los bailes de esos tiempos
Que ya nunca más volverán
Por las tiernas serenatas que no se oirán.

Brindemos al recuerdo del pasado
Por las ilusiones juveniles
Que cual golondrinas cantadas por Bécquer
Ya no volverán en nuestra alma anidar.

9 Elegía

La aurora de mi dulce vida
Cual espira de humo disipó
No saborearé ya aquel dulzor
Cuando contempla sonreída.

Hollaré las negras mansiones
De tanatos y nunca más veré
El cénit de la patria mía
Ni sus dulces cantos oiré.

Clava Hécate en amante pecho
Tu saeta larga y metal
Y mis manos buscarán tu lecho
Para junto a él reposar.

Mira y escucha de mis labios
Que la aurora de mi vida huyó
Y envuelta en las brumas del dolor
Espera que le des las primicias de tu amor.

10 Atardecer andino

Es como el triste adiós
que al ser más querido prodigamos,
la vespertina luz
que baña los llanos del lugar.

Es como el beso tierno
de alguna despedida
de ausencia muy sentida,
empero temporal.

Es como el triste adiós
que al ser más querido prodigamos,
la vespertina luz
que baña los llanos del lugar.

Atardecer en los Andes
eres la fuente de inspiración
para pintores, vates,
para romances de intenso ardor.

Bellas cantilenas
siempre ensalzando tu primor,
plácidas tonadas
vierten notas de amor.

Luis Humberto Salgado

Also available



**Luis Humberto
SALGADO**

Chamber Music • 1

Viola Sonata

Selene

Cello Sonata

Woodwind Quintet

Kansas Virtuosi



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Kansas Virtuosi

The Kansas Virtuosi consists of artist faculty members and alumni from the School of Music at The University of Kansas. With individual performance credentials that span six continents and include major symphony orchestras as well as leading opera and musical theatre companies, this ensemble boasts the finest collection of musical talent in the state of Kansas and the American Heartland. Its concerts feature a diverse repertoire of chamber music, including traditional masterpieces, lesser-known musical gems, and cutting-edge new compositions. With a variety of performers, the programmes are crafted to provide audiences with a rich diversity of musical styles and instrumental/vocal combinations.

This album features string faculty members David Colwell (violin), Boris Vayner (viola) and Hannah Collins (cello), as well as piano faculty members Yi-Yang Chen and Ellen Sommers. The ensemble also includes voice and opera director Stella Markou, along with alumni Ilvina Gabrielian (violin), Pablo Sánchez (flute), Katie Váradi (clarinet) and Minjoo Hwangbo (bass). The Kansas Virtuosi premiered several pieces from this album in Quito, Ecuador, on 18 October 2023.

music.ku.edu

Kansas Virtuosi

Faculty members:

Stella Markou, Soprano 7–10
David Colwell, Violin I 1 2 15–17, **Violin** 5 6 12–14
Boris Vayner, Viola 15–17
Hannah Collins, Cello 1 2 11 15–17
Yi-Yang Chen 3 4, **Ellen Sommer** 5–17, **Piano**

Alumni:

Ilvina Gabrielian, Violin II 1 2 15–17
Minjoo Hwangbo, Double bass 1 2
José Pablo Sánchez Garrido, Flute 1 2
Katie Váradi, Clarinet 1 2

Special thanks to: the family of Luis Humberto Salgado; Alejandro Jiménez for facilitating the scores of *Anhelo* and *Nocturno*; Archivo Equinoccial de la Música Ecuatoriana for facilitating the scores of *Sanjuanito futurista*, *Nocturnal*, *Aldita*, *Brindis al pasado*, *Elegía* and *Atardecer andino*.

Publishers: University of Kansas 1 2 11–17, Archivo Equinoccial de la Música Ecuatoriana 3 4 7–10, Alejandro Jiménez 5 6



Stella Markou



David Colwell



Hannah Collins



Ilvina Gabrielian



Katie Váradi



Minjoo Hwangbo



José Pablo Sánchez Garrido



Boris Vayner



Yi-Yang Chen



Ellen Sommer

Luis Humberto Salgado was one of Ecuador's most influential composers. His output encompasses nearly every genre of western European concert music, and seamlessly blends both nationalist and modernist styles. Most of these miniature pieces were inspired by the musical folklore of Salgado's home country, while works such as the *Sanjuanito futurista* and the *Violin Sonata* are more modernist. From the lullaby *Aldita* to the folk-dance infused *Piano Quintet No. 2*, these world premiere recordings reveal a vibrant and creative voice.

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WORLD PREMIERE RECORDINGS

Kansas Virtuosi

Stella Markou, Soprano **7–10** • David Colwell, Violin I **1 2 15–17**, Violin **5 6 12–14**
 Ilvina Gabrielian, Violin II **1 2 15–17** • Boris Vayner, Viola **15–17**
 Hannah Collins, Cello **1 2 11 15–17** • Minjoo Hwangbo, Double bass **1 2**
 José Pablo Sánchez Garrido, Flute **1 2** • Katie Váradi, Clarinet **1 2**
 Yi-Yang Chen **3 4**, Ellen Sommer **5–17**, Piano

A detailed track list and publishers' details can be found inside the booklet.

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Special thanks to the family of Luis Humberto Salgado

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