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Luis Abraham Delgadillo: A Rediscovery of His Piano Music

Fanarelia Auxiliadora Guerrero López

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LUIS ABRAHAM DELGADILLO: A REDISCOVERY OF HIS PIANO MUSIC

by

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ABSTRACT

Luis Abraham Delgadillo (1884–1961) is one of the most representative Nicaraguan musicians from the late nineteenth and early twentieth century. Works such as his *Sinfonía Indígena* (Indigenous Symphony), *Suite Teotihuacán* (Teotihuacán Suite), and *Sinfonía Incaica* (Incaic Symphony) positioned him as one of the most important composers and pianists from Latin America. He had great success during his career as a composer and toured North America and South America extensively during the 1930s and 1940s. During these visits, he had many of his works performed, and met other influential composers and musicians such as Carlos Chavez, Amadeo Roldán, Aaron Copland, Arthur Rubinstein, Enrique Soro, Roque Cordero, and Leo Brouwer.

This document provides a complete overview of Luis Abraham Delgadillo's life, and an analysis of a selection of his piano music, including discussion of style and pedagogical leveling. Through this document pianists and teachers can obtain information on the technical challenges and pedagogical considerations in the selected piano works—preludes, nocturnes, and the sonata—to increase the accessibility to his repertoire. The selected preludes (Nos. 1, 3, 4, 6, 10, 15, and 23) and nocturnes (Nos. 1, 4, 6, 9, 11, 12) are discussed in Chapter 3 in ascending order of difficulty, and this chapter concludes with an analysis of *Sonata Fantástica* in the order of the movements.

The first chapter includes an introduction, need for the study, a biographical sketch and notable achievements, purpose of the study, limitations, review of the literature, access to the sources, and methodology. The second chapter includes an in-depth biographical

account of Luis Abraham Delgadillo's life, placing emphasis on his musical career and the events that shaped him as a composer, as well as his musical influences. The third chapter presents a summary of his catalog, as well as his most important achievements. The fourth chapter of the document includes a pedagogical leveling and teaching discussion of the piano repertoire and include an in-depth analysis and excerpts from representative pieces, both published and unpublished. The fifth and final chapter of the document includes the conclusions of the research and final notes regarding the selected piano works.

To provide a more complete context of the topic to the reader, this document has four important appendixes. Appendix A includes the selected piano works with level of difficulty, and Appendix B is a list of his complete works. Appendix C is a transcript of the interview (in Spanish and English) with Luis Delgadillo Tapia, Luis Abraham Delgadillo's grandson. Appendix D contains the Nicaraguan National Archive Authorization Letter for the use of the manuscripts.

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CHAPTER 1

INTRODUCTION

In Nicaragua, the late nineteenth and early twentieth century was a period of high artistic production. This is evident in the music composed by Jose de la Cruz Mena (1874–1907), Alejandro Vega Matus (1875–1937), and Luis Abraham Delgadillo (1884–1961). All three composers played an essential role in the development of Nicaraguan classical music during this period. Classical music in Nicaragua is not considered as the main element of the cultural identity in the country. This style of music was mainly adopted in the upper and middle classes of society, as in Europe and other regions of Latin America.

One of the main musical elements of Nicaraguan identity is folk music, which is predicated on indigenous oral tradition; in particular, the passing on of regional colors and rhythms in music and dance. Since colonial times in Nicaragua—in the seventeenth and eighteenth centuries—the indigenous music tradition played an integral role in strengthening and defining Nicaraguan community. The ubiquitous ensemble for Nicaraguan folk music is composed of a guitar, a *marimba de arco*, and the voice. This ensemble plays an important role in the Nicaraguan identity because it encompasses an entire region without segregating groups.

Even though folk music is one of the most popular musical styles in the country, the piano is not part of the typical ensemble, nor a defining instrument of the Nicaraguan identity. Nonetheless, those three important composers of Nicaraguan traditional music helped promote pianistic activity. Luis Abraham Delgadillo was highly influential in

Nicaragua and Latin America. This document is focused on Delgadillo, who is considered, by various authors, as the most influential composer in Nicaragua and Latin America due to his innovative way of honoring autochthonous tradition in his orchestral and piano compositions. According to Bernard Gordillo’s dissertation “Luis A. Delgadillo and the Cultural Occupation of Nicaragua under U.S.-American Intervention,” Delgadillo “was one of a number of Latin American composers from the late nineteenth and early twentieth centuries who created art and popular music based on folklore, yet his practice was marked by regionalism and continentalism in subject matter.”¹ Delgadillo’s output encompasses a variety of styles from neoclassical to modernism. More importantly, the strong tones of nationalism in his compositions garnered recognition of his unique voice.

Need for the Study

While Latin American piano compositions are numerous, they are disproportionately absent from the standard repertoire seen on the concert stage and studied at the collegiate level. There are wonderful representatives of the Latin American heritage in the music canon. Composers such as Alberto Ginastera (1916–1983), Heitor Villa-Lobos (1887–1959), and Manuel Ponce (1882–1948) all wrote works rich in musical value and Latin American tradition, yet sometimes they remain relatively unknown to many professional musicians and students. The need to study and explore many other great influential composers from the continent is also significant. This not only allows teachers and performers to explore works beyond the standard canon, but also allows an opportunity to expose our students to lesser-known regional Latin American compositions.

¹ Bernard Joseph Gordillo, “Luis A. Delgadillo and the Cultural Occupation of Nicaragua under U.S.American Intervention” (PhD diss., University of California Riverside, 2019), 2.

Furthermore, the region of Central America is still widely unknown to many scholars. In this region, great composers such as Julio Fonseca (1881–1950) and Alejandro Monestel (1865–1950) from Costa Rica, Enrique Solares (1910–1995), Jesús Castillo (1877–1946) and José Arévalo Guerra (1925–1959) from Guatemala, and Roque Cordero (1917–2008) from Panama have written significant works for piano and other formats.

Luis Abraham Delgadillo is considered one, if not the most representative Nicaraguan musician from the late nineteenth and early twentieth century; he is the only Nicaraguan composer to appear in specialized publications such as the Harvard Biographical Dictionary of Music² and Grove Music Online.³ Even though his orchestral compositions such as *Sinfonía Indígena* (Indigenous Symphony),⁴ *Suite Teotihuacán* (Teotihuacán Suite), and *Sinfonía Incaica* (Incaic Symphony) positioned him as one of the most important composers from Latin America, his works for piano are also important. The catalog of his piano repertoire is vast and includes a set of twenty-four preludes dedicated to the memory of Chopin, twelve nocturnes, a piano sonata, salon music such as waltzes and mazurkas, a sonata for cello and piano, piano trios, “melodies” for violin and piano, and a suite for piano and orchestra. The need to learn more about Delgadillo’s music is not only important to further Latin American representation in the world’s musical canon, but specifically to highlight the cultural value of the music of Nicaragua.

² Don Michael Randel, *The Harvard Biographical Dictionary of Music*, (Harvard University Press Reference Library), 574.

³ T.M. Scruggs, “Delgadillo, Luis Abraham,” *Grove Music Online*, edited by Deane Root. Accessed April 25, 2021.

⁴ Unless otherwise noted, all translations are from the author.

Biographical Sketch and Notable Achievements

Luis Abraham Delgadillo was a Nicaraguan pianist and composer who showed musical potential from a young age. He was born in 1884 in Managua, the capital of Nicaragua. He started his first music lessons with the professors María Teresa Muñoz de Campari and Manuel Silva Guerrero in José Luis Medal's private school of music situated in Managua.⁵ In 1906, Delgadillo, standing out as a promising student and pianist, was invited to be part of a multi-act public performance for the president at that time, José Santos Zelaya. The president, delighted by his talent, decided to award him a one-time music scholarship to study abroad.⁶

Delgadillo embarked on a journey to Europe and started his advanced music lessons at the Conservatory of Milan in 1907 with Paolo Delachi, Michele Saladino, Ettore Pozzoli, and Vincenzo Appiani,⁷ with whom he refined his musical and compositional voice. This was later recognized in one of his first recitals given in Mexico in 1922, for which Mexican composer Manuel Ponce provided a critique in *El Heraldo de México*. Ponce writes:

Maestro Delgadillo carefully guards in the chest of his wisdom the treasure of Italian musical traditions that he learned in Milan. Masters Appiani, Delachi, and Saladino, nurtured his spirit eager for knowledge, with wise teachings...⁸

After his time in Milan, Delgadillo returned to Nicaragua in 1915. As one of the most highly trained musicians in the country, and with the knowledge obtained during his years in Europe, he was able to earn various positions of musical leadership. According to

⁵ Alfredo Barrera Narváez, *Tres Músicos Académicos Nicaragüenses* (Managua: APC-FONMUNIC, 2011), 26.

⁶ Poder Legislativo, Gobierno de Nicaragua. *Diario Oficial*. February 22, 1906.

⁷ Barrera, *Tres Músicos*, 26.

⁸ Luis Abraham Delgadillo, *Por mi honor musical: Polémica sobre el sonido 13. Páginas históricas sobre mi vida artística*. (Managua: Ministerio de la Gobernación), 7.

official government records, Delgadillo was appointed Director de la Banda de los Supremos Poderes (Director of the Band of the Supreme Powers) on January 29, 1915, a position he held until 1919.⁹

Shortly after, Delgadillo traveled to Guatemala for a composition contest organized by the Guatemalan government to commemorate the 100th anniversary of the independence of Central America. He was successful, winning the gold medal with his work *Sinfonía Centroamericana (Indígena)* (Central American Symphony - Indigenous), a work that is constructed of different Nicaraguan native themes and from indigenous groups from the country such as the *maya-quiché*.¹⁰

Immediately following this successful event in his musical career, Delgadillo traveled to Mexico, a country that became his home until 1925. During these years, he was not only a professor of theory and composition at the National Conservatory of Music in Mexico, but he was the founder of a male choir, the Orfeón Popular (Popular Choral Society).¹¹ It was here where Delgadillo began his career as an educator, later holding a position as a professor of composition at the Conservatory of Music and Declamation of Panama of Panama.

In 1926, he undertook a tour of different Latin American countries in which he presented a selection of his compositions. During this journey he was able to connect with various composers, learning their unique musical styles and most importantly, compiling different folk melodies that he would later use in future compositions, such as the *Sinfonia*

⁹ Poder Ejecutivo, Gobierno de Nicaragua. *Diario Oficial*. January 29, 1915, 4.

¹⁰ Otto Mayer-Serra, *Música y Músicos de Latinoamérica*, (México: Editorial Atlante, 1947), 312.

¹¹ Voya Toncitch, "Luis Delgadillo, O maior compositor de America Central," *Jornal de Noticias O Porto*, July 11, 2006.

Incaica (Incaic Symphony) that he conducted in Venezuela in 1927.¹² Additional examples of symphonic compositions in which he uses indigenous or folk themes are the *Invocación a la Luna* (Invocation to the Moon), *Danza de la Coca* (Coca Dance) and *Yaravi Peruano*, all of which use Incaic themes.¹³ The *Danza de Flechas* (Dance of Arrows) is “based on the pentatonic scale and reflects the ancient modes of Indian music.”¹⁴ This is not the first time he used folk melodies in his compositions. In his *Sinfonía Serrana* (From the Highland Symphony) and *Suite Diciembre* (December Suite), Nicaraguan folk melodies are predominant throughout all movements, as well as in the *Suite Teotihuacán* (Teotihuacan Suite), where he uses Mexican indigenous themes.

One of the most influential moments in Delgadillo’s musical career was the visit to the United States in 1930, where he performed a concert of his works in Chamber Music Hall at Carnegie Hall in New York. It was a successful performance and received positive criticism.¹⁵ After his return to Nicaragua, he was appointed as the Director of the National Symphony Orchestra as well as the Director of the first National School of Music in Managua, Nicaragua. Delgadillo wrote mostly symphonic music and character pieces for piano, as well as chamber music and vocal works. Some of his works include:

- two operas, *Final de Norma* (Finale from Norma) and *Mavaltayán*
- two operettas
- two requiem masses
- eight string quartets
- three piano trios
- twenty-four preludes for piano
- twelve nocturnes for piano
- one piano sonata

¹² Slonimsky, *Music of Latin America*, 257.

¹³ Slonimsky, *Music of Latin America*, 257.

¹⁴ Slonimsky, *Music of Latin America*, 257.

¹⁵ “Luis A. Delgadillo Plays. Pianist Gives His Own Symphonies of Aztec and Inca Music,” *The New York Times* (New York City), April 5, 1930. <https://www.nytimes.com/1930/04/05/archives/luis-a-delgadilloplays-pianist-gives-his-own-symphonies-of-aztec-a.html>

- one suite for piano and orchestra
- salon music such as waltzes and mazurkas
- twenty-two melodies for violin and piano
- a sonata for piano and cello
- more than fifty songs
- fourteen *Romanzas* (Romances)

The *Romanzas* are especially notable as they are based on texts of Rubén Darío, the great Nicaraguan poet and one of the most prominent of the twentieth century.¹⁶ It is worth noting that he is also the composer of the Nicaraguan national anthem. On December 21, 1961, Delgadillo passed away at the age of seventy-six of natural causes, in the city of Managua, Nicaragua.

Purpose of Study

The purpose of this document is to rediscover and provide an overview of the composer's life and musical style, and to provide a pedagogical leveling of his piano music. The purpose of the classification and leveling of the selected works from his piano output is to provide detailed information and to assign a level according to Jane's Magrath grading system as used in *The Pianist's Guide to Standard Teaching and Performance Literature*¹⁷ and *Piano Literature for Teaching and Performance*,¹⁸ widely recognized as the exemplar source for repertoire leveling. For the more advanced works, the author uses as a reference the Associate and Licentiate Diplomas Syllabus from the Royal Conservatory of Music.¹⁹ This helps pianists and teachers understand the musical style of the composer and the

¹⁶ Slonimsky, *Music of Latin America*, 258.

¹⁷ Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995.

¹⁸ Magrath, Jane. *Piano Literature for Teaching and Performance*. Frances Clark Center for Keyboard Pedagogy, 2021.

¹⁹ The Royal Conservatory. *Piano 2022 Edition Syllabus*. Toronto: The Frederick Harris Music Company, 2022.

technical challenges, and denote pedagogical considerations in his piano works, in order to increase the accessibility to his repertoire.

There is still much to understand about Delgadillo's life and his musical style. Although it is possible to find material related to the composer's life, there is no research directly related to his piano works. His piano music is an important supplement to the Latin American piano repertoire, and a vivid and beautiful addition to the standard literature.

Limitations

The present treatise contains an in-depth biography of the composer Luis Abraham Delgadillo. This biography not only discusses the events and achievements that shaped his life, but also his musical style. The focus is upon the elements of nationalism and a more romantic European style, found in the manuscripts of his piano works.

Delgadillo's published and unpublished piano works are discussed (see Appendix A), and the treatise provide information about the level of difficulty of the twenty-four preludes, twelve nocturnes, and piano sonata. The selection of the most representative pieces from these three important works includes an analysis of his musical style and characteristics. This contributes to the expansion of the musical canon and provides an opportunity to explore an underrepresented Latin American composer. The following research questions guided the final treatise:

1. Biography

- What is his early training in music?
- What inspired him to start learning piano?
- Who were his first piano professors?
- What are his most significant musical compositions?
- What are his most significant professional positions?
- What are his most important premiered compositions?
- What are his most important achievements in the Americas?

2. Piano Music

- What is his piano output?
- What are his published and unpublished works for piano?
- What are the compositional traits and musical styles found across these works? (Formal analysis, stylistic and historical comparison)
- What are the pedagogical traits of these works, in terms of style and difficulty level?

3. Influences

- What are his influences and what is his cultural legacy?
- What elements of his musical style are reflective of his Italian training and his Nicaraguan roots? How is this reflected in his pianistic writing?

4. Pedagogical Value

- What is the pedagogical value of his piano works?
- How will these pieces contribute to the musical canon, in terms of facilitating the musical and technical growth of pianists, and in terms of establishing Nicaraguan repertoire within the canon?

Review of the Literature

At present, writings and articles focused on Nicaraguan piano music are very scarce. Nonetheless, there are some scholars who have written articles and dissertations that discuss Nicaraguan music, their development and influences, and the indigenous heritage present in folk music, and some that discuss Delgadillo's biography and the influence that his compositions have had on other Nicaraguan composers.

Two of the primary sources for this project, written by Luis Abraham Delgadillo, are "La música indígena y colonial en Nicaragua" (The Indigenous and Colonial Music in Nicaragua)²⁰ and *Por mi honor musical: Polémica sobre el Sonido 13* (Because of my

²⁰ Delgadillo, Luis Abraham. "La música indígena y colonial en Nicaragua." *Revista de estudios musicales* 1/3 (1949–50): 43–60.

musical honor: Controversy on the Sonido 13).²¹ In the first article, the composer writes about the indigenous influences Nicaraguan music has from different parts of Latin America and Europe. He explains dances, different rhythms, and musical styles in a very detailed manner. This article is an important source in an analysis of the repertoire and musical style of the composer and the folk influences in his piano repertoire.

Por mi honor musical (Because of my musical honor), is one of the most important sources for this document. This diary was published in 1957, a few years before the composer's death. This source could be considered somewhat controversial because the composer wrote it as a response to a negative comment from the Mexican composer Julián Carrillo (1875–1965). Even though this was the main topic in this publication, this document is of high historical value in terms of his life. Delgadillo gives great detail—not only related to events, compositional and performance dates—but also to important information related to his compositional style as discussed by other composers of his time. It is also one of the most complete accounts of his biography and helps to fill the gaps found in other biographical documents.

In addition to Delgadillo's own biographical document, some researchers have written briefly about the composer's life. Nicolas Slonimsky, in his book *Music of Latin America*,²² dedicated one chapter to different countries of Latin America. In the chapter "Nicaragua," he describes the musical heritage from two important indigenous groups: *Maya* and *Quiché*. Nicaragua is a country of a rich folk tradition where the western Europe influences are not as deeply marked compared to other countries. Slonimsky mentions that

²¹ Delgadillo, Luis Abraham. *Por mi honor musical: Polémica sobre el sonido 13. Páginas históricas sobre mi vida artística*. [Personal diary] Managua: Ministerio de la Gobernación, 1957.

²² Slonimsky, Nicolas. *Music of Latin America*. London: George G. Harrap & Co. Ltd., 1946.

Luis Abraham Delgadillo was one of the academic musicians that contributed to preserve this musical heritage and helped to conserve it as part of the Nicaraguan identity. The chapter contains a short but significant summary of Delgadillo's life, focused more on the compositions that have a close relationship to the indigenous tradition.

In *Luis Abraham Delgadillo: 132 Aniversario de Natalicio* (Luis Abraham Delgadillo: 132nd Anniversary of His Birthday),²³ edited by Clemente Guido Martínez, there is a short biography of the composer, some important photographs pertaining to his life, and some manuscripts, such as the waltz *Estrella de Oriente* (Eastern Star), and *Minuet en Do Mayor* (Minuet in C major), from which it is easy to distinguish the influences of a more European style. Although this article does not include a full biographical account or a full list of his piano compositions, it provides the reader with an introduction to the composer.

As with the previous source, *Tres Músicos Académicos Nicaraguenses* (Three Nicaraguan Musicians from Academia)²⁴ by Alfredo Barrera contains a chapter dedicated to the life of Delgadillo, in which he mentions his early years as a musician and his career development in different parts of Latin America, the United States, and Europe. An important section that has a valuable role for this document is the summary of his entire catalogue at the end of the chapter; this listing is classified by instrumentation with the dates of composition.

Although it is difficult to find articles and academic papers focused on Nicaraguan piano music, there is a recent dissertation titled "Luis A. Delgadillo and the Cultural

²³ Guido Martínez, Clemente, ed. *Luis Abraham Delgadillo: 132 Aniversario de Natalicio*. (Managua, Nicaragua: Dirección de Cultura y Patrimonio Histórico, Alcaldía del Poder Ciudadano de Managua, 2019).

²⁴ Barrera Narváez, Alfredo. *Tres Músicos Académicos Nicaraguenses*. Managua: APC-FONMUNIC, 2011.

Occupation of Nicaragua under U.S.-American Intervention,”²⁵ written by the Nicaraguan author Bernard Joseph Gordillo. Gordillo positions Delgadillo “in context of the intervention and greater geopolitical events in the Caribbean Basin during the first decades of the twentieth century, a period in which he developed as a Latin American composer...”²⁶ Even though this is mainly focused on a specific period in the life of Delgadillo (from 1909 to 1933), I consider it an important contribution to the project since this part played an important role in his development as a composer.

There are a few articles that discuss music in Nicaragua in a general context. In the article “Let's Enjoy as Nicaraguans: The Use of Music in the Construction of a Nicaraguan National Consciousness”²⁷ by T.M. Scruggs, the author presents a very well-organized account of the development of Nicaraguan nationalism during the late nineteenth century. He focuses on each region of the country and the significant position of music in the identity for Nicaraguans. This includes a careful analysis of the influences that instruments and popular music have had during the very disruptive socio-political years in Nicaragua. While Scruggs gives a detailed account of Nicaraguan musical style, there is a lack of information about Nicaraguan piano composers.

In “The Art Music of Central America: its Development and Present State,”²⁸ a dissertation by Ronald Ray Sider. The paper is divided into eight chapters, with each chapter focusing on each country in Central America; Guatemala, El Salvador, Honduras,

²⁵ Gordillo, Bernard Joseph. “Luis A. Delgadillo and the Cultural Occupation of Nicaragua under U.S.American Intervention.” PhD diss., University of California Riverside, 2019.

²⁶ Bernard Joseph Gordillo, “Luis A. Delgadillo and the Cultural Occupation of Nicaragua under U.S.American Intervention,” (PhD diss., University of California Riverside, 2019), 3.

²⁷ Scruggs, T.M. “‘Let's Enjoy as Nicaraguans’: The Use of Music in the Construction of a Nicaraguan National Consciousness.” *Ethnomusicology* 43, No. 2 (1999): 297–321. doi.org:10.2307/852736.

²⁸ Sider, Ronald Ray. “The Art Music of Central America: Its Development and Present State.” PhD diss., The University of Rochester, Eastman School of Music, 1967.

Nicaragua, Costa Rica, and Panama. Each of the chapters is subdivided into two subchapters. The first one discusses institutions and organizations, which describes early musical influences, music schools, the National Theater, bands, orchestras, and opera. The second subchapter, “Composers and Music,” is focused on the most predominant composers of each country. In the chapter “Nicaragua” there is a closer analysis of Delgadillo’s music, in which the author mentions influences of folk melodies and rhythms, ostinatos and repeated accompaniment figures, which are all traits of the harmonic language of the nineteenth century.

Resources and Methodology

Resources related to the Nicaraguan composer Luis Abraham Delgadillo are generally inaccessible to the general public. His piano works are extremely limited to public access, since there is only one published collection of a small selection of piano works. There are three main institutions that provide access to his compositions: The Archivo General de la Nación (National Archive), the Instituto Nacional de Cultura (National Institute of Culture), and the Instituto de Historia de Nicaragua y Centroamérica (Institute of History of Nicaragua and Central America), the last being part of the Universidad Centro Americana (Central American University). To see the manuscripts, it is necessary to request a formal authorization, not generally granted to the public; the author has been given special permission due to the importance of this document.

Gaining access to biographical information, although less challenging, is still very difficult because a comprehensive account does not exist. Aspects of his life are mentioned in such varied sources as journals, personal diaries, articles written by scholars, dissertations related to Latin American composers, newspapers, and government related

journals. The National Archive holds some of these biographical sources, but the archive mainly houses the vast collection of his orchestral and piano manuscripts.

The National Archive has a total of two hundred manuscripts, of which fourteen are piano solo works. The Institute of History of Nicaragua and Central America, although it houses only one hundred eighteen manuscripts, possesses forty solo piano works. As neither institution provides these documents in a digital format, they must be viewed in person.

Some of the manuscripts are damaged, and most are incomplete, owing to inadequate storage facilities. The author was granted permission to photograph the documents. This needed to be done with great care, in order to not damage the documents. Unfortunately, the archive does not own adequate equipment to provide easier access to these important sources on information from Delgadillo's music.

Because of the sparse research into his life and works, the present paper includes an interview with one of his grandsons, Luis Delgadillo Tapia, who currently lives in Nicaragua, and agreed to participate in this research project. Upon approval of the prospectus a formal invitation was sent, and permission was secured for two recorded interviews, an initial and a follow-up interview, although only one interview ultimately took place. All interviews and correspondence are in Spanish. These interviews were conducted in an online format using a teleconference platform that allowed for recording. The final version of the Spanish transcript was sent to Mr. Delgadillo Tapia for approval. This approved transcript was translated from Spanish to English and is included in Appendix C.

Outline of Treatise

The final document is structured in three additional chapters. The first chapter includes the introduction, need for the study, a biographical sketch and notable achievements, the purpose of study, limitations, review of the literature, access to the sources, and the methodology applied to this document. The second chapter provides an in-depth biographical account of Luis Abraham Delgadillo's life, placing emphasis on his musical career and the events that shaped him as a composer, as well as his musical influences. The third chapter presents a summary of his catalog, as well as his most important achievements. The fourth chapter of the document includes a pedagogical leveling and teaching discussion of the piano repertoire and include an in-depth analysis and excerpts from representative pieces, both published and unpublished. The fifth and final chapter of the document include the conclusions of the research and final notes regarding the selected piano works.

To provide a more complete context to the reader, this document has four appendixes. Appendix A includes the selected piano works with level of difficulty, Appendix B a list of his complete works, Appendix C a transcript of the interview with Luis Delgadillo Tapia, Luis Abraham Delgadillo's grandson in Spanish and English, Appendix D contain the Nicaraguan National Archive Authorization Letter for the use of the manuscripts. The bibliography is divided into three large sections. The first one includes books, articles, and dissertations. The second includes all the writings by Delgadillo. The third and final section includes all the newspaper articles, both from Nicaragua and other countries, arranged chronologically.

CHAPTER 2

OUTLINING LUIS ABRAHAM DELGADILLO'S LIFE (1884–1961)

Luis Abraham Delgadillo Rivas, a Nicaraguan pianist, composer, conductor, musicologist, and author, was born in Managua, the capital of Nicaragua, on August 26, 1884.²⁹ He died in the same city on December 20, 1961, at the age of 77. His father was Teodoro Delgadillo Gutiérrez (León, 1831–Managua, 1917) and his mother Manuela Rivas Arróliga (Managua, 1845–Managua, 1919).

This chapter provides an in-depth biographical account of Luis Abraham Delgadillo's life, placing emphasis on his musical career, influences, and achievements, and the events that shaped him as a composer. The primary sources include newspaper articles, books, and columns written by Delgadillo. Other sources include newspapers articles and books by other authors in Nicaragua and abroad, newspapers articles from the countries Delgadillo visited, and an interview with Luis Delgadillo Tapia, his grandson. Included are the background of his parents' life, his early musical development in Nicaragua, his position in Mexico, his Central and South American tour, his visits to Cuba, the United States and Honduras, his position in Panama, and his final years in Nicaragua.

²⁹ "Civil Registry Birth Index," page 123, entry 488, year 1884 s.v. "Luis Delgadillo" (born August 26, 1884), *familysearch.org*

The Delgadillo-Rivas Family

Don Teodoro Delgadillo Gutiérrez was born in León, Nicaragua on November 9, 1831, into a poor family. Despite his impoverished upbringing, he obtained a bachelor's degree in philosophy from the Colegio Seminario Tridentino San Ramón in León in 1852. He assumed the Chair of Philosophy at his alma mater in 1857, and the following year, he graduated as a Doctor of Law. In 1863, he was elected Rector of the same university. Later, he was appointed to different public positions during the period known as the “Thirty years of conservative government”: Minister of Development, Public Instruction, Justice, and Ecclesiastical Business (1868); Minister of Finance and Public Credit (1872); Minister of the Interior, Justice, and Ecclesiastical Business (1883). He concluded his career as a civil servant in 1887, retiring to private life as a farmer of indigo and coffee and trading in foreign merchandise. He married Manuela Rivas Arróliga in 1868, and the two had eight children: Teodoro, Josefa, Manuela, Amalia, Adela, Luis Abraham, José Benedicto, and Luis Emilio. Dr. Delgadillo passed away on October 17, 1917.³⁰

Luis A. Delgadillo was born into wealth, thanks to his father Teodoro's legacy. The Delgadillo-Rivas family owned farms and had one of the best houses in the city at that time. This house had a very luxurious room called the “Hall of Mirrors” where one of the few pianos in the country was located. Foreign ambassadors were received in this room, including those related to the liberal government of General José Santos Zelaya (1853–1919), who requested permission from Dr. Teodoro Delgadillo for its use in diplomatic meetings.³¹ Likewise, renowned foreign artists gave recitals at the Delgadillo Rivas house.

³⁰ Jesús Fernández S., *Biografía del Dr. Teodoro Delgadillo Gutiérrez*, (Unknown), 1918.

³¹ Luis Delgadillo Tapia (grandson of Luis A. Delgadillo), interview by author, online interview, January 28, 2023.

The German pianist Alberto Friedenthal was one of them, according to the chronicles of the time.³²

The arrival to power of General Zelaya in 1893 negatively impacted the wealth of the Delgadillo-Rivas family. Zelaya, a member of the Liberal Party, led the revolution that overthrew the Conservative Party from power. General Zelaya is considered the builder of the modern state in Nicaragua, and he achieved many reforms. However, he was reelected several times until 1909 when he was forced into exile by conservatives with the intervention of the government of the United States of America.³³ Don Teodoro and Doña Manuela, conservative militants, were fierce opponents of General Zelaya. Doña Manuela went so far as to sell her jewelry to financially support some unsuccessful rebellions against the government. General Zelaya took revenge on his political opponents by imposing heavy fines or forced contributions,³⁴ and because of this, the Delgadillo Rivas family became bankrupt.³⁵

Early Musical Development in Nicaragua

Although Nicaragua had been an independent nation since 1838, toward the end of the 19th century it was underdeveloped in socioeconomic and cultural terms; musical development was negligible. The arrival of the Belgian maestro Alejandro Cousin (ca. 1835–1910) served as a catalyst for the development of musical art in Nicaragua. In 1868, Cousin founded a military band called the Banda de los Supremos Poderes (Band of the Supreme Powers) commissioned by President Fernando Guzmán (1812–1891). He directed

³² “Concierto Friedenthal en casa de Teodoro Delgadillo,” *Diario de la Capital* (Managua), May 31, 1891, 3.

³³ Enrique Bolaños Geyer, “La revolución liberal de José Santos Zelaya,” accessed January 15, 2023, <http://www.enriquebolanos.org/>.

³⁴ Bolaños, “La revolución.”

³⁵ Delgadillo Tapia, interview.

this band while he resided in the country between 1868 to 1872 and 1882 to 1890, training its musicians and supporting their local careers later. Cousin was also the first professional musician to note the lack of inclusion of music education in the country's schools.³⁶

Luis A. Delgadillo describes in an essay the level of musical development in Nicaragua at the end of the 19th century and beginning of the 20th century, indicating in 1878 that although performers were appreciated musicians, they were artists without a real school who cultivated music intuitively.³⁷ Regarding the piano, he comments:

Los primeros pianos que llegaron a Managua fueron los de la señorita Mercedes Cortés, el general Florencio Xatruch, el Dr. Teodoro Delgadillo (padre del autor de estas líneas) y un piano de cola pedido por don Federico Solórzano, persona de gran fortuna. Había pues pianos, pero no pianistas ni maestros de cierta competencia.³⁸ ¿Cómo se progresó pianísticamente? Que nosotros sepamos no se progresó nunca, pero sin embargo hubo algunas señoritas que descollaron en su tiempo, entre ellas Merceditas Cortés Mora, Chepita, Adela y Manuela Delgadillo, Carmelita Espinosa y la señora Rosita Solórzano de Lacayo.³⁹ Todas ellas fueron más tarde, dirigidas por el maestro belga Alejandro Cousin.⁴⁰

[The first pianos that arrived in Managua were those of Miss Mercedes Cortés, General Florencio Xatruch. Dr. Teodoro Delgadillo (father of the author of these lines) and a grand piano requested by Don Federico Solórzano, a person of great fortune. So, there were pianos, but no pianists or teachers of a certain level of competence. How did you progress piano-wise? As far as we know, progress was never made, but nevertheless there were some ladies who stood out in their time, among them Merceditas Cortés Mora, Chepita, Adela and Manuela Delgadillo, Carmelita Espinosa and Mrs. Rosita Solórzano de Lacayo. All of them were later directed by the Belgian maestro Alejandro Cousin.]

³⁶ Bernard Gordillo Brockman, "Musical Cosmopolitanism in Central America: in search of an Obituary of Alejandro Cousin (ca. 1835–1910)," *Ensayos: Historia y Teoría del Arte*, 24, no. 38 (January–June 2020): 61–75.

³⁷ Luis Abraham Delgadillo, "La música indígena y colonial en Nicaragua," *Revista de estudios musicales* 1/3 (1949–50): 54.

³⁸ Gratus Halftermeyer explains that the former president Tomás Martínez introduced the first piano to Managua from London when he was in his functions as a plenipotentiary in Great Britain (1867–1871)... but there were no pianists. See "Cómo era Managua cuando se inició la capital el 5 de Febrero de 1852," *La Noticia* (Managua), January 26, 1950.

³⁹ It is important to add Margarita Rochi de Alonso, pianist who performed the waltz *Ruinas* by composer José de la Cruz Mena in the Floral Games in Leon, in 1904, obtaining the first prize.

⁴⁰ Delgadillo, "La música indígena," 54-55.

Luis A. Delgadillo had a happy childhood. He could be seen running through the streets of Managua imitating the flight and song of the *güis* bird (*Pitangus sulphuratus guatemalensis*) and other songbirds. When he grew up, he developed a great love for music, surely stimulated by witnessing Alejandro Cousin's piano lessons with his sisters as well as the recitals of international artists who visited his house. The adolescent Delgadillo showed no interest in attending school and instead dedicated himself to studying music with great passion.⁴¹ His teachers were Alberto Selva Silva (solfege and piano)⁴², Manuel Silva Guerrero (solfege and piano)⁴³, and María Teresa Muñoz de Campari (piano).⁴⁴ Delgadillo practiced tirelessly, from early morning until nightfall, to the exasperation of his neighbors; he only left the piano to eat at the insistence of his mother. Questioned by a friend about abandoning his education for music, he replied that he was embarrassed to go to school because he was already too old; this friend gave him night classes in arithmetic, grammar, and geography. Delgadillo's musical genius was noticed by Maestro Cousin who recommended that his parents send him to study at the Belgian or Milan Conservatory.⁴⁵ When Delgadillo passed through Barcelona on his way to Milan, the poet Rubén Darío told him: "You are going to fly a lot, boy, you are an eagle's nestling."⁴⁶

In the first decade of the 20th century, the young Delgadillo was already composing some short pieces and giving recitals. In 1903 he composed four salon waltzes, and a chronicle of the time reports the performance of the waltz *El Comercio*.⁴⁷ It was one of

⁴¹ Emilio Solórzano, "Luis A. Delgadillo en su infancia (para su biografía futura)," *La Noticia* (Managua), July 20, 1939, 3.

⁴² Solórzano, "Infancia," 3.

⁴³ Luis A. Delgadillo, "Muerte del Maestro Silva," *La Tribuna*, September 19, 1919, 2.

⁴⁴ Luis A. Delgadillo, "María Teresa, artista," *La Noticia*, September 30, 1950.

⁴⁵ Solórzano, "Infancia," 3.

⁴⁶ Solórzano, "Infancia," 4.

⁴⁷ "Noticias de (Managua). Anoche oímos ejecutar muy bien," *El Comercio*, March 6, 1904, 2.

those recitals that resulted in Delgadillo to study abroad. Gratus Halftermeyer shares the following account of the occasion when President Zelaya first heard Delgadillo:

It was a party in the Campo de Marte dedicated to President Zelaya and sponsored by Mrs. Chepita Toledo de Aguerrri, director of a school. A little-known teenager sat down at the piano and masterfully played a piece from the opera *Rigoletto*. Applause, much applause for the beardless and precocious young pianist.

“Who is that young man?” General Zelaya asked.

“He is the son of Dr. Teodoro Delgadillo and Mrs. Manuelita Rivas,” they answered.

“Ah, from a conservative family!” said the President- It doesn't matter, I will meet him even if Manuelita conspires against me. Luis was introduced to the General and the latter cordially asked him:

“Do you want to go to study music in Italy?”

“It would be my greatest wish,” replied the future teacher.

A short time later, Luis A. Delgadillo studied music at a Milan Conservatory on behalf of the liberal government of General Zelaya.⁴⁸

Years later, Delgadillo clarified that he did not ask President Zelaya for help, but that Zelaya “considered me with enough merits to deserve the support of his government, despite being the son of conservative parents. Don Luis Cousin, Dr. Julio C. Bonilla and Dr. Rodolfo Espinoza R., good friends of mine, who negotiated honestly with President Zelaya, will not let me lie.”⁴⁹

In accordance with the provisions and laws relating to scholarships for students abroad,⁵⁰ Delgadillo continued his musical training at the Giuseppe Verdi Conservatory of Music in Milan from 1907 to 1910.⁵¹ His main teachers were Paolo Delachi (1874–1957)

⁴⁸ Gratus Halftermeyer, “De cómo el jovencito Luis A. Delgadillo fue Maestro consagrado,” *La Noticia* (Managua), July 12, 1953.

⁴⁹ Luis A. Delgadillo, “Delgadillo no ha perdido el control,” *La Noticia* (Managua), June 12, 1934.

⁵⁰ “Disposición relativa a la educación de jóvenes en el exterior,” *La Gaceta* 1010 (Managua), March 1, 1900; “Ley de Becas” *La Gaceta* 2746 (Managua), February 22, 1906.

⁵¹ Different sources mention different periods. I have chosen the one cited by Bernard Gordillo.

in composition, Ettore Pozzoli (1873–1957) in theory and solfège, Vincenzo Appiani (1850–1932) in piano, and Michele Saladino (1835–1912) in counterpoint and fugue.⁵²

Delgadillo decided to be a composer rather than a pianist and gave several reasons for this choice:

En mi concepto, siempre he creído que los verdaderos grandes artistas son todos aquellos que dejan escrito algo para la historia del Arte. El compositor, aquel que sabe sentir y expresar sus ideas y emociones en el pentagrama o con la pluma, entiendo que está muy por encima de los mejores intérpretes o ejecutores del mundo. Mientras que la gloria del solista sólo se concreta a sobresalir en determinado instrumento, su nombradía es conocida durante vive el ejecutor, el autor cuenta con los fallos futuros de los siglos venideros, según sus obras.

Crear es ser superior. Aquel artista sublime, Ludwig Van Beethoven, fue compositor; la historia no lo menciona siquiera como gran pianista. Sus sinfonías y sonatas lo levantan muy alto de todos los más virtuosos solistas del universo musical...Y por qué? Porque Beethoven es el genio del creador. Los ingenios humanos siguen después del tipo genial; luego prosigue el talento del sumo intérprete. Los intérpretes son muchos y malos generalmente. Raros son los Paderewski, Kreisler, Mischa, Elman y Casals. ¿Por qué son tan escogidos los pocos sabios que en el mundo han sido?... Asunto de evolución, de superioridad de talento.⁵³

[In my opinion, I have always believed that the true great artists are all those who leave something written for the history of art. The composer, the one who knows how to feel and express his ideas and emotions on the staff or with the pen, I understand that he is far above the best interpreters or executors in the world. While the glory of the soloist only materializes in excelling in a certain instrument, his name is known only during his life, the author has the future decisions of the centuries to come, based on his achievements.

To create is to be superior. That sublime artist, Ludwig van Beethoven, was a composer; history does not even mention him as a great pianist. His symphonies and sonatas raise him to a height beyond the most virtuous soloists in the musical universe... And why? Because Beethoven is the genius of the creator. Human wits follow after the genius; then the talent of the supreme interpreter continues. The interpreters are many and generally bad. Rare are the Paderewski, Kreisler, Mischa, Elman and Casals. Why are the few wise men who have been in the world so chosen?... A matter of evolution, of superiority of talent.]

⁵² Mayer-Serra, *Música y Músicos*, 312.

⁵³ Luis A. Delgadillo, "De arte. Diccionario Musical," *Los Domingos*, September 12, 1920.

In addition to his composition and piano studies, Delgadillo developed a great interest in literature, opera, theater, and in general Italian culture and politics. His critical reflections on these interests may be found in a column published in the newspaper *Diario El Salvador*.⁵⁴ His stay in Europe allowed him to meet great musicians. He received lessons in piano aesthetics from Ferruccio Busoni (1866–1924) and in Paris he was advised by Camille Saint-Saëns (1835–1921) and Raoul Pugno (1852–1914).⁵⁵ In 1908, he attended a general rehearsal of the opera *Aida* at La Scala in Milan under the direction of the great Italian maestro Arturo Toscanini. Many years later Delgadillo attended a concert conducted by Toscanini at Carnegie Hall, New York, in February 1932 and went to greet him in his dressing room.⁵⁶

The political conflict that removed General Zelaya from power in 1909 may have influenced a suspension of the grant to Delgadillo. The expenses of the Nicaraguans who studied on scholarships in Europe and the United States were covered by the surplus of income generated in the Nicaraguan Consulates.⁵⁷ Years later, Delgadillo explained that the “rickety pension was withdrawn from me before I had concluded my studies for the crime of having begged for its increase more than twice in order to live decently in Europe.”⁵⁸ After this measure against him, he tried to stay on his own, but was unsuccessful and returned to Nicaragua in September 1910.⁵⁹ Delgadillo makes only a brief reference to

⁵⁴ Gordillo, “Delgadillo,” 43.

⁵⁵ Manuel Umanzor, “El Maestro Delgadillo que dará un recital el martes en el Casino Sampedrano,” *El Norte* (San Pedro Sula, Honduras), May 16, 1932.

⁵⁶ Luis A. Delgadillo, “A propósito del ilustre Toscanini,” *La Noticia* (Managua), January 29, 1957.

⁵⁷ “Disposición relativa a la educación de jóvenes en el exterior,” *Diario Oficial*, March 1, 1900.

⁵⁸ Luis A. Delgadillo, “Si yo fuera pedigüeño estaría rico,” *La Noticia* (Managua), May 30, 1934.

⁵⁹ Gordillo, “Delgadillo,” 2.

his return, indicating that he left Genoa and then in August sailed from Barcelona on the boat Città di Milano that took him to America.⁶⁰

The Initial Struggle in Nicaragua (1911–1921)

When Delgadillo returned to Nicaragua, the total population was about 500,000 people, and its capital Managua had about 50,000 residents.⁶¹ This environment differed greatly from established European centers. Nevertheless, he was full of enthusiasm, and in the last quarter of 1910, for the purpose of self-promotion, he gave recitals in Managua and El Salvador, intending to extend his tour to the rest of Central America. Unfortunately, he did not succeed and returned to Nicaragua.⁶² In 1910, he began to court Juana Eufemia Leonor Vélez Espinoza,⁶³ whom he married on December 30, 1911. Together, they had five children, Orlando Luis (1912–1970), Ricardo Oscar (1914–1995), and Alberto José (1918–1993).⁶⁴ The Delgadillo-Vélez marriage suffered the loss of two daughters, Ilda del Carmen and Hortensia del Carmen only months after they were born.

During the 1911–1914 period, Delgadillo, while working as a music teacher, wrote articles and pamphlets to raise awareness among public officials and wealthy families toward support and development of music. During this period, Delgadillo wrote a critical analysis of national music, *Consideraciones generales sobre arte musical en Nicaragua* (General considerations about the musical art in Nicaragua)⁶⁵ and made lobbying efforts

⁶⁰ Luis A. Delgadillo, “Lamentaciones. Cómo se pierde el porvenir,” *Los Domingos*, December 5, 1920.

⁶¹ The 1906 Census showed a total population of 501,849, and in Managua, a total population of 48,204; the 1920 Census showed a total population of 638,119, and in Managua, a total population of 74,696 inhabitants. Nicaragua, Summary of Biostatistics. Prepared by U.S. Department of Commerce, Bureau of the Census. In cooperation with Office of the Coordinator Inter-American Affairs, Washington, May 1945.

⁶² Gordillo, “Delgadillo,” 2.

⁶³ Luis A. Delgadillo, “Lirio Enfermo,” *El Comercio* (Managua), November 11, 1910.

⁶⁴ “Civil Registry Birth Index,” *familysearch.org*

⁶⁵ Luis A. Delgadillo, *Consideraciones generales sobre arte musical en Nicaragua* (Managua: Tipografía Nacional, 1913), 43.

before the National Constituent Assembly to establish a music school. This objective was nearly achieved in 1913; although the government approved the idea, it never allocated a budget for the school's operation.⁶⁶

In 1914, Delgadillo participated in the Central American Music Competition in San José, Costa Rica, where he won first place with his work *Himno a los héroes del '56* (Hymn to the heroes of '56), out of 120 compositions presented.⁶⁷ He also composed waltzes, school songs, hymns, music for band and popular songs, and began the composition of his opera *Final de Norma* (Finale from Norma), which he finished in 1930.

Delgadillo was appointed Director of the Banda de los Altos Poderes in 1915,⁶⁸ later called the Banda de los Supremos Poderes, a military band attached to the Ministry of War and Navy and the most important musical group of the time. He conducted this band from 1915 to 1917, and from 1919 to 1921. He gave his first concert on February 15, 1915, receiving favorable reviews.⁶⁹ Delgadillo resigned from the direction of the band in January 1918, arguing in an open letter the continuing serious conflicting opinions between the Ministry of War and himself.⁷⁰ Appointed in his place was Alejandro Vega Matus (1875–1937);⁷¹ Delgadillo accepted a position as a piano teacher at the Escuela Normal de Institutoras.⁷²

⁶⁶ “6°.-Se leyó una exposición de don Luis A. Delgadillo para (...) establezca a tal efecto una escuela o conservatorio. Pasó a la comisión de Fomento,” *La Gaceta* 55, March 7, 1913; “9°.-La comisión de Fomento hizo suyo un proyecto del artista Luis Delgadillo (...) un Conservatorio de Música. Considerado y puesto a discusión se aprobó por unanimidad de votos,” *La Gaceta* 92, April 24, 1913.

⁶⁷ Ramón Pérez, “Los hombres de Nicaragua,” *La Nación* (San José, Costa Rica), April 14, 1921, 6.

⁶⁸ “Cartera de Guerra y Marina. El Presidente de la República acuerda: Nombrar Director de la Banda de los Altos Poderes al señor don Luis A. Delgadillo,” *La Gaceta* 24, January 29, 1915.

⁶⁹ “Primer concierto del profesor Delgadillo,” *El Diario Nicaragüense*, February 16, 1915, 2.

⁷⁰ “La renuncia del señor Delgadillo,” *La Tribuna* (Managua), January 23, 1918, 2.

⁷¹ *La Gaceta* 24, January 29, 1918.

⁷² “Profesorado de la Escuela Normal de Institutoras,” *La Tribuna* (Managua) May 12, 1918, 2.

In 1918, Delgadillo was hired by the government to “write a new instrumentation of the National Anthem of Nicaragua, adapting the new lyrics that will be given to the effect; having to transpose it one or two tones below the written, always respecting the musical motif of the anthem.”⁷³ The lyrics for the new national anthem were chosen through competition, and the jury unanimously awarded the prize to the poet Salomon Ibarra Mayorga (1887–1985) for the poem “Salve a ti, Nicaragua.”⁷⁴ Although this anthem is still in use today, it was officially adopted in October 20, 1939, 30 years after it was written.⁷⁵

Vega Matus resigned from the Banda de los Supremos Poderes in December 1918, and Delgadillo was reappointed director in 1919.⁷⁶ The Banda de los Supremos Poderes gave public concerts in Managua's Parque Central and Parque San Sebastián, but also performed in official ceremonies and sometimes cheerful private celebrations. Delgadillo decided the program of the concert, sometimes mixing classical and popular music not only to attract the public of Managua but also to educate them in classical music. Sometimes, he would include music by national composers such as Alberto Selva, Francisco Soto Carrión, José de la Cruz Mena, Alejandro Vega Matus, Carlos Ramírez Velásquez, José Antonio Zapata, as well as his own compositions. Every time the program included a couple of his own works, in one of them he used the pseudonym “Siul” (Luis spelled backwards). The concerts were announced in the newspapers *La Tribuna* and *La Noticia de Managua*.

⁷³ *La Gaceta* 242, October 26, 1918.

⁷⁴ Salomón Ibarra Mayorga, *Monografía del Himno Nacional de Nicaragua*, May 1955. Digital image of the original by the Alcaldía de Managua, September 8, 2019.

⁷⁵ *La Gaceta* 231, October 24, 1939. For a more complete analysis see Gordillo “Delgadillo.”

⁷⁶ “1. -Aceptar la renuncia que (...) ha elevado el Sr. Don Alejandro Vega Matus ... 2.- Nombrar para el desempeño de dicho cargo al señor don Luis A. Delgadillo, quien tomará posesión de ese cargo el día primero de January próximo – (December 23, 1918),” *La Gaceta*, January 2, 1919.

During his second tenure as Director of the Banda de los Supremos Poderes, Delgadillo managed to get approval for the opening of a music school which would train new musicians for the band,⁷⁷ with the objective of training new musicians for the band; unfortunately, the school was short-lived and closed seven months later.⁷⁸ Delgadillo and Humberto Rivas, director and assistant director respectively, resigned from the band due to conflicts with some of its musicians.⁷⁹ Delgadillo conducted his last concert on June 23, 1921; he addressed the subject of his departure in the newspapers: "...Nicaragua is the country of critics and generals. In music it is seen that everyone is a conductor and there are no humble philharmonic musicians; in the military we know that no one wants to be a soldier, or start there..."⁸⁰

In one of his writings for the newspaper *Los Domingos*, Delgadillo reproached himself for not staying in Europe. According to Delgadillo, an impresario who heard him play on the piano a selection from Verdi's *Aida* offered him a lucrative contract, but he decided to return to Nicaragua:

Pero yo que ninguna experiencia del mundo tenía y que hacía años no tragaba polvo de Managua, tuve la estupidez, la mil veces imbécil resolución, de no acoger la linda ocasión de practicar la batuta y de ir a la pura gloria sin contar con las viles intrigas y odiosidades lugareñas de la pequeña patria mía (...) Perdí semejante oportunidad, para volver a Nicaragua a sufrir todas las decepciones imaginables que un artista de mis aspiraciones ha de soportar aquí, sin esperanza alguna de poder oír bien interpretada mi música y de ser yo comprendido sin el maldito prejuicio de nuestros egoístas compatriotas.⁸¹

⁷⁷ "Escuela de Música," *La Tribuna* (Managua), January 21, 1919, 3.

⁷⁸ "Desaparecieron la escuela de música," *La Tribuna* (Managua), August 7, 1919, 3.

⁷⁹ "Siempre la anarquía en la banda," *La Tribuna* (Managua), January 29, 1921, 4. This article mentions the names of the 20 musicians who wanted the resign from Delgadillo and Rivas. Oddly enough, it does not mention Víctor M. Zúñiga and Indalecio Hernández, who were the main Delgadillo detractors.

⁸⁰ Luis A. Delgadillo, "Los falsos críticos," *La Tribuna* (Managua), July 10, 1919, 1.

⁸¹ Luis A. Delgadillo, "Lamentaciones. Cómo se pierde el porvenir," *Los Domingos* (Managua), December 5, 1920.

[But I who had no experience in the world nor had swallowed dust from Managua for years, had the stupidity, the imbecilic resolution a thousand times, of not accepting the beautiful opportunity to practice the baton and go to pure glory without counting on the vile intrigues and hatreds of the locals of my small homeland (...) I lost such an opportunity, all to return to Nicaragua to suffer all the imaginable disappointments that an artist of my aspirations has to endure here, without any hope of being able to hear my music well interpreted and to be understood without the damned prejudices of our selfish compatriots.]

Years later, after finding out about a similar conflict that occurred with Mexican composer Carlos Chavez (1899–1978) that ended in the dissolution of the Symphony Orchestra of Mexico, Delgadillo wrote: “This same story happened to me in the Banda de los Supremos Poderes, after six hard years spent in civilizing the musicians!... There are still some musicians who take pleasure in doing me material harm, without ever having taken bread from my mouth...”⁸²

Shortly after leaving the Banda de los Supremos Poderes, Delgadillo decided to travel to Mexico in search of work opportunities; Nicaraguan artists and intellectuals carried out artistic activities to raise funds for his trip.⁸³ Delgadillo left Nicaragua on July 26, 1921, on the steamship San José.⁸⁴ Before arriving in Mexico, Delgadillo stopped in Guatemala to participate as guest of honor in the celebrations of the Centennial of the Independence of Central America,⁸⁵ premiering with great success his *Sinfonía Centroamericana (Indígena)* (Central American Symphony - Indigenous).⁸⁶ The

⁸² Luis A. Delgadillo, “Desarmonías del gremio musical,” *La Tribuna* (Managua), March 23, 1949.

⁸³ “Recital a beneficio del Maestro Delgadillo,” *La Tribuna* (Managua), July 7, 1921, 2; “Programa del gran recital en honor al artista Luis A. Delgadillo,” *La Tribuna* (Managua), July 7, 1921, 1; “Recital pro-Delgadillo,” *La Tribuna* (Managua), July 13, 1921, 2.

⁸⁴ “Vapores – Se fue el artista Delgadillo,” *La Tribuna* (Managua), July 28, 1921, 4.

⁸⁵ “El artista Sr. Delgadillo ha sido declarado huésped de honor por el Comité de Festejos,” Guatemala, August 9, 1921.

⁸⁶ María del Carmen Muñoz Paz Oscar Ovando Hernández, and Jorge Mynor Gutiérrez, *Carlos Herrera y el centenario de la independencia. Política, Economía y Sociedad en Guatemala 1920–1921*, (Universidad de San Carlos: Dirección General de Investigación, 2014), 47.

Musicians Union of Guatemala awarded him a gold medal;⁸⁷ Delgadillo then continued his journey to Mexico.

Mexico (October 1921–July 1925)

Delgadillo arrived in Mexico City in October 1921.⁸⁸ A few days after his arrival, he gave a concert at the Amphitheater of the National Preparatory School to make himself known to the artistic community and the public. José Vasconcelos (1882–1959),⁸⁹ the Secretary of Public Education, presided over the recital; the audience applauded Delgadillo enthusiastically, and included well-known Mexican musicians and the famous Italian tenor Tito Schipa.⁹⁰ A few days later, Delgadillo fell ill and was visited by Mexican composer Manuel M. Ponce (1882–1948) who proposed to organize a recital for his benefit featuring Delgadillo’s own compositions.⁹¹ Besides Ponce, who also paid public tribute to the composer, the recital was organized by outstanding Mexican musicians such as Carrillo, Rafael Tello, Luis Moctezuma, José Rocabrana, and Gustavo Campa⁹² who accepted him as a colleague and friend.⁹³

Delgadillo was initially hired as piano accompanist at the National Conservatory of Mexico in 1922, when Julián Carrillo (1875–1965) was director. A few months later, Delgadillo took over the direction of the Orfeón Popular No. 5 (Popular Choral Society), a

⁸⁷ Delgadillo, *Por mi honor*, 6.

⁸⁸ “Conciertos del Maestro Luis Delgadillo,” *El Excelsior* (México), October 18, 1921.

⁸⁹ José Vasconcelos (1882–1959) was a great promoter of the nationalist artistic movement in the context of a Mexican national identity.

⁹⁰ “El Concierto del Maestro Delgadillo,” *El Universal* (México), October 17, 1921. Reproduced in *Los Domingos*, December 11, 1921.

⁹¹ Delgadillo, *Por mi honor*, 7.

⁹² “A beneficio del Maestro Delgadillo,” *El Universal* (México), January 18, 1922; “El recital pro-Delgadillo,” *Diario El Demócrata*, January 19, 1922.

⁹³ “En casa del Maestro Campa,” *Los Domingos* (Managua), February 19, 1922, 15.

male choir, receiving a good salary that allowed him to transport his family to Mexico.⁹⁴ When Carlos del Castillo (1882–1957) became director of the conservatory, Delgadillo occupied the position of professor of music theory.⁹⁵ He also performed as a concert soloist or chamber musician and gave private piano and composition lessons. During these years, he wrote for the newspapers *El Universal* and *El Demócrata* in Mexico⁹⁶ and the weekly magazine *Los Domingos* in Nicaragua. Around this time, Delgadillo also gave concerts on the radio, which was establishing itself as a new means of communication from 1923 onwards. This helped Delgadillo reach a wider Mexican audience.⁹⁷

In 1923, a musical debate erupted between two different groups of musicians. This resulted when composer Julián Carrillo published an article about his theory of microtonal music *El Sonido 13* (the thirteenth sound) in 1923. Delgadillo was a member of the opposing group, a nationalist group of musicians called Grupo Los 9, who publicly questioned Carrillo's theory. Other members of Grupo Los 9 included Carlos Chávez, Ernesto Enríquez, Estanislao Mejía, Alba Herrera y Ogazón, Jesús Romero, Ignacio Montiel, Manuel Barajas, and Pascual H. Toral. The debate became so heated that *El Universal* decided to sponsor a concert by Carrillo to test his theory and put an end to the discussion. Some opinions against Carrillo continued, including those of one of his main opponents, composer Carlos Chávez.⁹⁸ Carrillo accused Delgadillo of being the initiator of

⁹⁴ Delgadillo, *Por mi honor*, 7; “También partirá en breve para México doña Juanita Vélez de Delgadillo y niños ...” *Los Domingos* (Managua), July 23, 1922.

⁹⁵ Mayer-Serra, *Latinoamérica*, 312.

⁹⁶ Gordillo, “Delgadillo,” 75.

⁹⁷ Virginia Medina Ávila, and Gilberto Vargas Arana, Sonoridad e identidad nacional en la radio mexicana: La programación musical en sus orígenes, 1923–1925, *South Florida Journal of Development*, 3, no. 4 (July/August 2022): 4662.

⁹⁸ Gustavo Galván Cazares, “Aproximación a la obra interválica de Julián Carrillo” (Masters Thesis, Universidad Autónoma de San Luis de Potosí, 2018), 11.

the controversy, in retaliation for his not having granted Delgadillo a position at the conservatory during his time as director. This signaled the end of their friendship.⁹⁹

Delgadillo was also part of another group called *Nosotros*. This group was a civil society founded in 1922 by a group of writers, painters, and musicians, headed by Licenciado Rafael L. de los Ríos, in whose private home they held their weekly meetings. In the first Conference of Writers and Artists held in May 1923,¹⁰⁰ an event initiated by José Vasconcelos, Grupo *Nosotros* hosted the first Mexico Music Conference, which was one of the first events dedicated to musical debate in Mexico. In 1926, after Delgadillo's departure from Mexico, they would host the National Music Conference of Mexico, which was independent from the Conference of Writers and Artists.

Delgadillo ended his stay in Mexico in 1925, because he felt isolated and unsupported after Vasconcelos was no longer working for the government. In his own words, he mentions that he left due to the “deaf and envious activities of certain *musiquillos*¹⁰¹ of the guild of bad singers: a tremendous, fierce and anti-foreigner struggle against me, they managed to leave me in the open, as soon as my good friend José Vasconcelos left the Secretariat of Public Education.”¹⁰²

Delgadillo gave a farewell concert on July 19, 1925,¹⁰³ sponsored by Carlos del Castillo, director of the National Conservatory of Music, Antonio Herrera, Gustavo Campa, and other distinguished Mexican musicians. Delgadillo received praise from the public, the

⁹⁹ Delgadillo wrote a response years later in his book *Por mi honor musical: Polémica sobre el sonido 13. Páginas históricas sobre mi vida artística*.

¹⁰⁰ Enid Negrete, “Congreso Nacional de Música de México en 1923,” *Las nueve musas*, June 23, 2022, <https://www.lasnuevemusas.com/congreso-nacional-de-musica-de-mexico-en-1923/>

¹⁰¹ A rough translation could be “bad musicians”

¹⁰² Delgadillo, *Por mi honor*, 7.

¹⁰³ “Es bellísima la Suite Teotihuacán del Maestro Delgadillo, la tocará el compositor nicaragüense en su concierto de despedida,” *El Demócrata*, July 11, 1925.

press, and music critics, especially for his suite *Teotihuacán*.¹⁰⁴ His Mexican colleagues and friends wrote dedications of affection and admiration in an autograph book,¹⁰⁵ which he took with him in his later travels.

Shortly before leaving Mexico, in a letter to the Mexican press, Delgadillo said goodbye and communicated his next steps: “In musical pilgrimage and in pursuit of new horizons, carrying by ideal an effective realization of my dreams, as it is to unite our beloved Spanish-speaking America with the propagation of the music of our brotherly peoples, I undertake the journey in search of great folkloric orientations that I wish to fulfill in a broad and loving way. This mission of peace and harmony I have already begun to implement in Mexico...”¹⁰⁶

Delgadillo began his return trip to Nicaragua in July 1925, with brief stays in Guatemala and El Salvador, where he gave several concerts. He arrived in Guatemala at the end of July and was immediately covered by the local press, due to his previous Centennial concert in 1921 and his success in Mexico.¹⁰⁷ In Guatemala, he performed two concerts, one at the Gran Hotel Central, celebrating the patriotic anniversaries of Central America and Mexico,¹⁰⁸ and another for the Nicaraguan audience.¹⁰⁹ A third concert, to be held on the anniversary of the Teatro Capitol was cancelled and his operetta *La Rosa del*

¹⁰⁴ Manuel M. Bermejo, “Notas de arte. Reminiscencias del último concierto del Maestro Delgadillo,” *El Hogar*, July 22, 1925; “Juicio de *La Prensa* mexicana sobre el Maestro Delgadillo,” *El Imparcial* (Guatemala), August 21, 1925.

¹⁰⁵ Autograph album. Delgadillo Tapia Family Archive.

¹⁰⁶ “Se despide de nosotros el Maestro Delgadillo,” *El Excelsior* (México), July 24, 1925.

¹⁰⁷ “Ha llegado el Maestro Luis Delgadillo,” *El Imparcial* (Guatemala), July 30, 1925; “El famoso artista Luis A. Delgadillo,” *Diario de Guatemala*, July 31, 1925; “Breves ratos con el Maestro Delgadillo,” *Excelsior de Guatemala*, August 5, 1925.

¹⁰⁸ “El Maestro L.A. Delgadillo en viaje a Sur América (...) Esta noche dará un concierto en el Gran Hotel Central,” *Diario de Guatemala*, September 16, 1925.

¹⁰⁹ “Concierto del Maestro Delgadillo por la colonia nicaragüense,” *Diario de Centro América* (Guatemala), September 22, 1925.

Paraíso was performed instead.¹¹⁰ Delgadillo arrived in El Salvador on September 21, 1925.¹¹¹ In that country, he intended to give a concert with orchestra to present his works, but he was only able to give a couple of private performances as pianist, one at the home of the Baratta family¹¹² and the other at the home of pianist Angelita Peña García;¹¹³ both performances were attended by outstanding Salvadoran musicians.

After his return to Nicaragua,¹¹⁴ Delgadillo organized a concert at the Teatro Variedades in Managua to present to the Nicaraguan public for the first time his *Sinfonía Centroamericana* (Central American Symphony) and *Sinfonía Mexicana* (Mexican Symphony), which were considered by the newspaper *Los Domingos* “the highest national artistic performance ever recorded in Nicaragua.”¹¹⁵

Central and South American Tour (January 1926–May 1927)

In 1926 and 1927, Delgadillo toured throughout Central and South America, including countries such as Costa Rica, Honduras, Panama, Colombia, Ecuador, Chile, Peru, Bolivia, Argentina, Brazil, and Venezuela. These trips are documented by chronicles written by Delgadillo himself, who traveled as a correspondent for the newspapers *El Demócrata* (Mexico), *El Diario* and *El Imparcial* (Guatemala), *La Prensa* (El Salvador), *El Diario* (Costa Rica), *La Noticia* and *Los Domingos* (Nicaragua).¹¹⁶ He also kept an album with clippings from the leading newspapers of the countries he visited.

¹¹⁰ “Los conciertos del Maestro Delgadillo,” *Diario de Centro América* (Guatemala), August 19, 1925.

¹¹¹ “Se encuentra en San Salvador, el reputado compositor Luis A. Delgadillo,” *Diario de El Salvador*, September 22, 1925.

¹¹² “Noche de arte en casa de la familia Baratta,” *Diario de El Salvador*, September 22, 1925.

¹¹³ “En casa de Angelita Peña García, audición privada del Maestro Delgadillo” *El Día* (San Salvador), September 29, 1925.

¹¹⁴ “Confetti de la semana,” *Nicaragua Informativa* (Granada), November 14, 1925, 6.

¹¹⁵ “Notas y Variedades. Delgadillo a Sud-América,” *Los Domingos*, December 27, 1925.

¹¹⁶ “Un músico y periodista. Conversando con el Sr. Luis A. Delgadillo,” *El Diario de La Paz*, July 22, 1926.

Delgadillo arrived in Costa Rica in January 1926 and gave one concert at the National Theater, presenting the *Sinfonía Centroamericana* (Central American Symphony), *Suite Teotihuacán* (Teotihuacan Suite), and *Sinfonía Mexicana* (Mexican Symphony),¹¹⁷ and another at the Colegio de Señoritas, with his works at the piano.¹¹⁸ The Costa Rican press described Delgadillo's performance as “triumphant.”¹¹⁹ He left Costa Rica on February 5 and traveled to Panama,¹²⁰ where he arrived a few days later. In Panama City, he gave a concert at the National Theater, presenting his three symphonies and a Trio in C major for piano and cello.¹²¹ Delgadillo had to perform his symphonies at the piano, as the National Orchestra “apparently found the scores of the compositions a bit beyond its abilities.”¹²² The performances were successful, although the concert was poorly attended.¹²³

Delgadillo arrived in Cali, Colombia, in early March¹²⁴ with the intention of giving one or two recitals and sharing his music and collecting autochthonous melodies. He was unable to carry out these plans as all theaters were booked, and he found the same situation in the next country he visited, Ecuador.¹²⁵ Several newspapers covered his visit to Guayaquil, Ecuador, and he mentioned to one of them that he admired the sincerity of the theater owners of the city. Delgadillo mentions that one of theater owners told him:

¹¹⁷ “El concierto de anoche. Alma-América en la orquesta,” *La Prensa* (San José), January 28, 1926.

¹¹⁸ “Un concierto íntimo del Maestro Delgadillo,” *La Tribuna* (San José), February 4, 1926.

¹¹⁹ “El concierto de anoche. El Maestro Delgadillo obtiene un ruidoso triunfo,” *La Tribuna* (San José), January 25, 1926; “El Maestro Delgadillo obtiene enorme triunfo,” *La Nueva Prensa* (San José), January 28, 1926; “Colaboración Femenina. Don Luis A. Delgadillo y su obra,” *Diario de Costa Rica* (San José), January 31, 1926; “El primer concierto de Luis Delgadillo,” *Diario de Costa Rica* (San José), February 4, 1926. These chronicles were reproduced in *Los Domingos* (Managua), February 29, 1926 in the article “Artistas nicaragüenses. Delgadillo triunfó en Costa Rica.”

¹²⁰ “Notas y variedades. Luis A. Delgadillo en Panamá,” *Los Domingos* (Managua), February 14, 1926, 24.

¹²¹ “Don Luis A. Delgadillo,” *El Tiempo* (Panamá), February 22, 1926.

¹²² “Few music lovers attend concert,” *The Panama American*, February 23, 1926.

¹²³ “Fue un éxito la audición del Maestro Delgadillo anoche,” *Diario de Panamá*, February 23, 1926.

¹²⁴ “Breves momentos con el compositor Delgadillo,” *Diario del Pacífico* (Cali, Colombia), March 5, 1926.

¹²⁵ “Con el maestro Delgadillo,” *Correo del Cauca* (Cali, Colombia), March 9, 1926.

“Maestro, the crisis is bad here; you have come at the worst time. People are away on vacation. Winter is bad for artists. No concerts now. I appreciate this sincere candor; I took the advice and I'm leaving.”¹²⁶

Delgadillo arrived in Lima, Peru, at the beginning of April¹²⁷ and remained in the city until June. During his stay, he gave private recitals¹²⁸ and concerts at the Teatro Olimpo,¹²⁹ the Academia Nacional de Música y Declamación,¹³⁰ and the Sala de la Escuela de Bellas Artes.¹³¹ All reviews were favorable. His operetta *La Rosa del Paraíso* was performed at the Teatro Municipal with resounding success.¹³² He then went to Arequipa, where he gave a concert with solo piano and chamber music,¹³³ and from there to Cuzco, passing through Puno. In both cities, he visited several villages and attended indigenous ceremonies; he later affirmed that “the main themes of my *Sinfonía Incaica* were almost taken from living pictures of Cuzco; that is to say, from the Inca reality, from their music.”¹³⁴ From Puno he traveled to Bolivia, crossing the Titicaca Lake.

By the time he arrived in La Paz, Bolivia in mid-July, Delgadillo had very little money. He sought the support of the agent of the publishing house, The University Society Inc., which initially did not know about him, but later was very helpful in introducing him to Bolivian society and musicians. Delgadillo gave a private recital at the National

¹²⁶ “El Maestro Delgadillo sale del país,” *El Guante* (Guayaquil, Ecuador), March, 1926.

¹²⁷ “Un notable músico folklorista en Lima, Luis A. Delgadillo,” *El Tiempo* (Lima), April 15, 1926.

¹²⁸ “Del amigo Fritz. El Maestro Delgadillo,” *La Tradición* (Lima), April 29, 1926.

¹²⁹ “De Arte. El concierto del Maestro Delgadillo obtiene rotundo éxito,” *El Pueblo* (Lima), July 13, 1926.

¹³⁰ “Teatros y Artistas. El concierto del Maestro Luis A. Delgadillo,” *El Comercio* (Lima), April 29, 1926; “En la Sociedad Filarmónica. Audición Delgadillo,” *El Tiempo* (Lima), April 29, 1926.

¹³¹ “El Concierto del Maestro Delgadillo en la Sala de Bellas Artes,” *El Comercio* (Lima), June 18, 1926.

¹³² Luis A. Delgadillo, “El Perú, tierra sagrada de los incas,” *La Noticia Ilustrada* (Managua), September 11, 1927. The operetta performed was an improved version over the 1920 version. This is widely discussed by Gordillo in chapter 5 of his dissertation.

¹³³ “De Arte. El Maestro Delgadillo,” *El Deber* (Arequipa), July 10, 1926.

¹³⁴ Luis A. Delgadillo, “En la ciudad sagrada de los incas,” *La Noticia Ilustrada* (Managua), September 11, 1927.

Conservatory of Music.¹³⁵ During his stay, Bolivian national holidays were being celebrated and Delgadillo struggled to find performance opportunities to raise money. Providential help came from José Salmón, President of the Bellas Artes society in La Paz, who introduced him to Monje Gutiérrez, Minister of Public Education, who made it possible for Delgadillo to give a recital-lecture in front of a thousand people at the Paraninfo of the National University, an activity for which he was well remunerated.¹³⁶ Afterwards he went to Tiahuanacu, where he incorporated their indigenous dances into the *Sinfonía Incaica* (Incaic Symphony); he also managed to obtain the score of a sacred pre-Inca dance, which he “instrumented with only wood, some harps and basic harmony of drums, with a funereal tone that in the orchestra produces a rare and beautiful sensation.”¹³⁷

Delgadillo continued his trip to Argentina, arriving in Buenos Aires in August. By that time, the Teatro Colón was finishing its regular season and the other theaters were full, so he was only able to give a private recital at the Mexican Embassy and a lecture at the Sociedad Argentina de Arte Nativo (Argentine Society of Native Art). However, due to an event organized by ladies of high society, he was able to perform at the Teatro Colón, where a large orchestra performed his symphonic poem *Marcha Triunfal*, based on the epic poem by Rubén Darío, receiving a fervent ovation.¹³⁸ Music critic Gastón de Talamón introduced him to La Peña, an intellectual society of musicians, poets, painters, sculptors, and art critics, where he performed his works on the piano on several occasions. One

¹³⁵ “En el Conservatorio Nacional de Música, la audición privada de anoche,” *El Diario* (La Paz), July 24, 1926.

¹³⁶ Luis A. Delgadillo, “Bolivia, tierra incásica del Alto Perú,” *La Noticia Ilustrada* (Managua), October 2, 1927.

¹³⁷ Luis A. Delgadillo, “Tiahuanacu, sus ruinas, cosas de indios, sus fiestas,” *La Noticia Ilustrada* (Managua), October 2, 1927.

¹³⁸ Luis A. Delgadillo, “El Presidente Alvear, el pianista Rubinstein y otras cosas,” *La Noticia Ilustrada* (Managua), August 28, 1927.

particular special occasion was the farewell concert dedicated to pianist Arthur Rubinstein (1887–1982), who was in Buenos Aires at the time. Delgadillo performed *Danza Salvaje* (Wild Dance), from his recent *Sinfonía Incaica* (Incaic Symphony), which was well received by the audience with warm congratulations by Rubinstein. Another very significant event was the private performance for the President of Argentina, Marcelo T. Alvear, who congratulated him and exhorted him to continue with his Americanist work.¹³⁹

Delgadillo continued his trip to Rio de Janeiro, Brazil, where he arrived in early December.¹⁴⁰ At the Mexican Embassy, he gave an audition under the auspices of the Ambassador, and the attendance included members of the press and distinguished musicians of that city.¹⁴¹ Additionally, he held a public concert in the Hall of the National Institute of Music of Rio de Janeiro with a small but cultured attendance.¹⁴² He also acted as jury in a piano competition, and five of his works were incorporated into the piano syllabus of the Institute.¹⁴³ He then attended the performance of the Rubén Darío Triumphal March by the Military Police Band¹⁴⁴ and, before his departure gave a recital at the Casino Theater for the benefit of a children's home.¹⁴⁵ In Recife, Pernambuco, the press received him with praise¹⁴⁶ and Delgadillo gave a private recital at the Government

¹³⁹ Delgadillo, "El Presidente."

¹⁴⁰ "MUSICA. Maestro D. Luiz A. Delgadillo," *O Globo* (Rio de Janeiro), December 3, 1926.

¹⁴¹ Luis A. Delgadillo, "En Rio de Janeiro," *La Noticia Ilustrada* (Managua), September 4, 1927.

¹⁴² "MUSICA. Maestro D. Luiz A. Delgadillo," *O Globo* (Rio de Janeiro), December 24, 1926; "MUSICA. Maestro Delgadillo," *O Paiz*, December 24, 1926; "MUSICA. O Maestro Delgadillo no Instituto Nacional de Música," *O Jornal do Brasil* (Rio de Janeiro), January 7, 1927.

¹⁴³ "Maestro Delgadillo," 1927.

¹⁴⁴ "O Embaixador do Mexico em visita a Policia Militar," *O Jornal do Brasil* (Rio de Janeiro), January 9, 1927.

¹⁴⁵ "MUSICA. O Conselho do Maestro Delgadillo no casino," *O Jornal do Brasil* (Rio de Janeiro), January 27, 1927.

¹⁴⁶ "Artes & Artistas. Luis Delgadillo," *Diario de Pernambuco* (Recife), March 3, 1927; "Notas de Arte. Luis Delgadillo," *Jornal de Recife*, March 4, 1927.

Palace¹⁴⁷. Then, under the patronage of the governor, he gave a public recital at the Santa Izabel Theater.¹⁴⁸

Venezuela was the last South American country Delgadillo visited; he arrived in May 1927. His first presentation was at the Club Venezuela with a lecture at the piano on traditional American musical themes; the audience gave him enthusiastic applause.¹⁴⁹ He then conducted a symphonic concert with his own compositions at the Municipal Theater on May 20, 1927, achieving a resounding success.¹⁵⁰ The program included the *Sinfonía Centroamericana* (Central American Symphony), *Suite Teotihuacán* (Teotihuacan Suite), *Sinfonía Incaica* (Incaic Symphony, premiere) and *Gran Marcha Triunfal Simón Bolívar* (Grand Triumphant March Simon Bolivar, premiere).¹⁵¹

Delgadillo mentions in one of his chronicles that he also visited Chile. Delgadillo's travels to Chile are not clearly documented, beyond this general comment from his diary: "Santiago de Chile has a national conservatory, whose director, Enrique Soro (1884–1954), studied at the Royal Conservatory of Milan. It is quite good. There is an association of ladies that artistically supports all the artists of the country and abroad, to serve as a prelude or presentation to the artists. In Chile, popular music is frequently heard and the cueca is the scepter of joy."¹⁵²

¹⁴⁷ "Vida Artística. Maestro Luis Delgadillo," *La Provincia* (Recife), March 11, 1927.

¹⁴⁸ "Caricatura Maestro Luiz Delgadillo (...) amanhã a noite, seu recital," *Jornal do Recife*, March 15, 1927; "Alma incaica," *O Norte do Brasil*, March 18, 1927.

¹⁴⁹ "Vida S. Ante una distinguida concurrencia, dio anoche en (...) el Club Venezuela su anunciada conferencia, el notable pianista nicaragüense Luis A. Delgadillo," *El Radio* (Caracas), May 13, 1927.

¹⁵⁰ "El Concierto de anoche," *El Heraldo* (Caracas), May 21, 1927; "El Concierto de Delgadillo," *El Radio* (Caracas), May 21, 1927; "El Concierto de anoche," *La Esfera* (Caracas), May 21, 1927; "Brillante éxito del Concierto Sinfónico," *El Nuevo Diario* (Caracas), May 22, 1927; "Delgadillo en el Teatro Municipal," *Revista Élite* (Caracas), May 28, 1927.

¹⁵¹ Concert Program. Delgadillo Tapia Family Archive.

¹⁵² Luis A. Delgadillo, "Los conservatorios y las academias de música en América," *La Noticia Ilustrada* (Managua), October 23, 1927.

Nicaragua (June 1927–August 1929)

Delgadillo returned to Nicaragua in mid-1927 and devoted himself to writing his series of chronicles about his tour of South America. In the last installment, Delgadillo summarizes the difficulties of his travels, the pride of having accomplished his mission, and his gratitude to all those who helped him unselfishly.¹⁵³ Delgadillo set himself a new goal: “There remains pending, now, my last flight, perhaps the supreme, the most dangerous; Europe, this distrustful old woman who only believes in her children and barely in some of America.”¹⁵⁴

The aspiration to travel to Europe was reinforced in 1928 when he was invited to two music symposiums in Prague and Paris. Delgadillo asked the National Congress for money to attend both events, but his request was rejected.¹⁵⁵ A commission of ladies of the society requested financial support for Delgadillo from President Adolfo Díaz, anticipating a favorable response.¹⁵⁶ When the response was delayed, the ladies’ commission prompted Delgadillo to write a letter directly to President Díaz;¹⁵⁷ even this produced no response. They attempted to get the support of several municipal governments, without success. Delgadillo, however, did not abandon his plans and began to organize the presentation of the operetta *La Rosa del Paraíso* (The Rose of Paradise) in order to raise funds.¹⁵⁸

¹⁵³ Luis A. Delgadillo, “Mi Odisea Musical en la América Hispana. Resumen de la gira. La audacia de un convencido. De cómo retorné a la patria,” *La Noticia Ilustrada* (Managua), October 30, 1927.

¹⁵⁴ Delgadillo, “Odisea.”

¹⁵⁵ “Si yo fuera pediguño estaría rico...,” *La Noticia* (Managua), May 30, 1934.

¹⁵⁶ “El artista Delgadillo cree que se le hará justicia,” *La Tribuna* (Managua), June 6, 1928.

¹⁵⁷ Luis A. Delgadillo, “Excelentísimo Señor Presidente de la República Adolfo Díaz...,” Fondo Adolfo Díaz, D563-0515, Instituto de Historia de Nicaragua y Centroamérica (IHNCA-UCA), Managua, Nicaragua, July 18, 1928.

¹⁵⁸ “El beneficio de un artista,” *La Tribuna* (Managua), August 1, 1928, 4.

Delgadillo planned to leave Nicaragua by early September in order to arrive in time for the congress in Prague, which was scheduled to begin on October 7.¹⁵⁹ However, misfortune struck; an influenza epidemic broke out in the country and the Minister of the Interior was forced to close all the theaters. By the reopening date, the trip to Europe was no longer possible¹⁶⁰ since he could not raise enough funds, and Delgadillo remained in Nicaragua until August 1929.¹⁶¹

Cuba (September–October 1929)

Resuming his tour through Latin America, Delgadillo arrived in Cuba in early September.¹⁶² He gave lectures at the CMW radio station, a property of the newspaper *Diario de La Marina*,¹⁶³ and held a private performance in the presence of important personalities of the artistic and intellectual world. One journalist titled his newspaper article “An apostle of Indo-American music,”¹⁶⁴ a phrase later associated with Delgadillo in Latin America. He then continued with another series of lectures at the piano in the Campoamor Theater, organized by the National Society of Music Teachers and Students.¹⁶⁵

¹⁵⁹ “Instantes con el Maestro Delgadillo,” *La Tribuna* (Managua), August 22, 1928, 3.

¹⁶⁰ Frutos Paniagua, “La Sanidad en Nicaragua,” *Boletín de la Oficina Sanitaria Panamericana* 9, no. 7 (July 1930): 6; “La influenza en León,” *La Tribuna* (Managua), October 14, 1928, 1; Gordillo, “Delgadillo,” 202.

¹⁶¹ “Hoy es el recital del Maestro Delgadillo,” *La Tribuna* (Managua), August 9, 1929, 3.

¹⁶² “Se encuentra entre nosotros (...) el profesor Luis A. Delgadillo” *Diario de La Marina* (La Habana), September 7, 1929; “Un músico prestigioso en La Habana,” *El Heraldo de Cuba*, September 11, 1929.

¹⁶³ “El compositor nicaragüense D. Luis A. Delgadillo disertará mañana por la Estación C.M.W., de 9 a 10 P.M.,” *Diario de La Marina* (La Habana), September 12, 1929.

¹⁶⁴ Edwin T. Tolon, “Un apóstol de la música indoamericana,” *Diario de La Marina* (La Habana), September 29, 1929.

¹⁶⁵ “Profesores y alumnos en Campoamor” *El Heraldo de Cuba* (La Habana), Sept. 12, 1929; José Calero, “Arte Musical. ¡Delgadillo!,” Sept. 1929; “Habaneras. Conferencia en Campoamor,” Sept. 1929; José Calero, “Arte Musical. Oyendo a Delgadillo,” *Diario de la Marina* (La Habana), Sept. 1929;

“Música y músicos. El próximo domingo,” September, 1929; “La conferencia del Sr. Delgadillo,” *Excelsior* (La Habana), Oct. 10, 1929; “Nuestro Teatro. Se anuncia para el próximo día...,” *El Mundo* (La Habana), Oct. 10, 1929; “Sociedad de profesores y alumnos,” *Guía Musical*, Oct. 16, 1929; “Nuestro próximo concierto el día 13 en Campoamor,” *Guía Musical*, Oct. 1929; “Una conferencia interesante. Luis Abraham Delgadillo, en Campoamor,” November 1929.

Cuban musician Amadeo Roldán introduced Delgadillo to all members of the Havana Symphony Orchestra before performing Delgadillo's works in the orchestra's monthly concert.¹⁶⁶ The Cuban press announced the event with great anticipation,¹⁶⁷ and the concert was held at the National Theater on October 20, 1929, with Delgadillo conducting the *Sinfonía Mexicana* (Mexican Symphony), the *Sinfonía Incaica* (Incaic Symphony), and premiered the *Suite Diciembre* (December Suite). The audience applauded enthusiastically, and the specialized music reviews were favorable,¹⁶⁸ highlighting “the most interesting and most meritorious symphonic concert that the Havana Symphony Orchestra has given this year.”¹⁶⁹ A few days later, the Symphony Orchestra conducted by Amadeo Roldán (1900–1939) included Delgadillo's *Indiana Overture* in the program, again obtaining positive reviews.¹⁷⁰

The *Sinfonía Incaica* made a significant impression. One music critic examined the score and commented that “the *Andante Espresivo* is delightful and profound... The *Danza Salvaje*, huge, phenomenal, tragic, and thrilling. Its orchestration is marvelous. Delgadillo gives unequivocal proof of his profound musical knowledge. Let no one deny it or say

¹⁶⁶“Música y Músicos. El músico Delgadillo y la Filarmónica,” *Diario de la Marina* (La Habana), September 19, 1929.

¹⁶⁷“Del compositor L. A. Delgadillo. Primera audición de obras netamente hispano-americanas,” *El Heraldo de Cuba* (La Habana), Sept. 1929; José Calero, “Arte Musical. La Sinfonía ensayando bajo la dirección de Delgadillo,” Sept. 1929; “Teatros. Música indígena de América. Estamos en vísperas de un acontecimiento artístico,” *Excelsior* (La Habana), Oct. 1929; “Un folklorista hispanoamericano y la Orquesta Sinfónica,” *El Mundo* (La Habana), Oct. 20, 1929; “Concierto del Sr. Delgadillo. Se efectuará hoy en el teatro ‘Nacional. Obras típicas,” *Diario de la Marina* (La Habana), Oct. 20, 1929; “Hoy. Luis A. Delgadillo. La Sinfónica en el primer coliseo habanero,” *El Heraldo de Cuba* (La Habana), Oct. 20, 1929.

¹⁶⁸“Teatro. Música y músicos. Don Luis Delgadillo obtuvo ayer un buen éxito,” *Diario de la Marina* (La Habana), Oct. 21, 1929; “Symphony Concerts Resume,” *The Havana Post* (La Habana), October, 1929; José Calero, “Arte Musical. Lerdo de Tejada y su brillante disertación,” *El Heraldo de Cuba* (La Habana), October 24, 1929; “Concierto de la Filarmónica,” *El Mundo* (La Habana), October 27, 1929.

¹⁶⁹ “Música y músicos. La sinfonía incaica del maestro Delgadillo,” *Diario de la Marina* (La Habana), October, 1929.

¹⁷⁰ “Philharmonic Concert Sunday,” *The Havana Post* (La Habana), October 1929; “Teatro. El concierto de la Filarmónica en el Nacional,” *Diario de la Marina* (La Habana), October 28, 1929; Barrera, *Tres Músicos*, 35.

things out of spite; the truth above all: Delgadillo is enormous, he is colossal, he is UNIQUE in this immortal symphonic page.”¹⁷¹

United States (November 1929–February 1932)

Delgadillo arrived in New Orleans in early November of 1929.¹⁷² In his first interview, Delgadillo expressed his plan to compose a symphony he would call “Americano,”¹⁷³ based on American themes, citing “the old folk songs, ‘Dixie,’ ‘Casey Jones,’ the mountain songs, the college songs, jazz, sentimental pieces, the [Irving] Berlin compositions; all present a theme [for] the development of which would make a beautiful musical picture.”¹⁷⁴ Performances included a private recital for a group of friends at the family home of Nicaraguan soprano Julia Lejarza, who was living in New Orleans at the time.¹⁷⁵ Under the auspices of the Latin American consuls, a public concert was organized at the Italian Hall on December 12.¹⁷⁶ The concert program included works by Delgadillo for violin and piano, for voice and piano, and for piano solo, in which he presented two of his preludes. The full content of the program was as follows:¹⁷⁷

¹⁷¹ “Música y músicos. La sinfonía incaica del maestro Delgadillo,” *Diario de la Marina* (La Habana), October, 1929.

¹⁷² “*En otro mundo. ¡Que hielo hace y llega al alma! New Orleans, Lou, desde el 3 de nov. 1929.*” Annotation made by Delgadillo in his scrapbook, page 48.

¹⁷³ This symphony seems to have remained only as a concept; there is no evidence of its existence.

¹⁷⁴ “Composer Here from Nicaragua Plans Symphony. Famous Delgadillo Would Use Themes of ‘Dixie’ and ‘Casey Jones,’” *The Times-Picayune* (New Orleans), November 10, 1929.

¹⁷⁵ “Visiting Composer heard in recital. Nicaraguan plays his own compositions for circle of friends,” *The Times-Picayune* (New Orleans), November 11, 1929.

¹⁷⁶ “Delgadillo Would Give Concert Here. Latin American Consuls to Sponsor Composer’s Program,” *The Times-Picayune* (New Orleans), November 24, 1929; “Delgadillo Gives Concert on Dec. 12,” Dec. 1, 1929; “Nicaraguan Star to be Heard Here,” *The Times-Picayune* (New Orleans), Dec. 8, 1929; “Gives Concert Tonight. Professor Luis Delgadillo,” Dec. 12, 1929; “Orleans to Hear Spanish Pianist. Luiz Delgadillo Booked for Concert at Italian Hall,” *New Orleans Tribune* (New Orleans), Dec. 8, 1929.

¹⁷⁷ Barrera, *Tres Músicos*, 34; “Concert. Maestro Luis Delgadillo donnait...,” *La Guepe* (New Orleans), December 11, 1929.

I

Indian Romance
King Malku's Love
Meditation about the adagio from Beethoven's Moonlight sonata.
Scherzo of the tipic [sic] sonata
Violin by the Prof. Emilio O'Brien Motta. At the piano the composer.

II

Rhymes-canzonetta. Poetry by Ruben Dario and music by Prof. Delgadillo
Oriental dream, sentimental melody
My Ramon waltz (In answer to "Ramona")
On your red lips (Colombian Pasillo)
Singing by Miss Julia Lejarza. At the piano the author.

III

Souvenir for Debussy-Impromptu
Two preludes of the collection of 24 for piano
Teotihuacan - Part of the orchestral suite
Invocation to the moon and dance to the coca –Música incaica
Nicaraguan Rhapsody
Piano solo by the author.

Delgadillo next visited New York City, where he arrived in February of 1930. At the end of the month, he gave his first piano lecture at Fordham University.¹⁷⁸ He presented a lecture-recital of his piano works at Carnegie Hall, Chamber of Music, on April 4, 1930, sponsored by the consular and diplomatic corps of the Central American republics.¹⁷⁹ The program again mostly included piano transcriptions of his symphonic works. The full program was as follows:¹⁸⁰

1. Suite Teotihuacán
2. Danza Maya-Quiché
3. Scherzo de la Sinfonía Mejicana
4. Yaraví Peruano
5. A) Invocación a la luna; B) Danza de la coca. Música incaica
6. Agua dormida (Poema de Dmitri Ivanovich)

¹⁷⁸ "Spanish Concert Pianist Entertains. Prof. Luis A. Delgadillo Gives Instructive Lecture and Recital," *The Ram Newspaper*, (University of Fordham, New York City), February 28, 1930.

¹⁷⁹ "Composer to present his Aztec Symphonies," *The New York Sun* (New York), April 3, 1930.

¹⁸⁰ "DE MUSICA. Recital Delgadillo esta noche," *La Prensa* (Nueva York), April 4, 1930.

7. Homenaje a Claude Debussy (Preludio fantástico)
8. Marcha de las Marionetas (música miniaturista)
9. Cortejo fúnebre de Rubén Darío (marcha descriptiva)
10. Rapsodia Nicaragüense

The recital was a great success both artistically and financially. The public warmly applauded Delgadillo's works,¹⁸¹ showing special interest in *Teotihuacán*, *Danza del Fuego Maya-Quiché* (Dance of the Maya-Quiche Fire), *Yaraví Peruano* (Peruvian Yaravi), *Invocación a la Luna* (Invocation to the Moon), *Danza de la Coca* (Coca Dance) and the *Rapsodia Nicaragüense* (Nicaraguan Rhapsody).¹⁸²

In April, Delgadillo went to Washington D.C. (see figure 2.1), as one of the two invited soloists who would take part in the great Latin American concert organized by the Pan American Union; the other invited soloist was Manuel Salazar, the great Costa Rican tenor.¹⁸³ The concert was held in the Hall of the Americas of the Pan American Union building where thirteen Latin American musical works were performed—seven of them premieres. The concert was transmitted live by radio to twenty-one American countries, eleven of them rebroadcasting the signal.¹⁸⁴ For this concert, the United Service Orchestra was formed with 100 musicians selected from the U.S. Army, Navy, and Marine bands; music critics from Boston, New York, Philadelphia, and Baltimore attended the concert. Delgadillo conducted the orchestra, performing his *Danza Salvaje* (Wild Dance), which he had to repeat immediately in response to the overwhelming ovation.¹⁸⁵ He followed with a

¹⁸¹ “Recital de Delgadillo en breve en Washington,” *La Prensa* (Nueva York), April 9, 1930.

¹⁸² “Luis A. Delgadillo plays. Pianist gives his own symphonies of Aztec and Inca music,” *The New York Times*, April 5, 1930.

¹⁸³ “Latin American Artists,” *The Evening Star* (Washington, D.C.), April 20, 1930.

¹⁸⁴ “Brilliant concert in nation’s capital,” *The New York Times*, April 22, 1930.

¹⁸⁵ “1,000 hear concert of Hispanic music,” *The Washington Post*, April 22, 1930; “Historic concert unites musicians,” *The Evening Star* (Washington, D.C.), April 22, 1930.

solo performance at the piano of *Remembranzas de Monimbó* (Remembrance of Monimbo) and *Tipitapa*.¹⁸⁶

After his successful performance in Washington, Delgadillo returned to New York and continued to perform at various venues. He participated in a recital of Spanish music and dances at Columbia University,¹⁸⁷ a recital at Curtis High School on a day dedicated to Nicaragua,¹⁸⁸ and a recital at the Roerich Museum;¹⁸⁹ in all of them he performed his compositions on the piano.



Figure 2.1. Luis A. Delgadillo in Washington, D.C., April 18, 1930. Delgadillo Tapia Family Archive

¹⁸⁶ Alejandro García Sudo, “Cuando la Banda de la Marina Estadounidense tocaba al compás panamericano: esbozo de los albores del intercambio musical en el sistema interamericano (1924–1933),” *Revista de Historia de América* no. 156 (January-June 2019): 366-367.

¹⁸⁷ “Spanish music heard at Columbia concert. Luis Delgadillo also plays his compositions...,” *The New York Times*, Aug. 7, 1930; F. Pérez de Vega, “Un bello programa de música española... Notas de Arte y Teatro,” *El Debate* (Nueva York), Aug. 7, 1930.

¹⁸⁸ Eleanor Silberman, “‘Nicaraguan Day’ Observed by Club. Prof. Luis Delgadillo Gives Recital before Curtis Spanish Students,” *Staten Island Advance* (New York City), Nov. 21, 1930.

¹⁸⁹ “El concierto musical del Profesor Luis A. Delgadillo,” *La Prensa* (New York City), February 7, 1931.

Delgadillo's next performances were linked to a tragedy—an earthquake that destroyed Managua in March 1931. A benefit concert for Delgadillo's family was organized at Hunter College. The invitation poster remarked that "Maestro Delgadillo, an artist of great creative ability, was one of the sufferers in the Managua earthquake. His family is homeless in the devastated region."¹⁹⁰ Another benefit concert was organized by Club Esperanza.¹⁹¹

In June 1931, Radio National Broadcasting began a series of concerts featuring Native American and typical Ibero-American music; Delgadillo's *Invocación a la Luna* (Invocation to the Moon) was included as part of the first program.¹⁹² He also served as music critic for the *Cine Mundial* magazine,¹⁹³ a New York-based magazine dedicated to cinema and arts. Delgadillo continued to give recitals in New York including his second appearance at the Pan American Union in July 1931. His last concert in the United States was in March 1932. In April, Delgadillo left New York for Honduras.¹⁹⁴

¹⁹⁰ "Un concierto a beneficio del profesor Luis A. Delgadillo," *La Prensa* (New York City), May 16, 1931.

¹⁹¹ "La Junta Directiva del Club Esperanza (...) el sábado 23 de este mes a beneficio de los damnificados (...)," *La Prensa* (New York City), May, 1931.

¹⁹² "El hechizo de los trópicos," *La Prensa* (New York City), Jun. 2, 1931; "7 to 8 P. M. 7:00—Abigail Parecis, soprano; mixed chorus; orchestra," *The Sun* (New York City), Jun. 2, 1931.

¹⁹³ Manuel Escoto, "El Maestro Delgadillo que dará un recital el martes en el Casino Sampedrano," *El Norte* (San Pedro Sula), May 16, 1932.

¹⁹⁴ Gordillo, "Delgadillo," 317-318; "News of the Music World. Pan-American Concert Tomorrow Features Señorita Garza, Señor Gutiérrez and the United States Army Band," *The Sunday Star* (Washington, D.C.), Jul. 26, 1931; "Music and Musicians. Reviews and News of Capital's Programs," *The Evening Star* (Washington, D.C.), Jul 28, 1931; "Otro triunfo hispanoamericano en Nueva York" *Hispano América* (San Francisco), Oct. 3, 1931; "El prof. Luis A. Delgadillo da un concierto el sábado," *La Prensa* (New York City), Mar. 15, 1932; "Numeroso público asistió al concierto del profesor Luis A. Delgadillo," *La Prensa* (New York City), Mar. 22, 1932; "Notas de Sociedad. En el vapor 'Atlántida' se embarcará mañana para Centro América...," *La Prensa* (New York City), Apr. 15, 1932.

Honduras (April–May 1932)

Delgadillo arrived in Puerto La Ceiba, Honduras on April 20, 1932;¹⁹⁵ he performed a single concert in this city at the Club Americano.¹⁹⁶ He continued his tour in Honduras visiting the cities of Puerto Tela, El Progreso, and La Lima to give paid private recitals.¹⁹⁷ In San Pedro Sula, he gave a recital at the Casino Sampedrano.¹⁹⁸ He continued his trip to Tegucigalpa, where he gave a lecture at the Colegio de Señoritas,¹⁹⁹ a concert at the Teatro Nacional,²⁰⁰ and finally, a lecture at the Universidad Nacional²⁰¹ and a private recital to the Nicaraguan colony.²⁰² In all concerts, Delgadillo received warm applause and recognition of his Indo-Americanist achievements.

Second Return to Nicaragua (June 1932–April 1943)

Delgadillo arrived in Managua on June 14, 1932 and was received by a delegation of artists at the train station. His reception included a small meal and a glass of champagne²⁰³, and he was subsequently invited to make a tour days later. The tour was scheduled in lieu of a party, as Delgadillo was still in mourning because of the victims of the 1931 earthquake.²⁰⁴ In an interview, Delgadillo mentioned that he was very saddened as he contemplated the ruins of his parents' house. In the same interview, he was asked

¹⁹⁵ “El Maestro Delgadillo entre nosotros,” *Diario del Norte* (La Ceiba), April 23, 1932.

¹⁹⁶ “El gran concierto de esta noche,” *Diario del Norte* (La Ceiba), April 26, 1932; “El concierto de anoche,” *Diario del Norte* (La Ceiba), April 28, 1932; “El concierto del Maestro Delgadillo,” *El Espectador* (La Ceiba), April 27, 1932.

¹⁹⁷ “Notable concertista de piano que ingresa a dar un recital,” *El Norte* (San Pedro Sula), May 10, 1932.

¹⁹⁸ “Delgadillo, musicógrafo e intérprete excelente de sus obras,” *El Norte* (San Pedro Sula), May 18, 1932.

¹⁹⁹ “La Conferencia de Delgadillo ayer en la Normal de Señoritas,” *El Cronista* (Tegucigalpa), June 2, 1932

²⁰⁰ “El triunfo artístico del Profesor Delgadillo en el Teatro Nacional,” *El Pueblo* (Tegucigalpa), June 4, 1932; “Éxito de un concierto,” *Nuevos Tiempos* (Tegucigalpa), June 4, 1932; “Brillante concierto del Maestro Delgadillo,” *El Cronista* (Tegucigalpa), June 4, 1932.

²⁰¹ “Despedida del Maestro Delgadillo,” *El Cronista* (Tegucigalpa), June 8, 1932.

²⁰² “El último concierto del Maestro Delgadillo,” *El Pueblo* (Tegucigalpa), June 9, 1932.

²⁰³ “Luis Delgadillo llegará hoy a Managua,” *La Noticia* (Managua), June 14 and 15, 1932; “Del artista Medal para el artista Delgadillo”; “Hoy a la 1 pm llega Luis A. Delgadillo”; “Luis Delgadillo ya está en Managua”; “Luis Delgadillo fue recibido con champán y una comida.”

²⁰⁴ “Jira típica al Maestro Delgadillo,” *La Noticia* (Managua), June 21, 1932.

about the most heroic thing he did during his time in the United States, and Delgadillo pointed out that one of them was to survive in New York in the midst of the Great Depression. Another heroic act was to have refused a contract to direct the Lowes Theaters at a salary of a thousand dollars a month, because they required him to become a U.S. citizen: “I felt such indignation at the proposal, that I grabbed such documents and tore them up exclaiming with the most powerful energy in my voice: I cannot become a citizen of a country that is violating the sovereignty of my homeland,²⁰⁵ even if here I am denied bread to starve myself to death...!”²⁰⁶

Before a select audience, Delgadillo gave his first recital after his return at the Palace Hotel on July 28, 1932, and he received a standing ovation.²⁰⁷ The program included original works for voice and piano, for flute and piano, and for piano solo. The complete program was as follows:²⁰⁸

PRIMERA PARTE

Presentación del Profesor Delgadillo por el doctor Salvador Mendieta

1 - Caro Nome, de la ópera Rigoletto de Verdi

2 - El día que me quieras – Canción mexicana - Delgadillo

3 – Madrigal – canzonetta a la francesa – Delgadillo

4 - Mi Chatita - canción ranchera mexicana – Delgadillo

Canto: Celita Gómez. Piano: Profesora Justina Huevo de Espinoza

SEGUNDA PARTE

1 – Serenata Incaica

2 – Yaraví Peruano

3 – Melodía No. 20

4 – Romance Oriental (dedicado a la memoria de Mariíta Huevo)

Flauta: Señor Rafael Huevo. Piano: el autor

²⁰⁵ The US military occupation in Nicaragua lasted 21 years and ended “on January 2, 1933, when 956 soldiers and 61 officials left through Puerto Corinto (...) back to their homeland.” See Gratus Halftermeyer, *Managua a través de la historia 1846–1946*, (León Nicaragua: Editorial Hospicio San Juan de Dios, 1946), 149.

²⁰⁶ “Luis A. Delgadillo rechazó un contrato tentador,” *La Noticia* (Managua), June 28, 1932;

²⁰⁷ “Delgadillo obtuvo antenoche una ovación en el hall del Palace,” *La Noticia* (Managua), July 30, 1932; “El recital del Maestro Luis A. Delgadillo,” *El Comercio* (Managua), July 30, 1932.

²⁰⁸ “La gran fiesta de arte, hoy. El recital del Maestro Delgadillo,” *La Noticia* (Managua), July 28, 1932.

TERCERA PARTE

- 1 – Fantasía Española
 - 2 – Noche Andina (pasillo colombiano)
 - 3 – Los ruidos de Nueva York (estreno)
 - 4 – Danza del Fuego (ritual maya-quiché, ceremonias al Dios Kukulcán)
- Piano solo: el autor

After the concert at the Palace Hotel, Delgadillo gave a private recital to ladies of the society and a lecture at the piano at the Club Social de Obreros.²⁰⁹

In October, Delgadillo received correspondence from the Pan American Union requesting the scores of the *Danza Salvaje*, because it was to be programmed in the Pan American Christmas Concert, scheduled for December 27. The letter emphasized that “we are very eager to have the most original and outstanding compositions inspired by indigenous themes played, and there is no doubt [sic] the *Danza Salvaje* falls into that category.”²¹⁰

The next important event was the staging of the operetta *La Rosa del Paraíso*²¹¹ for the benefit of the General Hospital of Managua. This operetta was a musical adaptation of a play by Hernán Robleto (1892–1968), a Nicaraguan journalist and author. The play was performed by Adán Castillo's group of actors²¹² and the Soto-Thumas Orchestra under the direction of the composer at the Margot Theater on November 17, 1932. The performance

²⁰⁹ “Concierto del Maestro Delgadillo,” *La Noticia* (Managua), n.d. 1932; “El Maestro Delgadillo dictará una conferencia musical a los obreros.”

²¹⁰ “La Unión Panamericana de Washington considera a Delgadillo como uno de los grandes compositores de América,” *La Noticia* (Managua), October 18, 1932.

²¹¹ For a more complete analysis of this operetta, see Gordillo, “Delgadillo,” 188-212.

²¹² Pioneer of the dance in Nicaragua. The National School of Dance is named after him Pionero de la danza clásica en Nicaragua; la Escuela Nacional de Danza lleva su nombre. See Laszlo Pataky, “Adán Castillo, actor, bailarín, maestro,” *La Noticia* (Managua), October 7, 1960.

was a complete success, with the audience giving a standing ovation to the actors and the composer.²¹³

In March 1933, Delgadillo performed the *Danza de Kukulkan* in homage to the Archbishop of Managua²¹⁴ and gave a lecture at the home of pianist Carlos Tunnerman López.²¹⁵ In April, he advocated before the National Congress for funding from the national budget to be spent toward a music school,²¹⁶ but his request was denied. In September 1933, the monument to the poet Rubén Darío was inaugurated in Managua, and the *Marcha Triunfal* (Triumphal March): a work inspired by Darío's poem of the same name, was performed at the ceremony.²¹⁷ In October, the radio station WGY of Schenectady, N.Y., twice broadcast programs with music by Delgadillo. In the same month, the composer received the printed scores of two of his works, *Sueño en el Olimpo* (Dream on the Olympus) and *Ariadne*,²¹⁸ from a publishing house in New York.²¹⁹ In November, he participated in a recital of the Grupo Armonía.²²⁰ In December, with the sponsorship of ladies of high society, Delgadillo conducted a concert featuring some of his symphonic works.²²¹

In 1934, his works continued to be broadcast by the radio stations *La Voz de Nicaragua* and *Estación Le Franc*, covering Central America, Colombia, Ecuador, and

²¹³ “Noches de Arte. La Rosa del Paraíso,” *El Comercio* (Managua), July 28, 1932; “La Rosa del Paraíso en el Margot fue un éxito de verdad,” *La Noticia* (Managua), Nov. 20, 1932; “Tuvo completo éxito la Rosa del Paraíso,” *La Noticia* (Managua), Nov. 20, 1932; “Teatro Nacional. La Rosa del Paraíso,” *La Prensa* (Managua), July 28, 1932.

²¹⁴ “La Danza de Kukulkan (música maya-quiché),” *La Noticia* (Managua), March 4, 1933.

²¹⁵ “Plática musical del Profesor Delgadillo,” *La Noticia* (Managua), March 10, 1933.

²¹⁶ “Una súplica justa al Congreso Nacional,” *La Noticia* (Managua), April 25, 1933.

²¹⁷ “La Marcha Triunfal de Luis A. Delgadillo en la Argentina,” *La Noticia* (Managua), September 24, 1933.

²¹⁸ “Otra vez en Nueva York la música del Maestro Delgadillo,” *La Noticia* (Managua), October 10, 1933.

²¹⁹ “Nueva música de Delgadillo,” *La Noticia* (Managua), October 26, 1933.

²²⁰ “El Grupo Armonía,” *La Noticia* (Managua), November 9, 1933.

²²¹ “Gran concierto de orquesta de Luis A. Delgadillo,” *La Noticia* (Managua), December 12, 1933.

Peru.²²² He continued with his prior collaborations in the national newspaper *La Noticia*²²³ and performed with Grupo Armonía.²²⁴ A “Pro-piano” organization presented him with a piano as a Christmas gift.²²⁵

In 1935, Delgadillo continued to advocate publicly in his newspaper columns for the construction of a municipal or national theater or, in its absence, a free performance hall for musicians and theater artists, who were forced to borrow or rent theaters. He also persisted in advocating for the establishment of a music or fine arts school.²²⁶ In April, his comic operetta *Siluetas Nicas*, where the main characters are Panchito and La Rana, taken from a comic of the newspaper *La Noticia*, was premiered with great success.²²⁷

In 1936, he received support from a private enterprise for performances of music for voice and piano.²²⁸ He also composed a new musical comedy titled *Sangre Nica*.²²⁹ Later, he visited his colleague and great friend, the composer Alejandro Vega Matus, who was quite ill.²³⁰ During this year, the Junta Pro-difusión del Arte in Nicaragua organized a cultural event where Delgadillo's works were performed.²³¹

Hernán Robleto and Luis A. Delgadillo collaborated again in another operetta called *Pájaros del Norte* (Northern Birds), a nationalist tragicomedy about the North

²²² “Radiodifusiones para hoy,” *La Noticia* (Managua), Aug. 9, 1934; “Radiodifusión para hoy...Programa con música del compositor Delgadillo,” *La Noticia* (Managua), Nov. 13, 1934.

²²³ Luis A. Delgadillo, “A manera de suite...,” *La Noticia* (Managua), Oct. 27, 1934; “Teoría musical del Profesor Villalta,” *La Noticia* (Managua), Nov. 20, 1934.

²²⁴ “El Grupo Armonía al señor Ministro de El Salvador,” *La Noticia* (Managua), September 12, 1934.

²²⁵ “El elemento artístico de Managua organizó un Comité Pro-piano Luis A. Delgadillo,” *La Noticia* (Managua), November 7, 1934.

²²⁶ “Necesitamos teatro nacional los artistas del país,” *La Noticia* (Managua), February 24, 1935.

²²⁷ “Gran éxito de Siluetas Nicas en el Teatro González,” *La Noticia* (Managua), April 26, 1935.

²²⁸ “El Profesor Delgadillo recibe nuevos impulsos en la labor cultural,” *La Noticia* (Managua), January 23, 1936.

²²⁹ “Una nueva comedia musical, se llama Sangre Nica,” *La Noticia* (Managua), March 20, 1936.

²³⁰ “Oyendo un villancico de Vega Matus,” *La Noticia* (Managua), February 4, 1936.

²³¹ “La audición cultural de hoy,” *La Noticia* (Managua), December 17, 1936.

American occupation in Nicaragua.²³² The operetta was premiered on January 15, 1937, at the González Theater, with positive reviews for the production, and especially, for the music.²³³ The operetta was performed once again at the Teatro Margot.²³⁴ His musical comedy *Sangre Nica* (Nicaraguan Blood) was performed in El Salvador.²³⁵ In July, at a meeting of the Grupo Armonía (founded by Delgadillo), he performed at the piano his new composition for large orchestra *En el templo de Agat* (At the Agat Temple), the setting of an indigenous dance that was sent to the International Exposition in Paris. He was invited to the exposition but unfortunately, could not attend due to lack of money and sponsorship.²³⁶ In a concert in the city of León, he accompanied the Nicaraguan cellist Constantino del Castillo on the piano and premiered the meditation *Amargores de Laurel* (Laurel Bitters).²³⁷ In August, the famous Argentine violinist Andrés Dalmau visited Managua, giving several recitals and the premiere of *Lamento Español* (Spanish Lament).²³⁸ That same month in León, Delgadillo conducted for the first time an orchestral concert of his works, with the support of the Unión Musical Metropolitana and the patronage of ladies of high society.²³⁹ In September, he began his musical lectures on the

²³² For a complete analysis of the operetta, see Gordillo, "Delgadillo," 212-224.

²³³ "La opereta de Robleto y Delgadillo fue ruidosa y constantemente aplaudida," *La Noticia* (Managua), January 17, 1937, 6.

²³⁴ "Un artista nuevo en la opereta Pájaros del Norte," *La Noticia* (Managua), January 30, 1937, 6; "Triunfo de nuevo la opereta," *La Noticia* (Managua), February 5, 1937.

²³⁵ "Sangre Nica, comedia musical," *La Noticia* (Managua), February 12, 1937.

²³⁶ "El grupo Armonía resurge," *La Noticia* (Managua), July 6, 1937, 3.

²³⁷ "Tino del Castillo en León," *La Noticia* (Managua), July 17, 1937, 6.

²³⁸ "La brillante recepción de arte del eminente violinista Dalmau, en el Club Social de Managua," *La Noticia* (Managua), August 15, 1937, 6.

²³⁹ "Próximo concierto orquestal en León," *La Noticia* (Managua), Aug. 17, 1937, 6; Juan de Dios Vanegas, "Bellas frases sobre el Maestro Delgadillo," *La Noticia* (Managua), Aug. 25, 1937, 3.

radio station Rubén Darío as another way of educating the Nicaraguan public in art music.²⁴⁰ In October, he gave lecture on music at the piano in the city of Granada.²⁴¹

In November of 1937, Delgadillo's friend, the great national composer Alejandro Vega Matus died. Delgadillo gave a moving farewell speech for his colleague and close friend.²⁴² At the end of the year, the premiere of his new zarzuela *Las Muchachas Desobedientes* (The Disobedient Girls) was announced for January 1938.²⁴³ Delgadillo continued to write for the stage. In 1938, he composed his opera Mavaltayán, with an indigenous plot of the Sumo and Diriá ethnic groups;²⁴⁴ in July, he gave a concert at the Gran Hotel where he presented several fragments of the opera in a version for voice and piano.²⁴⁵ However, the complete opera was never granted a staged performance, most likely due to lack of funding as on previous occasions. In November, Delgadillo composed a funeral march which was premiered on the anniversary of the death of Vega Matus;²⁴⁶ in the same month, the Spanish film *Serenata*, which included music by Delgadillo, was premiered.²⁴⁷

During the following years in Nicaragua, Delgadillo gave several recitals in the *La Voz de los Lagos* and *Rubén Darío* radio stations.²⁴⁸ Pianist Arturo José Medal paid tribute to Delgadillo by performing his works on Nicaraguan radio. The program included

²⁴⁰ "El Maestro Delgadillo por radio," *La Noticia* (Managua), September 9, 1937, 2.

²⁴¹ Editorial del Diario Nicaragüense, Granada, "La Protección al Arte," *La Noticia* (Managua), October 7, 1937, 3.

²⁴² "Discurso del Profesor Delgadillo ante el cadáver de Vega Matus," *La Noticia* (Managua), December 1, 1937, 3.

²⁴³ "Nueva zarzuela del Maestro Delgadillo," *La Noticia* (Managua), December 22, 1937, 6.

²⁴⁴ "Mavaltayán, ópera nacional del Maestro Delgadillo," *La Noticia* (Managua), May 17, 1938, 3.

²⁴⁵ "Hoy es el gran concierto del Profesor Delgadillo. Presentará al mundo artístico de Managua la partitura de su ópera," *La Noticia* (Managua), July 29, 1938, 4.

²⁴⁶ "Marcha fúnebre para Vega Matus," *La Noticia* (Managua), November 9, 1938, 2.

²⁴⁷ "Música de Delgadillo en la película *Serenata*" *La Noticia* (Managua), November 18, 1938, 6; "Por primera vez hoy música nicaragüense en película hablada," *La Noticia* (Managua), November 20, 1938, 4.

²⁴⁸ "El Maestro Delgadillo por radio," *La Noticia* (Managua), Feb. 1, 1938, 5.; "El Maestro Delgadillo ante el micrófono," *La Noticia* (Managua), Aug. 3, 1939, 3.

Preludes in A-flat, E minor, and G major; *Tramonto en la Cumbre* (Sunset at the Summit), Preludio Sinfónico no. 6, and *Marcha Triunfal Simón Bolívar* (Simon Bolivar Triumphal March), these last three works as an orchestral reduction.²⁴⁹ Delgadillo gave two public recitals, one at the Managua Social Club²⁵⁰ and the other at the Anglo-American Hotel.²⁵¹ In June 1939, Delgadillo was appointed Professor of Music in the schools of Managua.²⁵²

The year 1940 began with one performance of his Christmas carols²⁵³ and another featuring voice and piano works on the Rubén Darío radio station.²⁵⁴ The radio performances continued in 1941, but two other stations were added: *Radio Nicaragüense* and *Radio Phillips*.²⁵⁵ *Radio Nicaragüense* was heard abroad and received reports commending his music and requesting his musical scores.²⁵⁶ In addition to performance activities, Delgadillo taught theory and solfeggio at the Escuela Normal Central de Señoritas and was also part of the examining jury.²⁵⁷ At the beginning of 1941, he sold thirty of his school songs to the Ministry of Public Instruction and Education “for their due printing and use in the National Schools.”²⁵⁸

In 1942, in addition to regular performances on Nicaraguan radio, three important events occurred. The first was the visit of the famous musician Nicolas Slonimsky (1894–

²⁴⁹ “Tributo de admiración al Maestro Delgadillo,” *La Noticia* (Managua), August 25, 1939, 3.

²⁵⁰ “Un remanso espiritual fue el recital de Delgadillo,” *La Prensa* (Managua), March 21, 1939.

²⁵¹ “Próximo recital del Maestro Delgadillo,” *La Noticia* (Managua), October 26, 1939, 2.

²⁵² “Profesor de música de las escuelas de Managua,” *La Noticia* (Managua), June 2, 1939, 6.

²⁵³ “Audición pastoril del Maestro Delgadillo,” *La Noticia* (Managua), January 3, 1940, 1.

²⁵⁴ “Audición del compositor Delgadillo,” *La Noticia* (Managua), February 1, 1940, 1.

²⁵⁵ “El Maestro Delgadillo ante el micrófono,” *La Noticia* (Managua), May 3, 1941, 4.

²⁵⁶ “El Maestro Delgadillo en el extranjero,” *La Noticia* (Managua), June 13, 1941.

²⁵⁷ “Brillantes exámenes de música,” *La Noticia* (Managua), February 23, 1940, 2; Instrucción Pública. Acuerdo. No. 64. El Presidente de la República acuerda: Aprobar el cuadro de exámenes (...) 15 Fbro. 11 a 12 am. Música 2º. Año. Prof. Luis A. Delgadillo, V. Zúniga y Carlos Tunnermann,” *La Gaceta* 227, February 7, 1941

²⁵⁸ “Instrucción Pública y E.F. Jerónimo Brown Ramírez, Ministro de Instrucción Pública y E.F., por una parte; y el Sr. Luis A. Delgadillo, en su propio nombre (...),” *La Gaceta* 7, January 11, 1941.

1995),²⁵⁹ who was touring Latin America and collecting music of the most important Latin American composers. Delgadillo entertained Slonimsky at his home with a piano recital; days later Slonimsky gave a concert performing Delgadillo's Nocturne and a Nicaraguan Rhapsody.²⁶⁰ Slonimsky took some Delgadillo's orchestral scores to be part of the Edwin A. Fleisher Collection of the Orchestral Music at the Free Library of Philadelphia.²⁶¹ The second event was the composition of the oriental ballet *La Cabeza del Rawi*, which won first place in the Rubén Darío National Prize competition (music division), winning first place.²⁶² The third event was Delgadillo's appointment as National Musical Director by the Ministry of Public Instruction. In that position, he proposed to carry out research trips and musical lectures in universities and public schools to raise the nationalist spirit and to improve the teaching of music in the country's schools.²⁶³ In accordance with his plans, he began to give musical conferences in the cities of Diriamba, Managua, and León.²⁶⁴

The Conservatory of Panama (May 1943–February 1945)

At the end of April 1943, Alfredo Saint Malo (1895–1984), director of the Conservatory of Music and Declamation of Panama, offered a lucrative position to Delgadillo,²⁶⁵ who accepted the offer and submitted his resignation to the Ministry of Public Instruction.²⁶⁶ He then left for Panama on May 18 to assume his position as

²⁵⁹ "Llega hoy el gran artista ruso," *La Noticia* (Managua), January 8, 1942.

²⁶⁰ "La nota artística de la semana constituyó anoche el concierto de Slonimsky," *La Noticia* (Managua), January 11, 1942, 1.

²⁶¹ Slonimsky, *Music of Latin America*, 258.

²⁶² "Luis A. Delgadillo en música y Juan B. Cuadra en pintura, ganadores del Premio Rubén Darío," *La Noticia* (Managua), January 30, 1942, 1.

²⁶³ "Lo que el Maestro Delgadillo piensa hacer en el país, como Director de Cultura Musical Nacional," *La Noticia* (Managua), June 14, 1942.

²⁶⁴ "Conferencia musical del Maestro Delgadillo," *La Noticia* (Managua), July 7, 1942, 1; "Conferencia musical del Maestro Delgadillo," *La Noticia* (Managua), September 6, 1942, 1; "Conferencia en León del Maestro Delgadillo," *La Noticia* (Managua), October 10, 1942, 1.

²⁶⁵ "El Profesor Delgadillo al Conservatorio de Panamá," *La Noticia* (Managua), April 29, 1943.

²⁶⁶ *La Gaceta* 106, May 26, 1943.

professor of harmony and piano.²⁶⁷ He also founded and directed the Revista Armonía, an agency for divulgation of the conservatory, which gave accounts of musical activity in the country and abroad.²⁶⁸

Not long after his arrival in Panama, Delgadillo gave his first concert with his compositions, accompanied by violinist Saint Malo and cellist Mosa Chavivi.²⁶⁹ The press praised the concert and Delgadillo's success as a professor at the conservatory.²⁷⁰ In November 1943, Delgadillo gave a symphonic concert performing the *Sinfonía Incaica* (Incaic Symphony), the *Sinfonía Serrana* (From the Highland Symphony) and the *Siete Palabras de Cristo* (Seven Words from Christ), which was rebroadcast by Panamanian radio stations.²⁷¹

Delgadillo returned to Managua in February 1945 to enjoy a vacation after his second year of work at the Panama Conservatory.²⁷² In March, he received a visit from his colleague Ana Ruiz, piano teacher at the Panama Conservatory, who was on vacation in Guatemala.²⁷³ In May, Delgadillo returned to Panama to assume his professorship, but owing to severe illness he was obliged to decide whether to stay or return to Nicaragua;²⁷⁴ in the middle of the month he returned to Nicaragua via Costa Rica, where he was

²⁶⁷ "Los que entran y salen del país," *La Noticia* (Managua), May 20, 1943, 3.

²⁶⁸ Jaime Ingram Jaén, *Orientación Musical* (Panamá: INAC, 1988), 454-455.

²⁶⁹ "Concierto de Luis A. Delgadillo en Panamá hoy," *La Noticia* (Managua), June 9, 1943, 3.

²⁷⁰ "Una espléndida noche de arte constituyó el concierto del compositor Luis A. Delgadillo," *La Estrella de Panamá*, June 16, 1943. Reprinted in "Luis Delgadillo fue objeto de la sincera y más franca ovación," *La Estrella de Panamá*, June 16, 1943.

²⁷¹ "Gran concierto sinfónico con tres obras de Delgadillo, el miércoles próximo en Panamá," *La Noticia* (Managua), November 14, 1943, 2.

²⁷² "El maestro Luis A. Delgadillo en Managua," *La Noticia* (Managua), February 6, 1945.

²⁷³ "Artista panameña en Managua," *La Noticia* (Managua), March 3, 1945, 1.

²⁷⁴ "Mañana regresa a Panamá el Maestro Delgadillo," *La Noticia* (Managua), May 1, 1945, 1.

hospitalized and treated on the instructions of President Teodoro Picado.²⁷⁵ When his health improved he returned to Nicaragua²⁷⁶ but not to the Conservatory of Panama.

Third Return to Nicaragua (March 1945–1950)

Delgadillo resumed his activities in Nicaragua in April, giving lectures at the American Library in Managua.²⁷⁷ In December 1945, he traveled to Quetzaltenango, Guatemala, as a guest of honor to conduct a concert with his own works.²⁷⁸ In 1946, Delgadillo faced economic difficulties once again. This was mainly because of limited prospects due to the budgetary readjustments made by the Nicaraguan government in public instruction, eliminating music in the schools and dismissing all music teachers.²⁷⁹ As a result, Delgadillo left Nicaragua in May 1947, and attempted to achieve financial stability in San Francisco, California.²⁸⁰ In November, he gave a concert in San Francisco that was transmitted by radio through the National Broadcasting System.²⁸¹ However, in San Francisco his financial prospects did not improve and Delgadillo traveled back to Nicaragua in May 1948, stopping in Honduras on his way.²⁸²

During the following years, Delgadillo continued to feel frustrated by the lack of support by the Nicaraguan government. In June 1948, a few of his artist friends tried to organize a concert of his works, but they found neither private nor public funding.²⁸³ That

²⁷⁵ “Delicado de salud llegó ayer a Costa Rica el Maestro Delgadillo,” *La Noticia* (Managua), May 23, 1945, 1.

²⁷⁶ “El 4 del corriente viene el Maestro Delgadillo,” *La Noticia* (Managua), June 2, 1945, 1.

²⁷⁷ “Hoy comienzan los conciertos de la B.A. dirigidos e ilustrados por Luis A. Delgadillo,” *La Noticia* (Managua), April 12, 1945.

²⁷⁸ “Unas palabras de Jesús Castillo, Elogio del Maestro Delgadillo,” *El Imparcial* (Guatemala), January 5, 1946.

²⁷⁹ “Quedan cesantes los profesores de música de las escuelas del país,” *La Noticia* (Managua), July 30, 1947.

²⁸⁰ “Se va mañana el Maestro Delgadillo,” *La Noticia* (Managua), May 17, 1947.

²⁸¹ “Concierto del Maestro Delgadillo en San Francisco,” *La Noticia* (Managua), November 12, 1947.

²⁸² Luis A. Delgadillo, “El pobre diablo de Alemán Bolaños,” *Imprenta M. Ortiz H*, May 31, 1948.

²⁸³ “Se prepara gran concierto de música de Delgadillo,” *La Noticia* (Managua), June 23, 1948; “Entrevista flash con el Maestro Delgadillo,” *La Noticia* (Managua), August 12, 1948.

year, the government had committed to building the National Baseball Stadium and organizing the 10th World Series of Amateur Baseball. Delgadillo publicly wrote about his disappointment in the lack of support for the arts.²⁸⁴ Two other projects did not materialize that year. First, the Ministry of Public Instruction announced that it would hire Delgadillo as National Music Lecturer, but this never occurred.²⁸⁵ The second project, a proposal, was submitted to the National Congress recommending that Delgadillo be decorated with the Congressional Gold Medal. It was sent to a committee who did not reach a resolution.²⁸⁶ While in his homeland he was denied honors, the *Ritmo Magazine* in Spain made honorable mention of the composer.²⁸⁷

In September 1948, Delgadillo began to give piano and composition courses to earn income,²⁸⁸ and he continued this activity until July 1950. During this time, he also gave musical presentations in schools, radio stations, and social clubs.²⁸⁹

Delgadillo was still receiving invitations for presentations abroad. In February 1949, Delgadillo received an invitation from the National Federation of Music Clubs of the United States to participate in the Biennial Convention to be held in Dallas, Texas, from March 27 to April 3. Once again, he was unable to attend because he did not have sufficient

²⁸⁴ Luis A. Delgadillo, "A manera de suite. II Hacén falta conciertos públicos," *La Noticia* (Managua), August 28, 1948.

²⁸⁵ "El Maestro Delgadillo, conferencista nacional de música," *La Noticia* (Managua), Aug. 12, 1948;

"El Maestro Delgadillo cumple años hoy," *La Noticia* (Managua), Aug. 26, 1948.

²⁸⁶ "Poder Legislativo. Cámara de Diputados. (...) 3-EI diputado Montenegro lee un proyecto suscrito por él y por el diputado Zurita concediendo a don Luis A. Delgadillo la Medalla del Congreso Nacional, en reconocimiento a su meritoria labor por la cultura nicaragüense. Tomado en consideración el proyecto pasa a comisión," *La Gaceta* 49, March 3, 1949.

²⁸⁷ "Mención honorífica del Maestro Delgadillo en España," *La Noticia* (Managua), September 4, 1948.

²⁸⁸ "Cursos de piano y composición. El culto pianista y compositor Luis A. Delgadillo atiende clases de piano y composición, consultas musicales, etc. Dirección: 4a. Calle S.O. No. 213. Teléfono: 122. Managua, Nic.," *La Noticia* (Managua), September 18, 1948.

²⁸⁹ "Charla en el Instituto Pedagógico," *La Noticia* (Managua), Jan, 8, 1949; "Charla del Maestro Delgadillo en el Centenario de Chopin," Oct. 16, 1949; "El Maestro Delgadillo en el Internacional," Dec. 3 and 23, 1949.

financial resources. Nevertheless, Delgadillo had two great successes during the year. The first one was his triumph in the national contest for the composition of the music for the Nicaragua School Anthem.²⁹⁰ The second was the successful performance of his new regional operetta *Aura del Mombacho* (Mombacho's Aura).²⁹¹

Delgadillo as Director of the School of Music (1950–1961)

The year of 1950 marks a turning point for Nicaragua and Delgadillo with the founding of the National Conservatory of Music, a project in which the composer participated. In the months before its opening, Delgadillo continued with his activities of musical lectures at the piano in the International Club,²⁹² writings in newspapers, especially in *La Noticia*, and the giving piano and composition courses.²⁹³

The initiatives to establish a music school in Nicaragua date back to 1891. Manuel Silva Guerrero, Delgadillo's music teacher, along with the actor Víctor Matheu, proposed to found a school of music and declamation with the support of the government, the municipality, and society, but they were unsuccessful.²⁹⁴ The next attempt was made by Delgadillo in 1913, achieving the approval of Congress, but it was never included in the national budget and the school of music never materialized.²⁹⁵ Delgadillo made a further attempt in 1919 during his second term as director of the Banda de los Supremos Poderes. Even with the approval of the Minister of War and Navy, a school existed only as a means of training the band's musicians, and it only survived for seven months.²⁹⁶ In 1929, the

²⁹⁰ "El Maestro Delgadillo triunfó en el concurso del Himno Escolar," *La Noticia* (Managua), April 27, 1949.

²⁹¹ Gratus Halftermeyer, "Noche de Arte. Aura del Mombacho," *La Noticia* (Managua), August 25, 1949.

²⁹² "Noches culturales del Club Internacional," *La Noticia* (Managua), January 27, February 10, February 27, March 10, April 16, May 5, June 2, 1950.

²⁹³ "Curso de piano y composición," *La Noticia* (Managua), July 18, 1950.

²⁹⁴ "Escuela de Música y Declamación," *Diario de la Capital* (Managua), April 16, 1891, 2.

²⁹⁵ *La Gaceta* 92, April 24, 1913.

²⁹⁶ "Escuela de Música," *La Tribuna* (Managua), January 21, 1919; "Desaparecieron la escuela de música," August 7, 1919.

government of President José María Moncada created the National Music Academy and appointed pianist David Sequeira as director and professor of piano, harmony and theory, and his wife Carmen de Sequeira as professor of piano, solfege, and voice.²⁹⁷ This music academy was also short-lived; in 1932, David Sequeira and his wife left on a concert tour in Costa Rica.²⁹⁸

Finally, in February 1950, the process of founding the National Conservatory of Music began.²⁹⁹ On this occasion, the initiative was suggested by the Romanian cellist Nicolás Arène,³⁰⁰ who founded the National Conservatory of Music in El Salvador and was giving concerts in Nicaragua at the time. Initially, the proposal was sponsored by the Lions Club; an organizing committee was formed, and national artists were proposed to lead it.³⁰¹ Delgadillo was invited to one of the committee's meetings, where he reminded them about his efforts in founding a conservatory beginning in 1912. He declared himself willing to support the initiative and the appointment of Nicolás Arène as director of the conservatory.³⁰² Five months later, President Somoza declared in a press conference that he would support the creation of the National Conservatory of Music, a declaration that

²⁹⁷ “La Academia Nacional de Música,” *La Gaceta* 200, September 6, 1929.

²⁹⁸ Eugenia Zavaleta Ochoa, *Las exposiciones de artes plásticas en Costa Rica (1928–1937)* (Editorial de la Universidad de Costa Rica, 2004), 148.

²⁹⁹ “Trátase de fundar el Conservatorio Nacional de Música,” *La Noticia* (Managua), February 1, 1950.

³⁰⁰ Alberto Arene, “Mi padre, el violonchelista,” *La Prensa Gráfica* (El Salvador), September 4, 2016. “He was a cellist graduate from the École normale de musique de Paris; Nesti Aroneanu was his Rumanian name. He changed it to Nicolás Arène, as a safety measure since he was part of the French resistance toward the Nazi occupation.”

³⁰¹ “El Conservatorio Nacional de Música bajo los auspicios de los Leones,” *La Noticia* (Managua), Feb. 8, 1950;

“Se organizó anoche el Comité Central Pro-Conservatorio,” *La Noticia* (Managua), Feb. 16, 1950, 1, 2; “Los valores nacionales que tiene Nicaragua para que dirijan el proyectado Conservatorio,” *La Noticia* (Managua), Feb. 16, 1950.

³⁰² “Declaración del Maestro Delgadillo sobre el notable profesor don Nicolás Arene,” *La Noticia* (Managua), February 21, 1950.

was enthusiastically supported by Arène.³⁰³ A few days later, the Minister of Public Education announced that a school (Escuela Nacional de Música), not a conservatory of music, would be opened, and that it would be funded by the nation's budget.³⁰⁴

Finally, Delgadillo saw his dream come true 38 years later, at the age of 66. Delgadillo was appointed Director of the Escuela Nacional de Música (National School of Music) in July 1950 and was given the power to choose his staff.³⁰⁵ His chosen founding faculty included Tomás Urroz, Carlos Tunnermann, Víctor M. Zúñiga, Napoleón Tercero, and Ms. María Cristina Lacayo as secretary.³⁰⁶ The National School of Music was officially inaugurated on October 27, 1950 (see figure 2.2) by President Anastasio Somoza García (1896–1956).³⁰⁷ In June 1951, violinist Tomás Urroz, died. Delgadillo deeply regretted the loss of the leading faculty member of the musical institution.³⁰⁸

Simultaneously, his works were being performed in the United States and Chile. In August, the American Embassy asked Delgadillo for two works to be performed in a Hispanic American symphonic concert in Washington to be broadcast by radio to the entire American continent. Delgadillo authorized them to take from the Fleischer Collection at the Free Library of Philadelphia, the *Sinfonía Incaica* (Incaic Symphony) and the *Suite Diciembre* (December Suite).³⁰⁹

³⁰³ “Nicolás Arene aplaude la decisión del General Somoza en favor del Conservatorio Nacional de Música,” *La Noticia* (Managua), June 8, 1950.

³⁰⁴ “Habrà Escuela de Música, no Conservatorio,” *La Noticia* (Managua), June 25, 1950.

³⁰⁵ “El Maestro Delgadillo ya es Director de la Escuela Nacional de Música,” *La Noticia* (Managua), July 14, 1950.

³⁰⁶ “Profesores de la Escuela Nacional de Música,” *La Noticia* (Managua), November 23, 1951.

³⁰⁷ “La solemne inauguración de la Escuela Nacional de Música, antenoche,” *La Noticia* (Managua), October 29, 1950.

³⁰⁸ “Murió el artista don Tomás Urroz,” *La Noticia* (Managua), June 3, 1951; “Una lira rota...!,” *La Noticia* (Managua), June 6, 1950.

³⁰⁹ “Obras del Maestro Delgadillo en un gran concierto sinfónico hispanoamericano que se verificará en Washington,” *La Noticia* (Managua), August 15, 1950.



Figure 2.2. Escuela Nacional de Música. Inauguration. From left to right: Luis A. Delgadillo, Amanda de Lacayo, Salvadorita de Somoza, President Somoza, and the Minister of Education Dr. Emilio Lacayo. October 27, 1950. Delgadillo Tapia Family Archive

Another important event was the concert performed at the University of Chile with music by Delgadillo for piano, violin, and cello.³¹⁰

From 1950 onward, Delgadillo focused on directing the Escuela de Música and reached a certain economic stability, although without accumulating wealth. Unfortunately he began to suffer frequent illnesses which served to undermine his physical condition.

³¹⁰ “Música del Maestro Delgadillo ejecutada en el Salón de Honor de la Universidad de Chile,” *La Noticia* (Managua), October 25, 1950.

The Last Ten Years of His Life (1951–1961)

After 1950, Delgadillo continued his usual activities which included writing, conducting some concerts, giving lectures, supporting the founding of the National Symphony Orchestra, responding to requests for his scores, attending international conferences and festivals, hearing his music performed at home and abroad and, although somewhat belatedly, receiving honors in his homeland.

Among the most significant performances of Delgadillo's work during this time, there was the occasion of the celebration for the poet Rubén Darío, in which his works *Flor de Luna* (Moon Flower), the finale of the *Suite Diciembre* (December Suite), and Debussy's second Arabesque (arrangement for orchestra by Delgadillo) were performed on the final day of the celebration.³¹¹ During this time, violinist Andrés Dalmau and his wife Genoveva returned to Managua. The latter performed an organ concert in the Cathedral including an arrangement of Delgadillo's *Agonía del Pecador* (Sinner's Agony).³¹² In February 1952, two works by Delgadillo, *Oración Indígena* (Indigenous Prayer) and *Cromos de París* (Paris Cards) were performed in Ciudad Trujillo, Dominican Republic, and broadcast on the radio station Voz Dominicana.³¹³

Delgadillo was invited to several international events during the last ten years of his life. In January 1951 he was invited to the Musical Olympics in Salzburg, Austria, and in July, to the Musical Competition in Genoa, Italy. As usual, he was unable to attend due

³¹¹ "Recuerdos de la última noche dariana," *La Noticia* (Managua), February 28, 1951.

³¹² "El gran concierto en la Catedral de Managua, el domingo," *La Noticia* (Managua), April 18, 1951.

³¹³ "Obras del Maestro Delgadillo serán ejecutadas mañana en Ciudad Trujillo," *La Noticia* (Managua), February 5, 1951.

to lack of financial support.³¹⁴ In that month, his wife Juana returned after two years in San Francisco, California.³¹⁵

In August, Delgadillo was invited to preside over a congress of notable musicians of Europe and America, to be held in Pasadena, California. Though organizers promised to arrange official support to ensure his presence, they were ultimately unsuccessful, and he was unable to attend.³¹⁶

In February 1953, Delgadillo received a request from the *Magazine Atlas Musical* of Paris to undertake a complete catalog of his musical works with their respective dates of composition.³¹⁷

In 1954, Delgadillo was invited to conduct the Orquesta Sinfónica de El Salvador, premiering the *Suite Salvadoreña* (Salvadorian Suite) and *Suite Hispánica* (Hispanic Suite) with great success.³¹⁸ A few months later, he was invited to Guatemala as a guest of honor and gave a concert at the Capitol Theater on December 13.³¹⁹ This concert was dedicated to the journalists of Guatemala, sponsored by the Ministry of Education and the General Directorate of Fine Arts. The program included *Preludio Sinfónico No. 7* (Symphonic Prelude No. 7), *Invocación a la Luna* (Invocation to the Moon), *Danza a la Coca* (Coca Dance), *Danza del Fuego Maya-Quiché* (Dance of the Maya-Quiche Fire), *Sinfonía Corta*

³¹⁴ “Invitación honrosa desde Austria para el Maestro Luis A. Delgadillo,” *La Noticia* (Managua), Jan. 10, 1951; “El Maestro Delgadillo invitado a concurso musical en Italia,” *La Noticia* (Managua), July 20, 1950.

³¹⁵ “Hoy llega la esposa del Maestro Delgadillo,” *La Noticia* (Managua), January 16, 1951.

³¹⁶ “Congreso de notables músicos en California. El Maestro Delgadillo invitado de honor,” *La Noticia* (Managua), August 28, 1951.

³¹⁷ “Honrosa distinción para el Maestro Delgadillo en París,” *La Noticia* (Managua), March 10, 1953.

³¹⁸ “Concierto del Maestro Delgadillo hoy dirigiendo la Sinfónica de El Salvador,” *La Noticia* (Managua), September 29, 1954, 6; “Ovacionado en San Salvador el Maestro Delgadillo,” *La Noticia* (Managua), October 3, 1954, 2.

³¹⁹ Dr. Salvador Mendieta, “El Maestro Delgadillo, un virtuoso del piano,” *Diario de Centroamérica* (Guatemala), November 30, 1954.

No. 2 (Miniature Symphony No. 2, premiere), the *Suite Diciembre* (December Suite) and the *Sinfonía Hispánica* (Hispanic Symphony).³²⁰

In April 1955, taking advantage of school vacations, Delgadillo traveled to San Francisco and Los Angeles, California, to seek better medical care. However, his poor health did not prevent him from giving a piano recital in San Francisco.³²¹ In October, he received the sad news of the death of his friend, the Argentine violinist Dalmau, and dedicated an article to him in the local newspaper.³²² In November, he composed the *Rapsodia Nicaragüense No. 3* (Nicaraguan Rhapsody no. 3).³²³ To close the year, he received an invitation from the government of the United States of America to visit for three months as a guest of honor. He was also invited to participate in the Music Educators National Conference in St. Louis, Missouri (see figure 2.3).³²⁴ On this occasion, Delgadillo had no financial problem in attending, since the U.S. government covered all of his expenses.

In addition to his efforts of 1951 in establishing a School of Music, he initiated a campaign for the foundation of a permanent concert orchestra with the support of Nicaraguan commerce and society. The Board of Directors was formed by Mr. Rafael A. Huezo, Honorary President; Dr. Roberto González, effective President; Mrs. Rosalpina de Berheim, Vice President; Mr. Jorge Huezo and Mr. Enrique Gurdíán, secretaries; and

³²⁰ Concert poster. Delgadillo Tapia Family Archive.

³²¹ “El Maestro Delgadillo en Los Ángeles, California,” *La Noticia* (Managua), May 17, 1955. Taken from *El Diario La Opinión de Los Ángeles*, May 1, 1955.

³²² “Ha muerto Dalmau, notable violinista argentino,” *La Noticia* (Managua), October 23, 1955..

³²³ “Rapsodia Nicaragüense está componiendo hasta altas horas de la noche el Maestro Delgadillo,” *La Noticia* (Managua), November 9, 1955.

³²⁴ “Invitación del Gobierno de Estados Unidos al compositor nacional Luis A. Delgadillo, para jira como huésped de honor por tres meses,” *La Noticia* (Managua), November 13, 1955, 1.



Figure 2.3. Music Educators National Conference Dinner for foreign guests, St. Louis. Delgadillo is seated at the right side of the table, first row, fifth from the back. April 1956. Delgadillo Tapia Family Archive

Mrs. Amanda de Lacayo, Mrs. Luisa de Patiña, Mrs. Isolina de Flores, Miss Ligia Chamorro, Dr. Emilio Lacayo, Mr. Pedro Rubén Corea, composer Alfonso Llanes and photographer Enrique Alemán, as members.³²⁵

On October 3, the Nicaragua Symphony Orchestra³²⁶ was founded under the auspices of the Club Rotario and the Managua Tourism Board. Delgadillo was appointed

³²⁵ “Trátase de fundar orquesta permanente de conciertos,” *La Noticia* (Managua), September 23, 1951.

³²⁶ Lola Soriano, “Arte y Artistas. Delgadillo, la Sinfónica y los músicos nicaragüenses,” *El Mundo* (Managua), June 22, 1945. In this article Soriano discusses the first attempt to create the National Symphony in 1932, by the Russian-Argentinian conductor Alejandro Simcis Brian, who was temporarily in Nicaragua

principal conductor and Víctor M. Zúniga, alternate conductor.³²⁷ The Nicaragua Symphony Orchestra performed its first concert at the Salazar Theater on November 28, 1952,³²⁸ achieving complete success.³²⁹ That same day, a concert was held in El Salvador where the Orquesta Sinfónica del Ejército de El Salvador, conducted by Alejandro Muñoz Ciudad Real, performed two works by Delgadillo, the *Danza de las Flechas* (Dance of the Arrows) and the *Danza del Fuego Maya-Quiché* (Dance of the Maya-Quiche Fire), receiving warm applause.³³⁰

In April, Delgadillo conducted another successful concert of the Orquesta Sinfónica del Ejército de El Salvador, performing his works. The concert was broadcast by the radio station Alma Cuscatleca and one of the listeners was the Minister of Defense of El Salvador, who sent Delgadillo a personal letter of congratulation.³³¹ That same month, the *Tiempo Magazine* of Mexico dedicated its cover and an article to Delgadillo.³³² Delgadillo continued conducting concerts of the Nicaragua Symphony Orchestra at the Club Social de Obreros and the Instituto Pedagógico, as part of his efforts in furthering musical education.³³³ In June, he resumed a series of piano concerts at Radio Panamericana and in July, he received an artistic tribute from the Unión Protectora Obrera, a tribute that

recovering from a health situation. He performed five concerts and while Delgadillo was away—always giving compliments to him—tried to understand both national musicians and conductors. When Simcis returned to South America, the project did not have monetary support .

³²⁷ “Antenoche fundose la Orquesta Sinfónica Nicaragüense,” *La Noticia* (Managua), October 5, 1952.

³²⁸ “A las 9:15 pm.: Gran concierto selecto de la Orquesta Sinfónica de Nicaragua. (...) Dirigida por el Maestro Luis A. Delgadillo,” *La Noticia* (Managua), November 28, 1952.

³²⁹ “Éxito completo del concierto sinfónico en el Teatro Salazar,” *La Noticia* (Managua), November 30, 1952.

³³⁰ “Triunfa Delgadillo con sus obras en El Salvador,” *La Noticia* (Managua), December 11, 1952.

³³¹ “Crónica del concierto sinfónico del Maestro Luis A. Delgadillo en San Salvador,” *La Noticia* (Managua),

April 22, 1953; “Documento histórico sobre el Maestro Delgadillo,” *La Noticia* (Managua), April 29, 1953.

³³² “La revista Tiempo de México dedica su carátula al Maestro Delgadillo,” *La Noticia* (Managua), April 17, 1953, 1: Delgadillo, *Por mi honor*, 6.

³³³ “Concierto sinfónico para los obreros hubo antier” *La Noticia* (Managua), May 5, 1953; “Gran concierto mañana,” *La Noticia* (Managua), June 21, 1953.

Delgadillo thanked saying that “this humble beloved people (...) has not waited for me to die to begin to recognize my merits.”³³⁴

Delgadillo began his tour in the United States in March 1956 and participated in the St. Louis Conference held in April.³³⁵ He returned to Nicaragua in May for the beginning of the new school year. He composed the *Himno a José Dolores Estrada* (Anthem for José Dolores Estrada), commissioned by the Municipality of Managua.³³⁶ In October, his four-voice choir was performed at the National Conservatory of Music of Guatemala.³³⁷ In November, the famous Cuban guitarists Leo Brouwer (b. 1939) and Jesús Ortega (b. 1935) requested the score of his *Concerto for Guitar and Chamber Orchestra* to be premiered the following year.³³⁸

In January 1957, Delgadillo was guest of honor at the Second Latin American Music Festival in Caracas, Venezuela, from March 19 to April 10. The organizers of the event covered all his expenses. Other guests of honor were the Peruvian Enrique Iturriaga (1918–2019), the Chilean Juan Orrego Salas (1919–2019), and the Panamanian Roque Cordero (1917–2018). Cordero participated in the competition and won first place.³³⁹ It is worth mentioning that one evening of the festival was dedicated to music of the United States. During this event, Jascha Horenstein (1898–1973) conducted works by Samuel Barber, Roy Harris, Virgil Thomson, Gail Kubik and Charles Ives. Aaron Copland (1900–

³³⁴ “Homenaje artístico al Maestro Delgadillo en la Casa del Obrero,” *La Noticia* (Managua), July 1, 1953.

³³⁵ Picture from the Music Educators National Conference. Delgadillo Tapia Family Archive.

³³⁶ Luis A. Delgadillo, “A manera de suite. III. Himno a José Dolores Estrada,” *La Noticia* (Managua), August 25, 1956. Note from the author: General Estrada is a national hero in Nicaragua. In September 14, 1856, he defeated the filibusters commanded by William Walker, who intended to take over the country and Central America.

³³⁷ “Música de Maestro Delgadillo en Guatemala,” *La Noticia* (Managua), October 14, 1956.

³³⁸ “Piden de Cuba música del Maestro Delgadillo,” *La Noticia* (Managua), November 29, 1956.

³³⁹ “El gran premio en el Festival de Música de Venezuela se lo ganó el compositor panameño. Luis A. Delgadillo dirigirá uno de los conciertos y dice que en Nicaragua la gente prefiere la pelota (béisbol) y el mambo,” *La Noticia* (Managua), March 29, 1957.

1990)—who was also a member of the Competition Tribunal, conducted his own composition. Virgil Thomson (1896–1989) and musicologist Gilbert Chase (1906–1992) were present that evening.³⁴⁰ Delgadillo took advantage of the occasion to exchange ideas with his American colleagues (see figure 2.4).³⁴¹



Figure 2.4. Aaron Copland (left) with Luis A. Delgadillo on the right, in Caracas, Venezuela. April 1957. Delgadillo Tapia Family Archive

³⁴⁰ “Festival de Música Latinoamericana rinde tributo a compositores norteamericanos,” *La Noticia* (Managua), March 30, 1957.

³⁴¹ Luis A. Delgadillo, “A manera de suite, el Maestro Delgadillo ha regresado de Caracas,” *La Noticia* (Managua), April 13, 1957.

At the same time in Cuba, guitarist Leo Brouwer and the C.M.Q. Symphony Orchestra conducted by Enrique González Mántici premiered Delgadillo's *Concerto for Guitar and Chamber Orchestra* on March 17, 1957. A brief analysis of the concerto was later published by Leo Brouwer.³⁴² In May, Ginette Martenot, performer on the instrument ondes Martenot—invented by her brother Maurice—arrived at Managua. She gave a concert including in the program *Los Tincos*, a setting of folk music by Delgadillo.³⁴³

In 1958, the National School of Music began to flourish. The 1957–1958 graduating class graduated promising talents such as the soprano Thelma Carrillo,³⁴⁴ who would later have a successful career in the United States.³⁴⁵ The school year closed with a cultural event that was broadcast for the first time by Radio Centauro, owned by musicologist Salvador Cardenal (1912–1988).³⁴⁶

In the following school year, the number of piano students increased, and it proved necessary to add an additional faculty member, the notable piano teacher Justina Huerdo de Espinoza.³⁴⁷ On the other hand, the National Symphony Orchestra saw its existence threatened by the lack of public and private financial support, despite the exhortation of artists and intellectuals.³⁴⁸

³⁴² “Concierto No. 1 para guitarra y orquesta,” *La Noticia* (Managua), December 8, 1957.

³⁴³ Leo Brouwer Mesquida, “La estupenda obra de musical de Mauricio y Ginette Martenot,” *La Noticia* (Managua), May 21, 1957.

³⁴⁴ “Promoción de artistas, este año, en la Escuela Nacional de Música,” *La Noticia* (Managua), January 23, 1958.

³⁴⁵ “Soprano nicaragüense triunfa en Estados Unidos,” *La Prensa* (Managua), July 17, 1968.

³⁴⁶ “Espléndido acto cultural en la Escuela de Música,” *La Noticia* (Managua), March 5, 1958.

³⁴⁷ “Doña Justina en la Escuela de Música,” *La Noticia* (Managua), July 22, 1958.

³⁴⁸ “Y de la Sinfónica qué hay?,” *La Noticia* (Managua), May 19, 1957; “La Sinfónica Nacional merece la atención del Estado,” *La Noticia* (Managua), June 22, 1957; “Pretenden disolver la Orquesta Sinfónica...,” August 3, 1957; “La Sinfónica Nacional se está sosteniendo con sus propios esfuerzos...,” *La Noticia* (Managua), August 4, 1957.

In Cuba, the prestigious guitarists Leo Brouwer (who premiered Delgadillo's *Concerto for Guitar and Chamber Orchestra*), along with Jesús Ortega, performed a concert for two guitars in May, including the premiere of Delgadillo's *Serenata Española*, a work that was remarkably well received.³⁴⁹ In June, in Caracas, Venezuela, soprano Siamora Guerra interpreted the song *Cultiva tu artista* (Cultivate your artist), with text by Rubén Darío and music by Delgadillo, which was also well received by the audience.³⁵⁰ In August, Radio Centauro broadcast the *Sinfonía Hispánica* (Hispanic Symphony), performed by the Orquesta Sinfónica del Ejército de El Salvador.³⁵¹ In October, Delgadillo traveled to El Salvador to recover from a recent illness.³⁵²

In January 1959, Delgadillo premiered a Requiem Mass dedicated to the first anniversary of the death of General Alfonso Estrada.³⁵³ Days later, Delgadillo made his debut on national television presenting a piano lecture recital.³⁵⁴ In February, the government of Nicaragua finally give him proper recognition. He was decorated with the Rubén Darío Order, Commander Grade “in recognition of your high merits and the work developed by you for the benefit of the national culture.”³⁵⁵ The decoration ceremony was held at the Presidential House.³⁵⁶ That same month, at the request of the University of

³⁴⁹ “Música del Maestro Delgadillo es grabada en Cuba,” *La Noticia* (Managua), August 17, 1958.

³⁵⁰ “Canción de Delgadillo en Caracas,” *La Noticia* (Managua), June 3, 1958.

³⁵¹ “Hoy obra de Delgadillo en Radio Centauro,” *La Noticia* (Managua), August 16, 1958.

³⁵² “Lo que dijo la prensa salvadoreña del Maestro Delgadillo,” *La Noticia* (Managua), October 31, 1958.

³⁵³ “Misa de Réquiem del Maestro Delgadillo,” *La Noticia* (Managua), January 3, 1959. Note from the author: General Estrada was Mayor of Managua and made many contributions to the city. The Central Park still exists to this day..

³⁵⁴ “El Profesor Delgadillo en Televisión mañana,” *La Noticia* (Managua), January 11, 1959

³⁵⁵ “Documento artístico. La Condecoración Rubén Darío al Maestro Luis A. Delgadillo,” *La Noticia* (Managua), January 20, 1959. The notification letter was sent by Dr. René Schick, Minister of Public Education.

³⁵⁶ “Programa de la Semana Rubén Darío. (...) Lunes 9 de February. 8 P.M. Imposición por el Excelentísimo señor Ingeniero Luis A. Somoza D., Presidente de la República, de la Condecoración de la Orden Rubén Darío (...) en el Grado de COMENDADOR al Maestro Luis A. Delgadillo y a don Rodrigo Peñalba. Casa Presidencial,” *La Noticia* (Managua), February 4, 1959.

Texas, Delgadillo sent a classical string quartet to be performed in the hall of the university's music department.³⁵⁷ In March, the School of Music held its traditional closing event, which was broadcast on Radio Mundial.³⁵⁸

In April, Delgadillo attended a symphony concert, with Arthur Rubinstein as piano soloist, at the Opera House in San Francisco, California. At the end of the concert, Delgadillo visited the celebrated pianist in his dressing room, who received him with an embrace. Rubinstein autographed the program with Delgadillo's full name and called him "my old friend."³⁵⁹

At 75 years of age, Delgadillo began to have vision problems in his left eye due to a cataract. He wanted to have surgery in February, but high blood pressure problems forced him to suspend the surgery twice. In May he underwent the operation in San Salvador but contracted an infection. After a second operation, he lost his vision but kept his eye. Two months later, in Nicaragua, the infection reappeared and the doctors removed the eye to prevent the other one from being infected.³⁶⁰ The loss of the eye did not prevent Delgadillo from successfully directing the school of music, writing for local newspapers, attending cultural events, and giving lectures.

In October, Delgadillo received a copy of a recording by the Cuarteto Innovación de México, containing his *Cuarteto Moderno No. 4* (Modern Quartet No. 4), recorded during at the Sala Manuel Ponce of the Palacio de Bellas Artes.³⁶¹ In November, Radio

³⁵⁷ "Música del Maestro Delgadillo en la Universidad de Texas," *La Noticia* (Managua), February 5, 1959.

³⁵⁸ "Audición cultural de música en Radio Mundial," *La Noticia* (Managua), March 4, 1959.

³⁵⁹ Luis A. Delgadillo, "Notable concierto sinfónico en San Francisco de California," *La Noticia* (Managua), August 16, 1959.

³⁶⁰ "Hoy será operado el Maestro Delgadillo," *La Noticia* (Managua), February 12, 1959; "Ya no será operado el Maestro Delgadillo," *La Noticia* (Managua), February 12, 1959; "Operado en San Salvador el Maestro Delgadillo," May 9, 1959; "Grave en El Salvador el Maestro Delgadillo," *La Noticia* (Managua), May 26, 1959; "Hoy le van a extraer un ojo al Maestro Delgadillo," *La Noticia* (Managua), July 18, 1959.

³⁶¹ "Música del Maestro Delgadillo en disco musical," *La Noticia* (Managua), October 10, 1959.

Centauro broadcast a special program exclusively devoted to Delgadillo's music.³⁶² In December, Delgadillo gave a piano lecture recital at the Universidad Nacional, in León, with resounding success.³⁶³

In 1960, Delgadillo premiered *Abanico Perfumado* (Scented Fan), a minuet in honor of Lolita Soriano,³⁶⁴ the *Intermezzo Scherzoso* dedicated to the Novia de los Periodistas,³⁶⁵ four new songs³⁶⁶, and the *Intermezzo Chino* (Chinese Intermezzo), dedicated to the Taiwanese colony in Nicaragua.³⁶⁷ He continued with his successful direction of the Escuela Nacional de Música³⁶⁸ and a column *A manera de suite* for the newspaper *La Noticia*. He continued giving piano recitals³⁶⁹ and received the pleasant news of his inclusion in music dictionaries³⁷⁰, while also reuniting with old friends such as the Mexican violinist Higinio Ruvalcaba, who gave a concert in Managua.³⁷¹

In March 1961, the usual end-of-year cultural event of the School of Music was held in the studios of Radio Mundial and was broadcast to the national audience, to the delight of the audience and listeners.³⁷² In April, during a national holiday in Taiwan (Formosa), the symphony orchestra of that country premiered the *Intermezzo Chino*.

³⁶² "Música de Delgadillo en la Radio Centauro," *La Noticia* (Managua), November 1, 1959.

³⁶³ "Muy aplaudido el Maestro Delgadillo en la Universidad," *La Noticia*, (Managua), December 15, 1959, 1.

³⁶⁴ "Sólo música nacional en el Concierto de pasado mañana," *La Noticia* (Managua), February 5, 1960;

"Gustó mucho el concierto de antenoche...," *La Noticia* (Managua), February 9, 1960.

³⁶⁵ "Programa de la Gran Revista Musical de Los Chicos de La Prensa," *La Noticia* (Managua), February 28, 1960.

³⁶⁶ "Nuevas canciones del Maestro Delgadillo en la Centauro hoy domingo," *La Noticia* (Managua), August 28, 1960.

³⁶⁷ "Intermezzo chino del Maestro Delgadillo," *La Noticia* (Managua), October 18, 1960.

³⁶⁸ "Nuevo triunfo de la Escuela Nacional de Música," *La Noticia* (Managua), March 2, 1960.

³⁶⁹ "Concierto de piano en el Club Managua," *La Noticia* (Managua), September 7, 1960.

³⁷⁰ "El Maestro Delgadillo en diccionarios de la música," *La Noticia* (Managua), March 13, 1960.

³⁷¹ "Concierto del notable violinista Ruvalcaba," *La Noticia* (Managua), November 11, 1960.

³⁷² "Nuevo triunfo de la Escuela Nacional de Música," *La Noticia* (Managua), March 3, 1961.

The Chinese legation in Managua sent a tape recording to Delgadillo, who copied it to Radio Mundial and Radio Centauro for a subsequent national broadcast.³⁷³

In June, Delgadillo was honored by artists and intellectuals of the city of Matagalpa. He reciprocated with a concert of his works and accompanied soprano Thelma Carrillo on the piano at the Perla Theater.³⁷⁴ On June 7, his dear friend Juan Ramón Avilés, director of the newspaper *La Noticia*,³⁷⁵ passed away, and Delgadillo wrote a heartfelt farewell article.³⁷⁶ A few days later, on June 12, Carlos Tunnermann López—piano teacher and founder of the school of music—also died, causing a second blow to Delgadillo.³⁷⁷ The pianist Virgilio Medal was appointed as López’s replacement.³⁷⁸

In December, elaborate preparations were being made in celebration of the Delgadillo-Vélez fiftieth wedding anniversary to be celebrated on December 30, 1961. Alberto and Ricardo, their sons, arrived with their families from abroad to share this historic date. Orlando Luis would arrive in the next few days. Delgadillo composed a musical piece entitled *Cincuenta Años de Armonía* (Fifty Years of Harmony), to be premiered by the Nicaragua Symphony Orchestra during the Blessing Mass at the Managua Cathedral. Some friends and illustrious people wrote dedications in a golden wedding album.³⁷⁹

Delgadillo unexpectedly suffered a heart attack on December 18 and was hospitalized at the Managua General Hospital, where he was placed in a ward with an

³⁷³ “Música del Maestro Delgadillo en China” *La Noticia* (Managua), April 8, 1961; “Música china del Maestro Luis A. Delgadillo,” July 15, 1961.

³⁷⁴ “Matagalpa tributará homenaje al Maestro Luis A. Delgadillo,” *La Noticia* (Managua), June 2, 1961.

³⁷⁵ “Duelo Nacional por la muerte de Juan Ramón Avilés, Director y Fundador de La Noticia,” *La Noticia* (Managua), June 8, 1961.

³⁷⁶ Luis A. Delgadillo, “Juan Ramón Avilés ha muerto!,” *La Noticia* (Managua), June 10, 1961.

³⁷⁷ “Sentida muerte del artista don Carlos Tunnermann,” *La Noticia* (Managua), June 13, 1961.

³⁷⁸ “Sr. Medal, profesor de piano,” *La Noticia* (Managua), June 23, 1961.

³⁷⁹ Delgadillo Tapia, interview.

oxygen chamber. On Wednesday, December 20, he suffered a second heart attack. On that day at 12:10 pm, Luis Abraham Delgadillo Rivas, at the age of 77, joined “God's divine orchestra,” as he used to say when a musician friend died.³⁸⁰

Delgadillo was laid to rest at the National School of Music, and on Thursday afternoon, his coffin was taken to the Managua Cathedral, where the National Symphony Orchestra paid tribute to him.³⁸¹ The National Congress observed a minute of silence as a posthumous tribute.³⁸² The different government branches and the municipality of Managua sent letters of condolence to his wife, Mrs. Juanita Velez.³⁸³ Delgadillo's tomb is located in the Rotunda of Illustrious Men of the General Cemetery of Managua and is declared Municipal Heritage.³⁸⁴

Luis A. Delgadillo was unwavering in his defense of Nicaraguan and Latin American music. Throughout his career, he was dedicated in spreading the music of his indigenous roots, using these themes in many of his orchestral works. Delgadillo spent an important portion of his life visiting countries such as Costa Rica, Guatemala, Honduras, Cuba, Peru, Bolivia, Chile, Colombia, Venezuela, Brazil, Argentina, and the United States.

³⁸⁰ Delgadillo Tapia, interview; “Civil Registry Death Index,” Delgadillo Tapia Family Archive; “De duelo el pentagrama, Murió el Maestro Luis A. Delgadillo,” *La Noticia* (Managua), December 21, 1961.

³⁸¹ “Orquesta Sinfónica de Nicaragua tributa homenaje al Maestro Luis A. Delgadillo en la Catedral,” *La Noticia* (Managua), December 22, 1961.

³⁸² “Poder Legislativo. Cámara de Diputados. (...) 77.- La sesión se reanuda a las once y cincuenta minutos de la mañana del día jueves, veinte y uno de December de mil novecientos sesenta y uno (...). 79.- El Presidente Morales Marengo pide que se guarde un minuto de silencio en homenaje póstumo al Maestro Luis Abraham Delgadillo fallecido el día anterior,” *La Gaceta* 118, May 29, 1962.

³⁸³ Condolences from the President’s office, the Chamber of Representatives, and the National District Ministry. Delgadillo Tapia National Archive.

³⁸⁴ “Orden de enlistado de la tumba de Luis Abraham Delgadillo en la lista de bienes culturales de (Managua), Orden 001-2016” *Alcaldía de (Managua), Colección Biblioteca Digital No. 53*, August 26, 2019, 29.



Figure 2.5. Delgadillo at the piano. Unknown date. Delgadillo Tapia Family Archive

Despite the economic hardships that he faced as a musician living and working in Nicaragua, Delgadillo worked tirelessly for the musical development of his country. He was the first director of the Banda de los Supremos Poderes, the founder and first director of the National School of Music, and one of the first promoters of the Nicaragua Symphony Orchestra, all important institutions for the musical and cultural development of his country.

CHAPTER 3

DELGADILLO'S WORKS AND ACHIEVEMENTS

Delgadillo was one of the most prolific Latin American composers of his time. In addition to this, he wrote books, essays, columns, and many articles for the newspaper *La Noticia* in Managua. This chapter presents a summary of his musical works, divided by genre, and a list of his writings. A list of his most important achievements is also included.

Musical Works

The Pan American Union in Washington, DC published a chronological catalog of the works by Delgadillo in 1954. This was published in its journal *Boletín de Música y Artes Visuales*, prepared and distributed by the Department of Cultural Affairs.³⁸⁵ Although the catalogue includes 309 items, it omits some works written prior to 1953. Delgadillo, who was consulted for this publication, apparently considered these to be among his most important. Another detail about this catalog is that in some works, the dates of composition do not match with the primary sources consulted. For example, all 22 melodies for violin and piano have 1934 as the year of composition, when in fact Melody No. 10 had already been performed in 1917. There are details of a performance in Guatemala; the piece was identified in a conversation as Melody No. 10.³⁸⁶

This treatise presents as complete a catalogue of his works as possible, with particular attention to a complete listing of the piano works. From the *Salon Waltz No. 1*

³⁸⁵ Departamento de Asuntos Culturales – Unión Panamericana, *Boletín de Música y Artes Visuales*, No. 49-50 (March–April 1954, 25-30)

³⁸⁶ “Recuerdos de Guatemala. Una noche de arte en el teatro Colón,” *La Tribuna*. Diciembre 8, 1917, 2.

composed in 1903 to the *Cincuenta Años de Armonía* composed in 1961, Delgadillo wrote an estimated 390 musical works. This number is not definitive, and there is still work to be done, such as establish the dates of some works, locating lost scores, or eliminating works in the National Archive by other authors but attributed to Delgadillo.³⁸⁷

Of the 390 musical works identified, 304 still exist in manuscript or printed form. These works are located in the Archivo General de la Nación, which holds 184 manuscripts, and in the Instituto Histórico de Nicaragua y Centroamerica from the Universidad Centroamericana (IHNCA-UCA), which has works printed by the government in 1943 and 1955. There are some digitized manuscripts of his works in the library of the Escuela Nacional de Música, which occasionally performs some orchestral works, or in personal archives.

The following is a summary of Luis A. Delgadillo's musical production and relevant works. For a complete listing see Appendix B.

OPERA AND MUSICAL THEATER (9): *Final de Norma* (1914); *La Rosa del Paraíso* (1920); *Pájaros del Norte* (1936); *Mabaltayán* (1942); *Tertulia de Correos* (1945); *Aura del Mombacho* (1949).

BALLET (3): *El Dorado* (1930), *La Cabeza del Rawí* (1942); *El Gato Félix y el Ratoncito Pérez* (1945).

ORCH (99): *Obertura Debussyana* (1908); *Obertura Indiana* (1915); *Marcha Triunfal a Rubén Darío* (1916); *7 Preludios sinfónicos* (1918–1919); *Himno Nacional de Nicaragua, arreglo* (1918); *Suite Escenas Pastoriles* (1919); *Sinfonía Centroamericana* (1921); *Sinfonía Mexicana* (1924); *Suite Teotihuacán* (1925); *Sinfonía Incaica* (1926); *Gran Marcha Triunfal Simón Bolívar* (1927); *Suite Diciembre* (1929); *Danza del Fuego Maya-Quiché* (1929); *Invocación a la luna* (1929); *Danza de la Coca* (1929); *Yaraví Peruano* (1929); *En el templo de Agat* (1937); *Danza de las Flechas* (1937); *Sinfonía Serrana* (1938); *Tramonto en la Cumbre* (1939); *Sinfonietta de Los Monos* (1942); *Las Siete Palabras de Cristo* (1943); *Flor de Luna* (1951); *Rapsodia Nicaragüense No. 3* (1952); *Un Chino en París* (1952);

³⁸⁷ For example, *Danza Oriental* which is at the National Archive as part of Delgadillo's work, but in *Los Domingos*, March, 1921, it says that it was written by pianist Sergio Bustamante, with Delgadillo conducting the orchestra. Another example is *La Tempestad*, which is part of a zarzuela written by Spanish composer Ruperto Chapí and used to be performed at the National School of Music.

El Güegüense, arreglo (1952); *12 Sinfonías breves* (1953); *Schonbergiana Capricho Sinfónico* (1953); *Intermezzo Chino* (1960).

WIND BAND (33): *Mi Juanín* (1914), *Aires Populares de Nicaragua* (1916), *Rapsodia Nicaragüense No. 1* (1919), *Contestando a Indostán* (1920), *Mi Ramón* (1929), *Sueño Oriental* (1929), *Los Tincos* (1939), *Sangre de Cristo* (1940), *Himno a Jerez* (1951).

SACRED (5): *Misa de Réquiem en Fa menor* (1918); *Misa de Réquiem en La menor* (1919); *Misa de Gloria en Sol mayor* (1919); *Misa de Réquiem en Fa menor* (1952).

CONC (3): *Fantasia Tropical Panameña*, pf, orch (1943); *Marcha Nupcial Señorita Cuarto Poder* (1950); *Concierto No. 1 para guitarra y orquesta de cámara*, guit, orch (1954).

VOCAL (97): *20 Romanzas sobre textos de Rubén Darío* (1917); *34 Cantos Escolares* (1914–1940), *Madrigal El Blanco Lirio* (1931), *Himno Normalista* (1919), *Himno Escolar Nicaragüense* (1949), *Himno a José Dolores Estrada* (1956).

CH (3): *Tres estampas musicales, a 4 voces* (1956); *Canto a la Niñez, a 3 voces*.

VN AND PF (34): *Meditación sobre el adagio Claro de Luna de Beethoven* (1918); *22 Melodías* (1917–1934); *Lamento Español* (1937).

CHBR (26): *Amargores de Laurel*, vc, pf (1920); 8 str qt; 1 wwind qt: fl, ob, cl, bn; 3 trios, vn, vc, pf; *Dame tu amor*, 2 gt (1958).

PF (75): *12 Nocturnos* (1907); *Sonata Fantástica en re menor* (1908), *Celajes de Tristeza* (1912); *Noche Triste* (1912); *5 Estudios* (1915); *Scherzoso Impromptus* (1921); *24 Preludios* (1924); *Estrella de Oriente*; *Minuet en do mayor*.

In 1962, Juana Vélez, widow of Delgadillo, was declared heir to all his literary artistic work and musical compositions.³⁸⁸

Essays, Books, and Other Writings

Delgadillo was a prolific writer of essays and articles for the national press; on occasions he also acted as a correspondent for foreign written media. His most relevant writings are:

³⁸⁸ “Declaratoria de Herederos. Juanita (Juana) Vélez Espinosa viuda de Delgadillo, (...) decláresele heredera única ab intestato su marido Luis Abraham Delgadillo Rivas, mayor, casado, compositor musical, de este domicilio, indicando bienes: propiedad artístico-literaria composiciones musicales,” *La Gaceta* 253, November 6, 1962.

Books:

- *Consideraciones generales sobre arte musical en Nicaragua* (General considerations about the musical art in Nicaragua, 1913)³⁸⁹
- *Comentarios a los Consejos de Schumann* ((Commentary on the Advice by Schumann, 1919)³⁹⁰
- *Por Mi Honor Musical: Polémica Sobre El Sonido 13. Páginas históricas sobre mi vida artística* (Because of My Musical Honor: Controversy on the Sonido 13, 1957)³⁹¹

Newspaper articles:

- *Mi odisea musical en América Hispánica* (My musical odyssey in Hispanic America, 1927), is a series of ten chronicles that relate his South American tour and was published in the weekly newspaper *La Noticia Ilustrada*,³⁹² as well as in the other newspapers he represented as correspondent

Journal articles:

- *La música indígena y colonial en Nicaragua* ((The Indigenous and Colonial Music in Nicaragua, 1939), published in the *Revista de Estudios Musicales*³⁹³

Unfinished/unpublished:

- *Teoría sintética y moderna de la música* (Syntethic and modern theory of music, unpublished)³⁹⁴
- *Horas íntimas, Impresiones sobre el arte* (Intimate hours, impressions about art, unfinished)³⁹⁵
- *El caso Nietzsche, contestación del caso Wagner* (The Nietzsche case, reply to the Wagner case, 1921)³⁹⁶

³⁸⁹ Delgadillo, Luis A. *Consideraciones generales sobre arte musical en Nicaragua*. Managua: Tipografía Nacional, 1913.

³⁹⁰ Delgadillo, Luis A. *Comentarios a los consejos de Schumann*. Managua: Tipografía Nacional, 1919; “Un libro de Luis Delgadillo ya está en venta en casa del autor...” *La Tribuna*, Abril 15, 1920.

³⁹¹ Delgadillo, Luis A. *Por mi honor musical: Polémica sobre el sonido 13. Páginas históricas sobre mi vida artística*. Managua: Ministerio de la Gobernación, 1957.

³⁹² Nos. 43 to 52, *La Noticia Ilustrada* (Managua), 1927.

³⁹³ Delgadillo, Luis Abraham. “La música indígena y colonial en Nicaragua.” *Revista de estudios musicales* 1/3 (1949–50): 43–60.

³⁹⁴ Mayer-Serra, *Música y Músicos*, 313.

³⁹⁵ Pérez, “Los hombres de Nicaragua,” 1921.

³⁹⁶ Mentioned by Mayer-Serra, *Música y Músicos*, 313; and in “Los hombres de Nicaragua,” *Diario de Costa Rica* (San José), Abril 14, 1921, but no available publications has been found.

Regarding his contributions to the newspapers of Managua, mainly in *La Noticia*, Delgadillo wrote more than two hundred articles including his frequent column *A Manera de Suite*. The subject matter of his articles generally involved a) advice to young musicians and composers; b) advocacy before the government and society in general, to establish music schools and improve musical education in schools; c) promotion of nationalism; d) education on musical topics to the general public; e) defense against his detractors; f) musical criticism of works being performed in the country or about a composer; g) analysis of the evolution of music in the 20th century; h) farewells to deceased friends and colleagues.

Honors and Awards

Delgadillo was frequently honored throughout his career. Some of the most important of these are the following:

1. Gold Medal awarded by the Milan Conservatory³⁹⁷
2. Gold Medal, First Place in the Central American Music Contest with *Himno a los Héroes de 1956*, San José, Costa Rica (1914)³⁹⁸
3. Guest of Honor of the Government of Guatemala and Gold Medal awarded by the Musicians Union of Guatemala on the Centennial of Independence and premiere of his Central American Symphony (1921)³⁹⁹
4. Gold Medal awarded by the Municipality of Buenos Aires for the musicalization of Rubén Darío's *Marcha Triunfal* (1916)⁴⁰⁰
5. First place for the composition of the *Ballet La Cabeza del Rawí*, based on a plot by Rubén Darío. Rubén Darío Art and Literature Awards (1942)⁴⁰¹
6. Guest of honor of the Government of the United States of America and invited to Musical Conference in Washington, D.C. (1956)⁴⁰²

³⁹⁷ "El Radio Concierto de anoche en la Estación El Universal-La Casa del Radio. La Gran Sinfonía del Maestro Delgadillo," *El Universal* (México), January 12, 1924.

³⁹⁸ "Los hombres de Nicaragua," 1921.

³⁹⁹ "El Radio Concierto," 1924.

⁴⁰⁰ "El Radio Concierto," 1924.

⁴⁰¹ "Luis A. Delgadillo en música y Juan B. Cuadra en pintura, ganadores del Premio Rubén Darío," *La Noticia* (Managua), January 30, 1942, 1.

⁴⁰² "Invitación del Gobierno de Estados Unidos al compositor nacional Luis A. Delgadillo, para jira como huésped de honor por tres meses," *La Noticia* (Managua), November 13, 1955, 1.

7. Guest of honor at the II Latin American Music Festival, Caracas, Venezuela (1957)⁴⁰³
8. Rubén Darío Order, Commander Grade, awarded by the Government of Nicaragua(1959)⁴⁰⁴

Delgadillo was one of the most active composers of his time in Latin America. In addition to his numerous musical works, he dedicated his life writing about his career, both in Nicaragua and abroad. As a result of his illustrious career, he was recognized by the Nicaraguan government and by other institutions outside of his country.

⁴⁰³ “Concierto No. 1 para guitarra y orquesta,” *La Noticia* (Managua), December 8, 1957.

⁴⁰⁴ “Documento artístico. La Condecoración Rubén Darío al Maestro Luis A. Delgadillo,” *La Noticia* (Managua), January 20, 1959.

CHAPTER 4

RE-DISCOVERING HIS PIANO WORKS

The piano music by Delgadillo includes a variety of genres, including preludes, nocturnes, waltzes, and a piano sonata. This chapter focus on an analysis and technical considerations from a selection of Luis Abraham Delgadillo's piano catalogue: selections from *24 Preludios para piano*, selections from *12 Nocturnos para piano*, and the *Sonata Fantástica en Re menor* in its entirety. The various artistic requirements are taken into consideration in the pedagogical approach. Each pedagogical analysis includes a description of the piece and an overview presented through a table for a clearer summary of the work. The analyses consider such features such as time signature, form, key signature, tempo, harmony, rhythm, melodic treatment, and technical difficulties. The author provides a leveling reference based on Jane Magrath's leveling system,⁴⁰⁵ Celebration Series from the Royal Conservatory of Music,⁴⁰⁶ and for the more advanced works, the author will use as a reference the Associate and Licentiate Diplomas Syllabus from the Royal Conservatory of Music.⁴⁰⁷ This will help teachers know which piece is appropriate according to the student's level. The following abbreviations will be used: Magrath for Magrath's book, RCM for the Celebration Series, ARCT for the Associate

⁴⁰⁵ Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995.

⁴⁰⁶ The Royal Conservatory. *Celebration Series Sixth Edition*. Toronto: The Frederick Harris Music Company, 2022.

⁴⁰⁷ The Royal Conservatory. *Piano 2022 Edition Syllabus*. Toronto: The Frederick Harris Music Company, 2022.

Diploma, and LRCM Licentiate Diploma Syllabus. The *Preludios* and *Nocturnos* are organized in this chapter in order of difficulty; the *Sonata Fantástica* will be analyzed in the order of the movements.

24 Preludios para Piano

Luis A. Delgadillo composed the *24 Preludios para Piano* (24 Preludes for Piano) in 1924 as an homage to the Polish composer Frédéric Chopin (1810–1849). They are short pieces that showcase a wide variety of piano skills. Delgadillo's preludes, as well as Chopin's, do not follow a progressive order of difficulty, but they rather include an assortment of late intermediate to advanced level pieces. Even though Delgadillo dedicated this work to Chopin, he does not follow the sequential order of tonalities found in Chopin's preludes. In this document, the selection of preludes will be in order of difficulty from intermediate to advanced level: 3, 10, 1, 4, 6, 15, and 23. The analyses highlights their unique character, harmonic language, technical, and artistic elements.

Preludio número 3

Preludio número 3 is a lyrical romantic piece in ternary form which has a simple rhythmic construction and harmonic progression, which perfectly suits the simplicity of the melodic line. In this short one-page prelude, the performer will encounter some technical and artistic challenges such as balance and tone production. For a complete overview see table 4.1.

Table 4.1. Overview of Preludio número 3

Preludio número 3		
Year 1924	Length 24 measures	Form Ternary form
Meter/Tempo/Key - 3/4 - Andante - C Major	Harmony - Tonal - Some chromaticism	Rhythm - Eighth notes - Quarter notes
Melody - Main melodic line played by right hand - Bass line as support for melodic line - Inner voices to create sense of movement	Technical challenges - Balance: melody vs. inner voices - Voicing of the melodic line - Clarity	Level of Difficulty - Magrath: Level 6 - RCM: Level 5

A significant challenge is balancing the melodic line between accompanying voices in the right hand (see figure 4.1). In measures 1 and 2, the main melodic line is in the top voice of the right hand with the support of the bass line.



Figure 4.1. Preludio número 3, mm. 1-2, balance between the melodic line and accompaniment

This demands active listening from the performer to create the correct voicing. In the second section of this prelude, the melodic line moves briefly to the left hand. This creates another challenge for the performer, to fully listen to that change of the melodic line from the soprano to the bass (see figure 4.2).



Figure 4.2. Preludio número 3, mm. 9-10, left-hand melodic line

A second technical challenge is the hand extension at measure 14. It will require more active listening for the voicing of the melodic line compared to the previous sections (see figure 4.3).



Figure 4.3. Preludio número 3, mm. 13-14, hand extension, voicing of the melodic line

Preludio número 3 is appropriate for an intermediate level student developing pianistic abilities regarding texture, steady rhythm, and expressiveness. This piece is a level 6 in Magrath and comparable to a level 5 in the RCM system.

Preludio número 10

Preludio número 10 is a short, delicate, and lyrical piece with a middle meditative contrasting section. It is in ternary form with a lyrical melodic line. The texture and rhythm are not as complex compared to other preludes from the set. There are only a few dynamic marks, allowing a more flexible approach from the performer. Some of the technical challenges are the balance between melody and accompaniment, maintaining long phrases,

and adequate voicing in the right hand for this lyrical line. For a complete overview see table 4.2.

Table 4.2. Overview of Preludio número 10

Preludio número 10		
Year 1924	Length 51 measures	Form Ternary form
Meter/Tempo/Key - 2/4 - Andante - B-flat Major	Harmony - Tonal - Mostly diatonic	Rhythm - Group of four eighth notes - Group of two eight notes - Quarter notes - Group of sixteenth notes - Polyrhythm
Melody - Main melodic line played by right hand - Bass line as support for melodic line	Technical challenges - Voicing of the melodic line - Group of sixteenth notes - LH articulation - Polyrhythm - Clarity	Level of Difficulty - Magrath: Level 6 - RCM: Level 5

There are three main elements the performer needs to consider. The first one involves the articulation in the left-hand. Delgadillo varies between four eighth notes slurred together and a pair of two-note slurs per measure (See figure 4.4).



Figure 4.4. Preludio número 10, m. 3, two-note slur pattern

The second is related to the rhythm, which in this piece is not as complex as other preludes from the set. The composer uses groups of eighth notes and sixteenth notes, as well as quarter and half notes in the middle section. Although the rhythms employed are not challenging, the group of sixteenth notes in measures 7 and 8 need a fingering that will continue the phrase and legato line (see figure 4.5).



Figure 4.5. Preludio número 10, mm. 7-8, sixteenth notes in the melodic line

The third element appears in measure 40 with the use of a three-against-two polyrhythm (see figure 4.6). At this level, some students may not be familiar with this complex rhythm. A practice suggestion is to replace the rest with a C to feel the downbeat; once this is internalized the student can more readily play this as written.



Figure 4.6. Preludio número 10, m. 40, use of polyrhythm

Preludio número 10 is a lyrical and expressive piece that is appropriate for an intermediate level student developing pianistic abilities regarding voicing, basic

polyrhythms, and tone production. This piece is suitable to a level 6 in Magrath and comparable to a level 5 in RCM system.

Preludio número 1

Preludio número 1 is a slow, and melancholic piece with contrasting sections resulting from its rhythmic patterns. It is in simple binary form. The prelude features changes in texture and a wide range of dynamic changes from *piano* to *forte*. The elegance of the piece is indicated in the tempo marking, *Andante amoroso*. The piece starts with a steadier melancholic melodic line later transformed into a more expressive and passionate character. Some technical challenges are the balance, the left-hand rhythmic patterns, and artistic elements such as *ritardando*. For a complete overview see table 4.3.

Table 4.3. Overview of Preludio número 1

Preludio número 1		
Year 1924	Length 44 measures	Form Ternary form
Meter/Tempo/Key - 2/4 - Andante amoroso - G Major	Harmony - Tonal - Some chromaticism	Rhythm - Group of dotted eighth notes followed by a sixteenth note - Quarter notes - Triplets
Melody - Main melodic line played by right hand - Rolled chords - Bass line as support for melodic line	Technical challenges - Voicing of the melodic line - Triplets followed by dotted rhythm - LH arpeggios in triplets - Clarity	Level of Difficulty - Magrath: Level 7/8 - RCM: Level 7

The continuous rhythmic changes found in Preludio número 1 constitute the primary challenge. Accuracy is particularly difficult to attain in measure 3 (see figure 4.7); the challenge will be to distinguish between the triplet and the dotted rhythm, which poses a challenge for intermediate players.

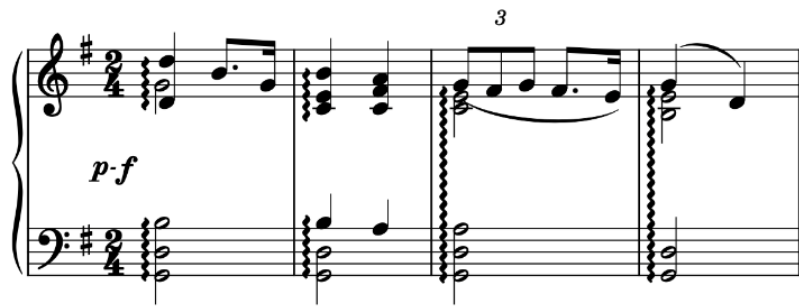


Figure 4.7. Preludio número 1, mm. 1-4, triplet and dotted rhythm

The left-hand rhythm pattern change could also be challenging for the performer. At the beginning of the piece the left hand plays half notes, which later transform into an arpeggiated triplet pattern (see figure 4.8).

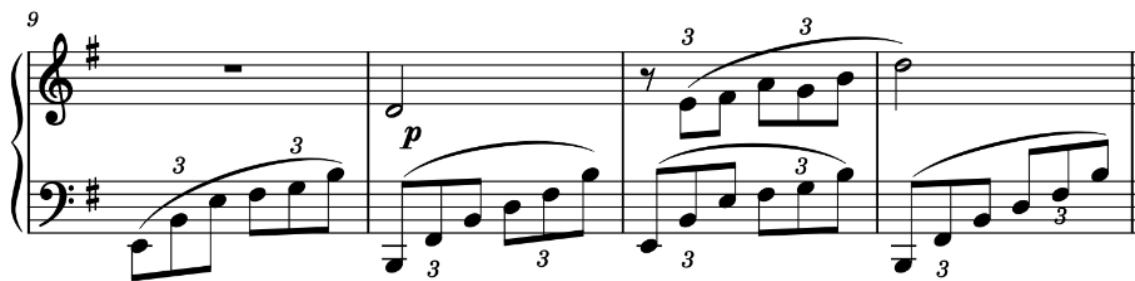


Figure 4.8. Preludio número 1, mm. 9-12, left-hand arpeggiated pattern

The artistic elements found in this prelude are dynamics, rolled chords, pedaling, and trills. The dynamic range of this prelude is expansive, starting with a delicate *piano* line, and later exploring the different sounds from *mezzoforte* to *forte*, ending with a *pianissimo*. The melodic line needs to be played with *tempo rubato* without disrupting the

rhythmic structure of the piece. The piece does not contain any pedal markings, and it needs a refined technique of this skill to maintain a clean melodic line. The trills played by the right hand in measures 17 and 18 could be a challenging section for certain students. This requires a strict steady tempo in the left hand, without rushing the arpeggiated figuration (see figure 4.9).



Figure 4.9. Preludio número 1, mm. 17-18, trills against arpeggiated triplets

Preludio número 1 is an expressive short piece that is appropriate for an intermediate-level student developing pianistic abilities regarding pedal, rhythm, sound production, and expressiveness. This piece is a level 7/8 in Magrath's system and comparable to a level 7 in RCM system.

Preludio número 4

Preludio número 4 is one of the first fast and technically demanding pieces from the set. Although it is a short prelude in ternary form, the left-hand pattern requires advanced technique. The melodic line requires a supple and relaxed wrist in order to perform the octaves during the entire piece. It uses a wide range of the keyboard and dynamic marks from *piano* to *forte*. The main musical elements are the integration of whole-tone scales and tonic chords with the addition of scale degree six. Musical considerations include the maintenance of a steady rhythm and tone production in the arpeggiated left-hand pattern. For a complete overview see table 4.4.

Table 4.4. Overview of Preludio número 4

Preludio número 4		
Year 1924	Length 25 measures	Form Ternary form
Meter/Tempo/Key - 4/4 - Allegro non troppo - G Major	Harmony - Tonal - Whole-tone scales - Added sixth	Rhythm - Group of six sixteenth notes per beat - Triplets - Quarter notes - Dotted rhythms - Hemiola feeling
Melody - Main melodic line played by right hand - Bass line as rhythmic support for melodic line	Technical challenges - Voicing of the melodic line - LH arpeggiated pattern - Hemiola feeling - Octaves - Chords	Level of Difficulty - Comparable to ARCT and LRCM

The left-hand figuration has irregular movement combining scalar and chordal patterns requiring an advanced technique (see figure 4.10). This requires careful fingering and a relaxed hand position to keep the pattern moving without breaking the motion.

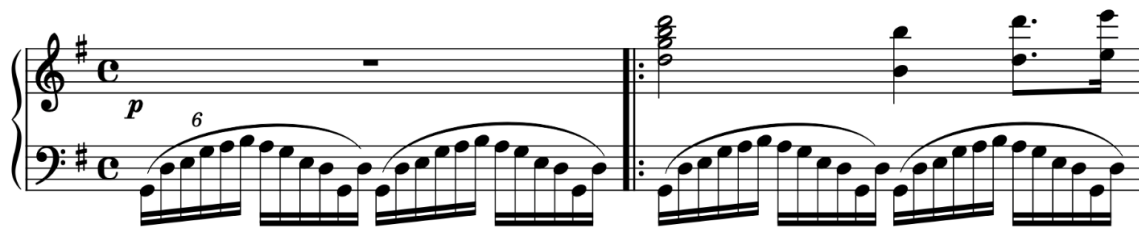


Figure 4.10. Preludio número 4, mm. 1-2, left-hand arpeggiated pattern

The next rhythmical challenge is the dotted rhythm figure of the right hand against the group of six sixteenth notes (see figure 4.10). While the right-hand melodic line gives the

impression of rhythmic simplicity, when combined with the bass line accompaniment, the combined voices produce the effect of a hemiola (see figure 4.11).



Figure 4.11. Preludio número 4, mm. 3-4, hemiola effect, left-hand pattern and octaves

Melodically, the prelude requires phrasing in the singing line of the right hand. The performer would also need to make sure that the left hand has a good shaping in the arpeggiated pattern. The right hand also has as a technical challenge in the performance of octaves (see figure 4.11). This prelude requires a relaxed hand position throughout.

From measure 21 to the end, the right-hand melody changes to a figure similar to the previously discussed left-hand pattern. This will need to be played with special attention to tone color (see figure 4.12).



Figure 4.12. Preludio número 4, m. 21, change in right-hand melodic line

Preludio número 4 is an energetic and lively piece that is appropriate for an early advanced level student developing pianistic skills in left-hand technique, sound production,

and expressiveness. This piece is comparable to the repertoire pieces in the ARCT and LRCM syllabus.

Preludio número 6

Preludio número 6 is the second most demanding piece of the set. It is a romantic, challenging, and passionate composition with a lyrical melodic line. This prelude is in simple ternary form with a contrasting middle section that has energetic arpeggiated and scalar passages. The dense texture throughout this prelude requires a great understanding of how to listen to the different layers and project the melodic line. Clean pedaling, steady rhythm and a wide range of dynamics are important skills required for this piece. For a complete overview see table 4.5.

Table 4.5. Overview of Preludio número 6

Preludio número 6		
Year 1924	Length 38 measures	Form Ternary form - Coda
Meter/Tempo/Key - 3/4 - Andante Appassionato - A-flat Major	Harmony - Tonal - Added sixth chord - Neapolitan chord	Rhythm - Group of six sixteenth notes per beat - Polyrhythm - Rhythmic augmentation
Melody - Main melodic line played by right hand - Bass line as support for melodic line - Inner voices to create sense of movement	Technical challenges - Control of balance: melody vs inner voices - Voicing of the melodic line - LH melodic jumps - LH and RH arpeggios - Polyrhythm - Clarity	Level of Difficulty - Comparable to ARCT and LRCM

The harmonic structure of the piece is based on tonic and dominant relationships. Even though it may look like the piece moves to a different key area in measures 8 and 11 (see figure 4.13) Delgadillo uses B Major, the enharmonic of C-flat, and E Major, the enharmonic of F-flat chord to maintain the harmonic fluidity and facilitating the reading of this section.

The image shows a musical score for measures 8-11 of Preludio número 6. It consists of two systems of piano accompaniment. The first system covers measures 8 and 9, and the second system covers measures 10 and 11. The key signature is three flats (B-flat major/C-flat major). The score features complex chromatic patterns in both the right and left hands. In measure 8, the right hand has a series of eighth notes with accidentals, and the left hand has a similar pattern. In measure 9, the right hand has a series of eighth notes with accidentals, and the left hand has a similar pattern. In measure 10, the right hand has a series of eighth notes with accidentals, and the left hand has a similar pattern. In measure 11, the right hand has a series of eighth notes with accidentals, and the left hand has a similar pattern. The score is marked with a forte (f) dynamic in measure 8 and a mezzo-forte (mf) dynamic in measure 10. Blue boxes highlight the right-hand parts of measures 8 and 11, and the left-hand parts of measures 10 and 11.

Figure 4.13. Preludio número 6, mm. 8-11, enharmonic treatment

An important and relevant aspect in this prelude is the presence of chromatic harmony, such as the Neapolitan chord and the tonic chord with the added scale degree six. This Neapolitan chord appears in measures 24 and 31 (see figures 4.14 and 4.15) as preparation for the authentic cadence.

The image shows a musical score for measure 24 of Preludio número 6. It consists of two systems of piano accompaniment. The key signature is three flats (B-flat major/C-flat major). The score features a Neapolitan chord in the right hand, which is a major triad with a lowered second degree (D-flat, E-flat, G). The left hand has a series of eighth notes with accidentals. The score is marked with a mezzo-forte (mf) dynamic in measure 24.

Figure 4.14. Preludio número 6, m. 24, Neapolitan chord as pre-dominant in A-flat Major (tonic)

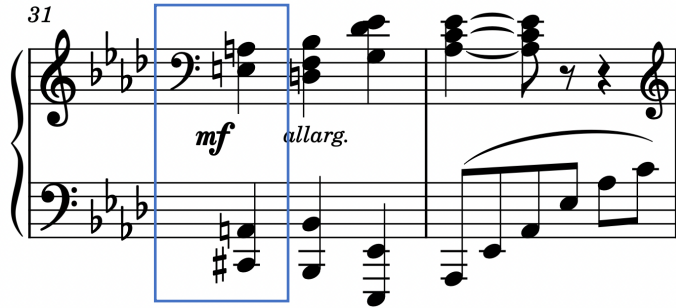


Figure 4.15. Preludio número 6, mm. 31-32, Neapolitan chord as pre-dominant in A-flat Major (tonic)

In the final measure of this prelude, Delgadillo adds the scale degree six to the tonic chord (see figure 4.16) and does not end the piece with a perfect cadence, thus creating a feeling of continuation and preparation for the next prelude. He uses this compositional device in almost half of the collection of preludes: 1, 2, 4, 7, 8, 9, 10, 13, 19, and 22.



Figure 4.16. Preludio número 6, m. 38, tonic chord (A-flat Major) with added scale degree six.

Even though Preludio número 6 is a short piece, it includes different technical challenges that require careful analysis. The first is to have a good control of the voicing because the number of voices changes from a four-voice texture in the first four measures, to three voices in measure 8 (see figure 4.17). This will require a refined balance between the main melodic line and the inner voices.



Figure 4.17. Preludio número 6, mm. 8-11, three-voice texture

The texture, as mentioned before, is one of the main challenges in this prelude. The voicing of the right-hand melodic line needs to be firstly isolated to help the ear to listen in a clearer way the phrasing and contour. In addition to this, the demanding jumps in the left-hand bass line will require practice to play this with accuracy and with a musically understanding without interrupting the right-hand melodic line (see figure 4.18).



Figure 4.18. Preludio número 6, mm. 1-4, left-hand jumps in the bass melodic line

Starting from measures 8 to 16, the arpeggiated pattern presented in both hands (see figure 4.19) will require a light touch to avoid the section to be performed in a mechanical way, with careful attention to the contour of the pattern.

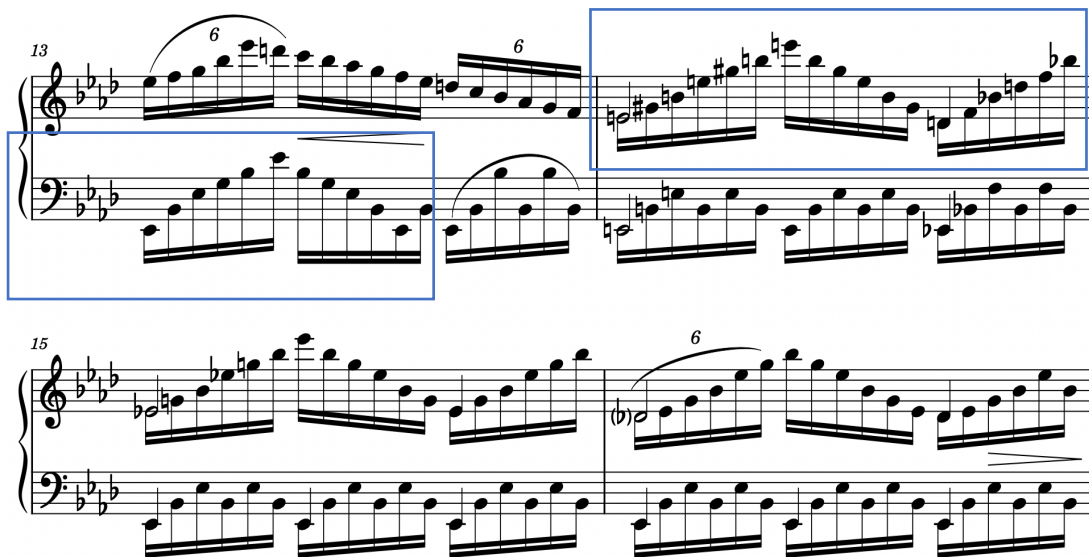


Figure 4.19. Preludio número 6, mm. 13-16, right- and left-hand arpeggios

While the rhythm is straightforward, Delgadillo included a polyrhythm at the end of measure 28. This could be divided into two half-beats to help organize the rhythm and melodic line (see figure 4.20).

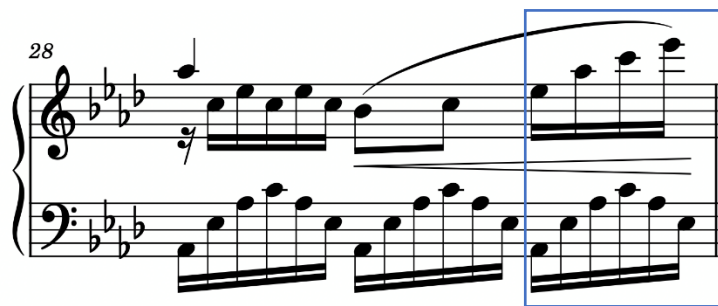


Figure 4.20. Preludio número 6, m. 28, occasional use of polyrhythm

The melodic line in the coda has a ritardando effect because the rhythm augmentation in the last eight measures (see figure 4.21). The challenge here will be to keep that internal pulse to avoid the disruption of the fluidity of the phrase.



Figure 4.21 Preludio número 6, mm. 31-38, rhythmic augmentation to maintain the internal pulse

Preludio número 6 is appropriate for the advanced student. This piece is comparable to the repertoire pieces in the ARCT and LRCM syllabus. The similarities of the rhythm, required voicing and arpeggios, makes this short prelude a suitable piece to prepare the student for the demanding melodic texture and technique required in Etude in A-flat Major, Op. 25, No. 1 by Frédéric Chopin.

Preludio número 15

Preludio número 15 is a cheerful short piece with challenging octaves in the melodic line. It utilizes a wide keyboard range and has a light texture appropriate to the character indicated by the tempo indication, *Andantino gracioso*. For a complete overview see table 4.6.

Table 4.6. Overview of Preludio número 15

Preludio número 15		
Year 1924	Length 48 measures	Form Binary form
Meter/Tempo/Key - 2/4 - Andantino gracioso - E-flat Major	Harmony - Tonal - Some chromaticism	Rhythm - Group of six sixteenth notes per beat - Group of thirty-second notes per beat - Dotted rhythm
Melody - Main melodic line played by right hand - Bass line as support for melodic line - Major and chromatic scales	Technical challenges - Control of balance: melody vs bass line - Voicing of the melodic line - LH jumps - RH octaves scales - Clarity	Level of Difficulty - Comparable to ARCT and LRCM

The challenges found in this prelude are more related to the technical skills of the performer. The various scalar passages in octaves are significant technical challenges in this piece, the performer would need to already have an understanding of how to perform octaves with a relaxed wrist and even tone production (see figure 4.22).

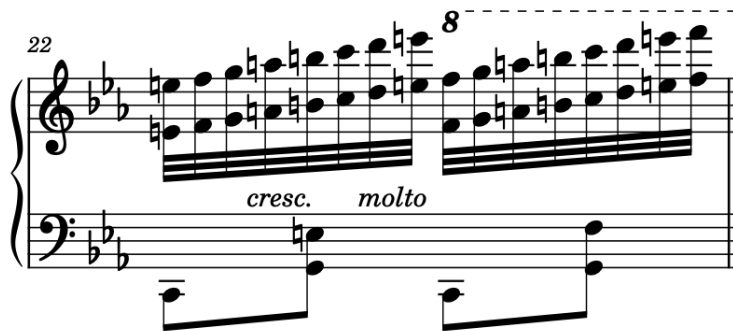


Figure 4.22. Preludio número 15, m. 22, scales in octaves

These scalar passages later become more complex in measure 22. The octaves passage has eight thirty-second notes per beat (see figure 4.22) requiring the technique of a mature musician. In addition to the challenging octave passages, the left-hand accompaniment pattern (see figure 4.23) will need the attention of the performer to avoid an accent in the second eighth note of the group.



Figure 4.23. Preludio número 15, mm. 3-4, left-hand pattern

Preludio número 15 is appropriate for the advanced student. It is comparable to the repertoire pieces in the ARCT and LRCM syllabus. This is a great piece to study the demanding technical challenges in a relatively brief work, and it will help to prepare the student for pieces in the traditional repertoire.

Preludio número 23

Preludio número 23 is the most difficult and advanced piece of the collection, along with Preludio número 14 (not included in these analyses). This short piece with a lively character and rhythmic structure brings the different technical challenges to a highly advanced level for the performer. The dynamic range is not as varied as other preludes. From the beginning of the piece the pianist is required to perform this with an intense and powerful sound, since the dynamic range is restricted to *mezzoforte* and *forte*. For a complete overview see table 4.7.

Table 4.7. Overview of Preludio número 23

Preludio número 23		
Year 1924	Length 30 measures	Form Binary form
Meter/Tempo/Key - 2/4 - Allegro - G Major	Harmony - Tonal - Highly chromatic	Rhythm - Group of six sixteenth notes per beat - Group of two eighth notes per beat
Melody - Main melodic line played by right hand - Bass line as support for melodic line	Technical challenges - Control of balance - Voicing of the melodic line - LH melodic jumps - RH octaves scales with inner voices - Clarity	Level of Difficulty - Comparable to ARCT and LRCM

The beginning of the piece has a majestic entrance, in which the performer needs to set up the pulse with the introductory material. One suggestion to prepare this entrance could be to silently sing two measures of the left-hand pattern before the start. The melodic line presents varied technical challenges such as the open and closed positions in the right-hand, which complicates the motions (see figure 4.24).



Figure 4.24. Preludio número 23, mm. 1-2, different motions in the right-hand position

Even though the texture in this piece is not as thick as other preludes from the set, the performer needs to listen very actively to avoid accentuating the inner voices of the right-hand melodic line. A practice suggestion would be to play the melodic and bass lines only (see figure 4.24).

This prelude requires a more advanced and trained musician with previous experience of this rhythmic pattern. The loose wrist enables the performer to remain relaxed in order to maintain a powerful sound. Another challenge will be the use of descending arpeggiated chords in the right-hand melodic line in measures 21 to 24 (see figure 4.25). The accuracy of the notes in this passage needs careful attention because of the constant ascending and descending motion. The left-hand pattern, as well as the right-hand will require the attention of the performer to avoid accents in the third sixteenth of each beat. The cross-octave jumps in the bass line could also be challenging for the performer (see figure 4.25).



Figure 4.25. Preludio número 23, mm. 21-22, descending arpeggiated chords

Preludio número 23 is appropriate for the advanced student. It is comparable to the repertoire pieces in the ARCT and LRCM syllabus. This piece helps to prepare the student for more advanced Romantic repertoire.

The collection of *24 Preludios para piano*, taken as a whole, demonstrates the most essential aspects of Delgadillo's compositional style. Throughout the selected preludes, the harmonic language, technical, and artistic elements make this a compelling collection of character pieces. Delgadillo's ability to create works with a wide range of technical and artistic elements makes this collection accessible to pianists of various levels.

12 Nocturnos para Piano

Delgadillo wrote the collection of *12 Nocturnos para Piano* in 1907, almost 20 years before the *24 Preludios*. Unlike the preludes, the *12 Nocturnos* are not dedicated to Chopin, even though thinking of him is inevitable when discussing the nocturnes of any other composer. The nocturnes are relatively short, with the longest being no more than three pages, but they involve varied technical and artistic challenges. The selected nocturnes will be organized by level of difficulty in the following order: 4, 1, 11, 6, 9, and 12.

Nocturno número 4

Nocturno número 4 is a lyrical piece in binary form. This short piece with a melancholic character has its melodic line in the bass. The simple rhythm involves quarter, half, and eighth notes, but there are a few instances of polyrhythm and dotted rhythms. Some accidentals are present in this nocturne as well as the use of grace notes.

The lower register gives the melodic line a warmer tonal color. Here the performer needs to be careful with the balance between the right-hand chords and the melody in the bass line. One of the challenges in the right hand is the repeated notes in the accompaniment which could lead to a vertical approach lacking direction. For a complete overview see table 4.8.

Table 4.8. Overview of Nocturno número 4

Nocturno número 4		
Year 1907	Length 46 measures	Form Ternary form
Meter/Tempo/Key - 4/4 - Andante - D Major	Harmony - Tonal - Mostly diatonic	Rhythm - Group of eighth notes - Quarter notes - Half notes - Polyrhythm - Dotted rhythm
Melody - Main melodic line played by left-hand - Soprano line as support for melodic line	Technical Considerations - Control of balance - Voicing of the melodic line - LH polyrhythm - LH dotted rhythms - Clarity	Level of Difficulty - Magrath: Level 5 - RCM: Level 5

Another challenge is the unusual slurring in the melodic line. Even though this piece is written in a 4/4 meter, it needs to be played as if it were in 2/2. This is evident in the beaming of the eighth notes in the right-hand (see figure 4.26).



Figure 4.26. Nocturno número 4, mm. 1-4, balance between the melodic line and accompaniment

The rhythm in this piece is fairly simple. The challenge present in the rhythm is the occasional use of polyrhythm in measure 5 (see figure 4.27) and dotted rhythm in the melodic line (see figure 4.28).



Figure 4.27. Nocturno número 4, m. 5, use of polyrhythm



Figure 4.28. Nocturno número 4, mm. 17-18, dotted rhythm in the melodic line

Nocturno número 4 is appropriate for the intermediate student. This piece is a level 5 in Magrath's system and comparable to a level 5 in RCM system. This piece is suitable to improve balance, phrasing in a melodic line written for the bass line, dynamics, and tone color.

Nocturno número 11

Nocturno número 11 is a peaceful and tender piece written in simple binary form. The two contrasting sections are defined by contrasting textures. The first section is written in a quasi-choral texture of four voices, and the middle section with a homophonic texture with increased motion rhythmic changes. Some of the technical challenges in this nocturne

are the balance between melody and accompaniment, voicing in the soprano voice, and continuity of the phrase. For a complete overview see table 4.9.

Table 4.9. Overview of Nocturno número 11

Nocturno número 11		
Year 1907	Length 42 measures	Form Binary form
Meter/Tempo/Key - 6/8 - Andantino tranquilo - E-flat minor	Harmony - Tonal - Mostly diatonic	Rhythm - Dotted quarter notes - Group of three eighth notes per beat - Polyrhythm - Ornaments
Melody - Main melodic line played by right-hand - Bass line as support for melodic line	Technical Considerations - Balance in four-part written section - Voicing of the melodic line - Four vs. three polyrhythm - LH triads pattern - Clarity	Level of Difficulty - Magrath: Level 6 - RCM: Level 6

The first challenge present in Nocturno número 11 is related to the texture and voicing of the melodic line. The polyphonic texture means that the performer needs to be aware of four voices, even while sustaining longer notes, and a careful fingering will be an important factor. (see figure 4.29). The second challenge in this section is the voicing and phrasing of the melodic line, as the complex texture might result in vertical listening.



Figure 4.29. Nocturno número 11, mm. 1-4, polyphonic texture

In the second section, the texture changes to a more homophonic style. The left hand contains various figural patterns, the first one being a group of three eighth notes per beat. The challenge the performer will encounter is the melodic figuration and avoiding an accent in between groups. In measure 23, the left-hand pattern changes into a broken triad style. This pattern later changes a final time, providing an additional challenge to the left hand. The hand extension and use of a rotation motion will be required to avoid physical tension (see figure 4.30).



Figure 4.30. Nocturno número 11, mm. 25-28, hand extension and use of rotation motion

The composer's use of polyrhythm poses an additional challenge. In measure 21, this polyrhythm of four notes against three could be a challenge for inexperienced students (see figure 4.31). Understanding of the melodic line and the left-hand accompaniment will be necessary to avoid rhythmic inaccuracy and unwanted accents, which may disrupt the phrasing.



Figure 4.31. Nocturno número 11, mm. 20-21, four vs. three polyrhythm

Nocturno número 11 is a short lyrical piece. The different rhythm changes present in the left-hand patterns contribute to the difficulty of the piece. It is appropriate for an intermediate-level student developing skills in voicing, polyrhythms, sound production, and expressiveness. This piece is suitable to a level 6 in Magrath and comparable to a level 6 in the RCM system.

Nocturno número 1

Nocturno número 1 is a short and graceful piece written in binary form. It has a homophonic texture in which the main melodic line is played by the right hand, with an arpeggiated pattern that functions as the accompaniment. The dynamic marks are limited, moving between *pianissimo* and *mezzoforte*. Some of the technical challenges are the balance between melody and accompaniment, refined phrasing, voicing for the lyrical melodic line, rhythm, grace notes, and polyrhythm. For a complete overview see table 4.10.

Table 4.10. Overview of Nocturno número 1

Nocturno número 1		
Year 1907	Length 24 measures	Form Binary form
Meter/Tempo/Key - 12/8 - Andante molto - <i>expressivo</i> - C minor	Harmony - Tonal - Some chromaticism	Rhythm - Group of six sixteenth notes - Polyrhythm - Dotted rhythm - Grace notes
Melody - Main melodic line played by right-hand - Bass line as support for melodic line	Technical Considerations - Control of balance - Voicing of the melodic line - Four vs. three polyrhythm - RH sixteenth notes - Clarity	Level of Difficulty - Magrath: Level 7 - RCM: Level 7

At the beginning of the piece, the right-hand melodic line has a less complex rhythm. From measure 1 to 4 it follows the rhythmic pattern the accompanying figures, with some variations. The first challenge present in the melodic line is the polyrhythm in measure 4 (see figure 4.32).

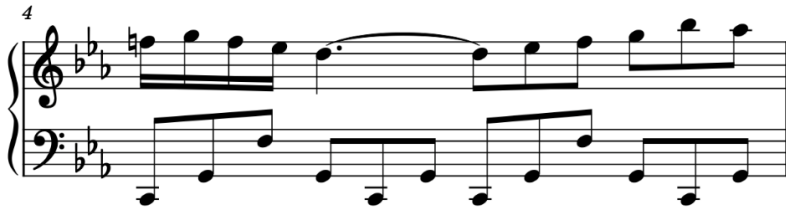


Figure 4.32. Nocturno número 1, m. 4, use of polyrhythm

In this rhythm, the performer should aim for a smooth continuation of the phrase, without interrupting the lyrical melodic line.

The challenges present in this nocturne result from the different changes in the rhythm of the melodic line. In measure 6, the melodic line changes from eighth notes to a group of six sixteenth notes per beat (see figure 4.33). The performer needs to focus on the pulse in order to maintain a steady tempo, which some students could find challenging.



Figure 4.33. Nocturno número 1, m. 6, a group of six sixteenth notes per beat

A similar challenge is present in measure 15 (see figure 4.34), in which the melodic line has another change in the rhythmic pattern. Here the performer needs to be aware of the

melodic pattern comprised of broken intervals. A reliable fingering is necessary to maintain a continuous melodic line without interrupting the phrasing .



Figure 4.34. Nocturno número 1, m. 15, melodic pattern in broken intervals

Nocturno número 1 is appropriate for the intermediate student. This piece is a level 7 in Magrath's system and comparable to a level 7 in RCM system. This is a great piece to improve the balance, refined phrasing, voicing, and rhythm with a few grace notes and polyrhythms.

Nocturno número 6

Nocturno número 6 is one of the longest pieces of the set. It is a lyrical nocturne in ternary form. In the first section, the melodic line first appears in the right hand, in the middle section, the melodic line shifts to the lower register, and finally returns as in the first section. It uses a wide range of the keyboard, with dynamic marks from *piano* to *forte*. The principal artistic challenges are the balance between the melodic line and accompaniment, the execution of the left-hand jumps in the accompaniment pattern, the 9/8 time signature, and the phrasing required in the theme. For a complete overview see table 4.11.

Table 4.11. Overview of Nocturno número 6

Nocturno número 6		
Year 1907	Length 60 measures	Form Ternary form
Meter/Tempo/Key - 9/8 - Andante expresivo - E-flat minor	Harmony - Tonal - Some chromaticism	Rhythm - Dotted eighth notes - Triplets - Group of three eighth notes per beat
Melody - Main melodic line played by right-hand - Bass line as support for melodic line	Technical Considerations - Balance - Voicing of the melodic line - LH jumps - Clarity	Level of Difficulty - Magrath: Level 7/8 - RCM: Level 7

At the beginning of the piece (see figure 4.35), the melodic line starts with a pickup measure. It is necessary to establish a pulsation based on the left hand chords before starting the piece. The charming melodic theme will require a delicate and refined tone to keep the line *cantabile* and flowing.

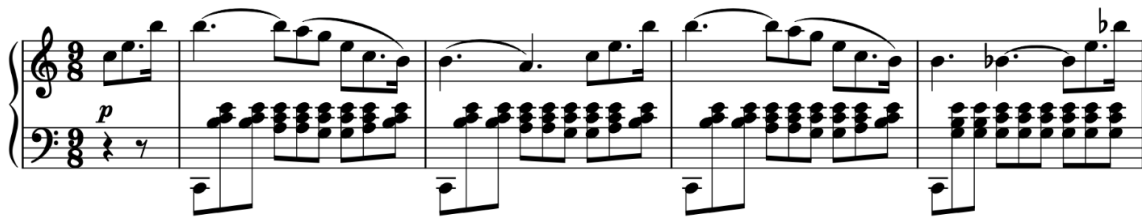


Figure 4.35. Nocturno número 6, mm. 1-4, left-hand rhythm pattern and texture

The balance between both hands in this first section will require active listening. One of the challenges comes from the different ranges in which each hand plays. The left-hand accompaniment pattern adds another layer of difficulty to the piece, since the lower note

moving up to the chords will require not only accuracy in the notes but also a refinement in the sound.

In the middle section of the piece, starting at the end of measure 17, the main melodic line will be transferred to the left-hand bass line. The performer will need to be careful with the right-hand accompaniment to not interfere with this rich melody. Good balance is aided by the rich sonority in the lower register (see figure 4.36).



Figure 4.36. Nocturno número 6, mm. 20-23, left-hand melodic line

A unique technical challenge appears in this section. The hand-crossing technique in measure 30 (see figure 4.37), will require more active listening from the performer. The change of the hand position from the bass to the treble clef will involve more active listening to avoid accents in the middle of the phrase.



Figure 4.37. Nocturno número 6, mm. 30-31 hand-crossing technique

In addition to those artistry challenges, there is a polyrhythm in measure 12 that may not be as challenging as the one previously mentioned (see figure 4.38).

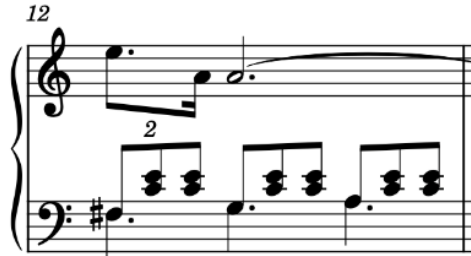


Figure 4.38. Nocturno número 6, m. 12, use of three vs. two polyrhythm

Nocturno número 6 is a lyrical piece appropriate for an intermediate level student. This piece will aid in developing such abilities as balance, voicing, introduction of polyrhythms, sound production, and expressiveness. This piece is suitable to a level 7/8 in Magrath and comparable to a level 7 in RCM system.

Nocturno número 9

Nocturno número 9 is a passionate piece in ternary form. It is one of the most challenging nocturnes because of its contrasting sections with different textures and technical demands such as octaves, extended chords, polyrhythm, double thirds patterns, and dynamics. For a complete overview see table 4.12.

As a first challenge, the texture and the contrapuntal style used at the beginning of the piece will need careful attention. While all three voices are important melodically, the main melodic line needs to be prominent (see figure 4.39).



Figure 4.39. Nocturno número 9, mm. 1-4, texture and contrapuntal style

Table 4.12. Overview of Nocturno número 9

Nocturno número 9		
Year 1907	Length 38 measures	Form Ternary form
Meter/Tempo/Key - 4/4 - Andante expresivo - A-flat minor	Harmony - Tonal - Some chromaticism	Rhythm - Dotted eighth notes - Polyrhythm - Group of six sixteenth notes per beat
Melody - Main melodic line played by right-hand - Bass line as support for melodic line	Technical Considerations - Balance - Voicing of the melodic line - LH accompaniment pattern - Octaves - Double thirds - Polyrhythm	Level of Difficulty - Magrath: Level 10 - RCM: Level 10

This contrapuntal texture becomes more homophonic from measure 8 to 17. In this section, the melodic line is supported by chords and broken triads. An additional challenge is the addition of a double-thirds pattern in the right-hand melodic line (see figure 4.40). In addition, the composer includes his habitual polyrhythm at the end of the section (see figure 4.41).



Figure 4.40. Nocturno número 9, mm. 12-14, homophonic texture and double-thirds pattern



Figure 4.41. Nocturno número 9, mm. 16, use of polyrhythm

During the return of the first section, octave doublings with the use of octaves with inner voices present an additional challenge. This passage requires a flexible and relaxed wrist for the octaves as well as active listening to produce the sound and phrasing required (see figure 4.42).



Figure 4.42. Nocturno número 9, mm. 23-26, change of texture, octaves in the melodic line

Starting in measure 31, the melodic pattern changes to a more demanding figure (see figure 4.43). This new figuration is difficult because of the constant changes in hand position. The performer will need to be attentive to the different melodic groupings and voicing of the phrase to avoid poor voicing obscuring the melodic line.

Figure 4.43. Nocturno número 9, mm. 31-34, change of melodic pattern, rhythm figuration

Nocturno número 9 is appropriate for the advanced student. This piece is suitable to a level 10 in Magrath and comparable to a level 10 in the RCM system. This is a great piece to learn different textures, phrasing, double thirds and octave technique, polyrhythm, dynamics, and sound.

Nocturno número 12 (Claro de Luna sobre las nubes)

Nocturno número 12 is the last piece of the set. It is the only nocturne from the set with a descriptive title, *Claro de Luna sobre las nubes* (Moonlight above the clouds). It is a charming and expressive nocturne with impressionistic reminiscences. This piece, as in Nocturno número 9, has different contrasting sections with different textures and technical demands. The use of big chords, octaves, double thirds patterns, and ornaments are among the challenges present for the performer. For a complete overview see table 4.13.

Table 4.13. Overview of Nocturno número 12

Nocturno número 12		
Year 1907	Length 28 measures	Form Binary form
Meter/Tempo/Key - 4/4 - Adagio expresivo - E-flat Major	Harmony - Use of whole-tone and pentatonic scales	Rhythm - Dotted eighth notes - Group of four sixteenth notes per beat - Group of eighth thirty-second notes per beat
Melody - Main melodic line played by right-hand - Bass line as support for melodic line	Technical Considerations - Balance - Voicing of the melodic line - LH accompaniment pattern - Octaves - Double thirds - Chromaticism - Ornaments	Level of Difficulty - Comparable to ARCT and LRCM

The complexity of the rhythms in this nocturne contributes to the various technical difficulties. At the beginning of the piece, one of the main challenges is the rhythm structure (see figure 4.44). Even though it is written in 4/4 meter, the structure of the phrases should be felt in a 2/2 time signature to aid in continuity of the melodic line. The performer will need to avoid accents in between phrases and a strong sense of the meter to avoid this.



Figure 4.44. Nocturno número 12, mm. 1-4, melodic line, ornaments, and left-hand accompaniment

The left hand figuration poses another challenge. In the arpeggio-like pattern with the added major seconds the performer should make sure to avoid unwanted accents in the first three eighth notes (see figure 4.44).

In measure 13, there is a faster rhythmic pattern with a different articulation. The right hand plays a chromatic melodic line in double thirds (see figure 4.45). An additional challenge is seen in the *piano* marking, requiring precise sound control.



Figure 4.45. Nocturno número 12, mm. 13-14, double thirds, articulation, dynamic mark, and whole-tone scale

One of the most difficult passages in this piece is in measure 16 (see figure 4.46), the performer will encounter large chords and different changes in the hand position. This could be a technical challenge for performers with small hands; a relaxed and flexible wrist position will be required to avoid injury.



Figure 4.46. Nocturno número 12, mm. 16-18, large chords in the right-hand melodic line

In addition to this complex passage, the change of rhythm figuration in the right hand adds another difficulty to the piece (see figure 4.47). The multiple changes in the hand position at the keyboard from measure 20 until the end require careful listening to avoid accents in each group of thirty-second notes.



Figure 4.47. Nocturno número 12, mm. 20-21, rhythm figuration in the melodic line, pentatonic scale

An important characteristic of this nocturne is related to its harmony. Unlike most of his piano pieces, this nocturne does not follow conventional harmonic chord progressions or a Romantic style. The use of whole-tone (see figure 4.45) and pentatonic scales (see figure 4.47) gives this piece a soundscape that is more reminiscent of impressionistic composers such as Debussy. It is worth mentioning that Delgadillo's *Obertura Debussyana* (Overture Debussy-esque) was written in 1908, only a year after the 12 Nocturnos.⁴⁰⁸

Nocturno número 12 is appropriate for the advanced student, and is comparable to the repertoire pieces in the ARCT and LRCM syllabus. This piece is suitable for the study of big chords, octaves, double-thirds patterns, and ornaments as well as dynamic and artistic elements such as the *rallentando* towards the end.

⁴⁰⁸ Manuscript score, Archivo General de La Nación, National Archives, Managua, Nicaragua.

The *12 Nocturnos para piano* are a collection of short character pieces with a variety of technical demands for the intermediate and advanced student. The complex textural balance, rhythm, and artistic considerations gives performers the opportunity to develop and refine important pianistic skills.

Sonata Fantástica para piano en Re Menor

The *Sonata Fantástica* is undoubtedly Delgadillo's most ambitious work for piano. It is a sonata in three movements: *Andante-Allegro con brío*, *Andante expresivo*, and *Allegro sbelto*. It was written in 1908 when Delgadillo was still a student in Milan. The sonata features unifying elements which aid in cohesion; it even has features of a cyclical sonata.⁴⁰⁹ Some of these elements include the use of a dotted-rhythm motif that is present in all three movements, as well as the use of an introduction in each of the movements.

The sonata has a traditional three-movement form. The first movement has a dramatic and fast character. The second movement—written in a 9/8 time signature—is slow and lyrical. The final movement is a lively rondo that resembles a tarantella and has virtuosic passagework. The first movement is written in an unconventional sonata form (see figure 4.48 for a complete summary of the form). For example, the recapitulation starts with the secondary theme, and never presents the primary theme in the tonic. The second movement is written in a rounded binary form, and the third and final movement is written in rondo form.

⁴⁰⁹ A cyclical sonata is characterized by the repetition, in a later movement or part of the piece, of motives, themes, or whole sections from an earlier movement in order to unify structure.

Section	Themes⁴¹⁰	Measures
Introduction	<i>Andante</i>	1-10
Exposition	Primary theme group (a)	10-50
	<i>Allegro con brío</i>	
	D minor	
	P ₁ : 1 st theme	10-33
	P ₂ : 2 nd theme	33-38
	Transition	38-49
	F Major/D minor	
	Secondary theme group (b)	50-61
	<i>Meno cuasi mdto.</i>	
	FM – Am – EM- GM	
Development	Use of secondary theme (b)	62-81
	E minor	
Recapitulation	Introduction material	83-89
	D minor	
	Secondary theme (b)	90-93
	F Major	
	Secondary theme (b)	94-108
	D Dorian	
	G Major	
	Primary theme group (a)	109-144
	P ₂ : 2 nd theme	
	B minor	
	D minor	

Figure 4.48. Sonata Fantástica, complete overview of the form, first movement

⁴¹⁰ P₁ = Primary Theme 1, P₂ = Primary Theme 2, S₁ = Secondary Theme 1, and S₂ = Secondary Theme 2.

The first movement is the most complex of the three. It presents several artistic and technical challenges such as arpeggios in parallel motion, large jumps, voicing in the right hand, wide dynamic range, repeated chords and fast octaves. The second movement, in 9/8 time, has a lyrical and expressive character. Some of the artistic and technical challenges found in this movement are the use of polyrhythm, scalar passages in the left hand, and phrasing of the melody. The third and final movement has a lively and scherzo-like character that resembles a *tarantella*. This movement is also the longest of the three. As in the first movement, the third one presents similar technical problems.

Primer Movimiento

The first movement starts with an introspective introduction of the theme (*Andante*). This leads to the *Allegro con brío*, with an energetic, powerful, and dramatic character. The main challenges in this section are the use of *Alberti bass*, chromatic passages, arpeggiated patterns, polyrhythm, fast octaves, a wide dynamic range, and different tempo changes. See table 4.14 for a complete overview.

It is in 4/4 time signature and starts with a slow introduction in an *Andante* tempo. One of the main challenges this section is related to the rhythm and texture. In the opening of the sonata, the melodic line starts in an upbeat to the last beat of the measure; the rhythmic complexity is increased owing to the dotted rhythm in the pickup figure (see figure 4.49).



Figure 4.49. Sonata Fantástica, I movement, mm. 1-4, dotted rhythm

Table 4.14. Overview of Sonata Fantástica para Piano – Primer Movimiento

Sonata Fantástica para Piano – Primer Movimiento		
Year 1908	Length 144 measures	Form - Sonata form - Recapitulation with flipped order of themes
Meter/Tempo/Key - 4/4 - Andante – Allegro con brío - D minor	Harmony - Tonal - Use of chromaticism - Use of modes	Rhythm - Dotted rhythm - Polyrhythm
Melody - Main melodic line played by right hand - Bass line as support for melodic line - Inner voices to create sense of movement	Technical Considerations - LH arpeggios - Scales in octaves - <i>Alberti bass</i> - Scalar passages - Chords	Level of Difficulty - Comparable to LRCM

The introduction presents a dotted rhythm motif, which requires special attention. This rhythm tends to be challenging because of the tendency of playing it as a triplet. A great understanding of the rhythm is part of the requirements for this short section. An additional difficulty at the end of the introduction is the arpeggiated left-hand pattern, which can interfere with a steady tempo. The left-hand pattern changes from octaves (see figure 4.49) to an arpeggiated style accompaniment (see figure 4.50).



Figure 4.50. Sonata Fantástica, I movement, mm. 7-9, left-hand pattern in the accompaniment

The primary theme of the movement starts in measure 11. The left-hand pattern is based on an *Alberti bass* accompaniment style; careful consideration to sound is necessary for these rapid figurations to avoid overpowering the light and lyrical melody (see figure 4.51). The different rhythmic accompaniment and melodic patterns are varied; in measures 16 to 19, the change to arpeggiated figuration gradually pervades the upper voices as well. The section is structured in a question-and-answer style and builds momentum through rapid notes leading to a D Major cadence (see figure 4.52).

10 *Allegro con brío*
p *mp*
con eleganza

Figure 4.51. Sonata Fantástica, I movement, mm. 10-13, left-hand *Alberti bass*, melodic line

16 *cresc.* *f*
ff *fz*

Figure 4.52. Sonata Fantástica, I movement, mm. 16-21, left- and right-hand arpeggiated technique, cadence

The use of scales in octaves adds one more challenge to this first part of the movement (see figure 4.53). Because of the energetic tempo, the performer needs to have good sound control in both hands. The expressive indications the composer added to this passage, such as the *crescendo*, help the phrase to move forward.



Figure 4.53. Sonata Fantástica, I movement, mm. 33-34, scales in octaves, crescendo

A different technical challenge arises in both hands with the use of polyrhythms and the left-hand accompaniment pattern. In measure 39 (see figure 4.54), the thick chordal support of the melodic line against the arpeggiated accompaniment style makes the polyrhythm both technically and artistically challenging. The complex left-hand accompaniment along with the melodic line with big chords demands attention to the sound quality. The second time Delgado uses a polyrhythm in the melodic line is in measure 44, the scales in septuplets against the *Alberti bass* accompaniment need to be performed with fluidity (see figure 4.55).



Figure 4.54. Sonata Fantástica, I movement, mm. 37-39, use of polyrhythm against arpeggiated accompaniment pattern



Figure 4.55. Sonata Fantástica, I movement, mm. 44-45, use of polyrhythm against *Alberti bass* accompaniment

In the second theme in F Major (*Meno cuasi moderato*), the texture is more lyrical and with less rhythmic complexity (see figure 4.56). Later, the left-hand accompaniment changes to an arpeggiated pattern in triplets, creating a polyrhythm with the right-hand melodic line (see figure 4.57). This is later repeated in measure 94 with the addition of double thirds in the melodic line (see figure 4.58).



Figure 4.56. Sonata Fantástica, I movement, mm. 50-51, second theme, texture



Figure 4.57. Sonata Fantástica, I movement, mm. 54-55, use of polyrhythm



Figure 4.58. Sonata Fantástica, I movement, mm. 94-95, use of polyrhythm, double thirds in melodic line

The different hand positions in this movement demand active listening in order to maintain the continuity of the phrases. For example, in the figuration created with both hands in measure 78, the performer should avoid an unwanted accent in any of the first notes of each two-sixteenth note group (see figure 4.59).



Figure 4.59. Sonata Fantástica, I movement, mm. 78-80, alternation gesture in both hands in the melodic line

Perhaps the most difficult sections in this movement are the chromatic passages starting in measures 81 and 124. The first time these technical passages appear (figure 4.60) the performer needs to be aware of the texture and complexity of the pattern in both hands.

Even though both hands are doubling this chromatic melodic material, the performer needs to guide the listener through the main melodic line with a refined voicing that favors the moving voice of the intervals. This moving voice alternates between the top and bottom of the texture, as may be seen in measure 81.



Figure 4.60. Sonata Fantástica, I movement, mm. 81-82, chromatic passage, melodic line in the top and bottom voice

A similar passage appears in measure 124. The difficult chromatic melodic line and the polyrhythm created by the left-hand triplets accompaniment against the group of four sixteenth notes present in the right hand, add an additional challenge (see figure 4.61).



Figure 4.61. Sonata Fantástica, I movement, mm. 124-126, chromatic passage, melodic line in the top voice, triplets accompaniment pattern, polyrhythm.

In addition to all of these technical demands, the performer needs to alternate between varied textures, creating tension in the passage to finally resolve into a less complex texture in measure 134.

Segundo Movimiento

The delicate and lyrical second movement is written in binary form. As in the first movement, it has a small introduction in a slow tempo *Andante espressivo*⁴¹¹ leading to the main theme. The middle section contrasts in texture and character from the A section, because of the rhythm figuration. Various melodic material appear which were heard in the first movement. For a complete overview see table 4.15.

Table 4.15. Overview of Sonata Fantástica para Piano – Segundo Movimiento

Sonata Fantástica para Piano – Segundo Movimiento		
Year 1908	Length 112 measures	Form Binary form
Meter/Tempo/Key - 3/4, 9/8 - Andante espressivo - F Major	Harmony - Tonal - Mostly diatonic	Rhythm - Dotted rhythm - Polyrhythm - Group of three eighth notes per beat - Group of six sixteenth notes per beat
Melody - Main melodic line played by right hand - Bass line as support for melodic line	Technical Considerations - Arpeggiated figures in both hands - Octave range changes in right hand - LH rapid scalar passages - Balance - Voicing	Level of Difficulty - Comparable to LRCM

The introduction in F Major starts with some of the rhythmic and melodic material from the introduction of the first movement (see figure 4.62).

⁴¹¹ The manuscript uses the spelling *espressivo* rather than the Italian term *espressivo*.



Figure 4.62. Sonata Fantástica, II movement, mm. 1-4, introduction, rhythmic and melodic material from the first movement

The main theme is expressive and lyrical, and needs careful attention to the phrasing and sound production. One of the challenges in this section is the change of meter from the introduction in 3/4 to the main theme written in 9/8. Prioritizing the pulsation over the note values is necessary to maintain a steady pulse (see figure 4.63).



Figure 4.63. Sonata Fantástica, II movement, mm. 1-4, meter change, left-hand accompaniment, phrasing of the main theme

The tied notes in the main melodic line (see figure 4.63) and long melodic phrases add an extra challenge to the performance. A careful listening approach is necessary to avoid accents that can create some melodic fragmentation.

In measures 33 to 37, the increased rhythmic figuration in the middle section, with its frequent changes in range, creates a sense of lightness, and the performer needs to control the position changes in order to maintain this. (see figure 4.64).

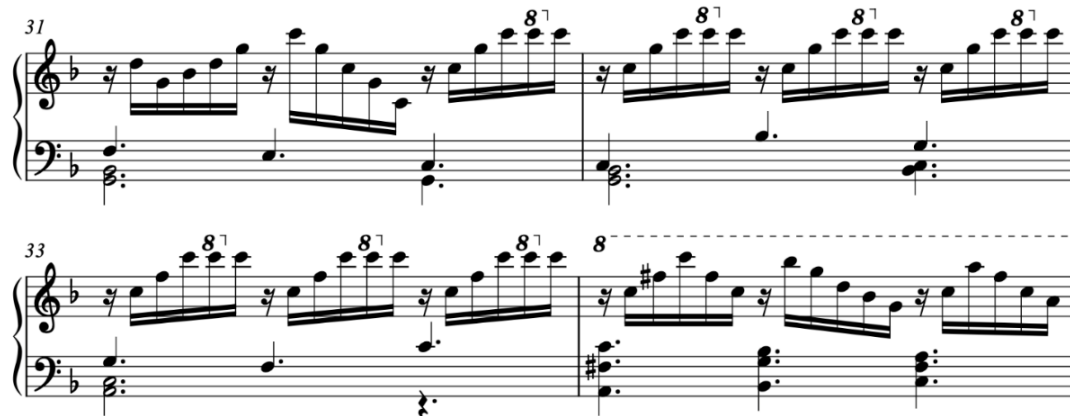


Figure 4.64. Sonata Fantástica, II movement, mm. 33-34, rhythmic figuration, change of 8va ranges

One of the most challenging technical problems the performer needs to be aware in this section is the left-hand arpeggiated style pattern. Starting in measure 38, the rhythmic pattern changes in the accompaniment, from dotted quarter notes (see figure 4.64) to rapid figurations. The continuity of the hand motion required in this section contributes to the fluidity of the phrases (see figure 4.65).



Figure 4.65. Sonata Fantástica, II movement, mm. 38-40, left-hand rhythmic figuration

In addition to these changes in the rhythmic figuration, the different articulations and polyrhythm sections adds an extra challenge to this movement, for example, the polyrhythm added to the return of the A theme in measure 56 (see figure 4.66).



Figure 4.66. Sonata Fantástica, II Movement, mm. 56-57, polyrhythm in the right-hand melodic line

Later in that section, the articulation written in the melodic line requires good control of the use of weight in the right hand. Even though this pattern does not present a challenge in the tempo, an accent should be avoided in the second eighth note of the right-hand pattern. On the other hand, the sustained notes in the left-hand chords need to be performed with careful attention to the different voices (see figure 4.67).



Figure 4.67. Sonata Fantástica, II movement, mm. 62-64, right-hand articulation, left-hand three-voice material

The last challenge present in this movement is connected to the beginning of the introduction. The dotted rhythm in the left-hand melodic line should not lapse into triplets (see figure 4.68).



Figure 4.68. Sonata Fantástica, II movement, mm. 98-100, left-hand rhythm pattern

Tercer Movimiento

The third movement, *Allegro sbelto*, is a cheerful and lively movement in rondo form. As in the first two movements, it starts with a short introduction leading to the main theme in a tarantella-like character. Delgadillo once again uses reminiscences of different melodic material heard earlier. For a complete overview see table 4.16.

Table 4.16. Overview of Sonata Fantástica para Piano – Tercer Movimiento

Sonata Fantástica para Piano – Tercer Movimiento		
Year 1908	Length 457 measures	Form - Rondo form
Meter/Tempo/Key - 2/4 - Allegro sbelto - D minor	Harmony - Tonal - Use of chromaticism	Rhythm - Triplets - Dotted rhythm - Group of sixteenth notes per beat - Group of 8 thirty-second notes per beat
Melody - Main melodic line played by right hand - Bass line as support for melodic line - Big chords - Octaves	Technical Considerations - LH arpeggios - LH accompaniment pattern - Chords - Octaves - Voicing	Level of Difficulty - Comparable to LRCM

In the introduction, the rhythmic material presented is consistent throughout the entire main theme. This common variation of a dotted rhythm gives a lively and cheerful character to the piece (see figure 4.69). An artistic consideration in the main theme is the decision on how to perform the left-hand pattern in triplets against the dotted melodic line (see figure 4.70).

Some scholars discuss the performance practice of playing the last sixteenth-note aligned with the third triplet of each beat, as presented in some of Chopin and Schubert piano works.⁴¹²



Figure 4.69. Sonata Fantástica, III movement, mm. 1-4, dotted rhythm



Figure 4.70. Sonata Fantástica, III movement, mm. 1-4, left-hand accompaniment pattern vs. right-hand rhythm

A similar section appears in measure 223, with additional challenges in the melodic line. The performer needs to play octaves in the melodic line requiring a relaxed hand position (see figure 4.71).

⁴¹² Julian Hook, “How to Perform Impossible Rhythms,” *Music Theory Online* 17, no. 4 (December 2011): 6. See also Desmond Shawe-Taylor et al., “Schubert as Written and as Performed,” *The Musical Times* 104, no. 1447 (September 1963), 626–628



Figure 4.71. Sonata Fantástica, III movement, mm. 224-227, left-hand accompaniment pattern vs. right-hand rhythm

The left-hand accompaniment gradually increases in difficulty as the movement progresses. In measure 318, the two groups of triplets are transformed into two groups of sixteenth notes, adding more movement and complexity (see figure 4.72).



Figure 4.72. Sonata Fantástica, III movement, mm. 318-322, left-hand accompaniment pattern more complex

The last time the rhythm figuration changes is at the end of the movement. Both hands are moving in a downward motion (see figure 4.73).



Figure 4.73. Sonata Fantástica, III movement, mm. 435-439, rapid figuration in right-hand melodic line, change of keyboard ranges

Although the texture becomes increasingly complex during the course of the movement, the lightness of sonority should be maintained (see figure 4.74).

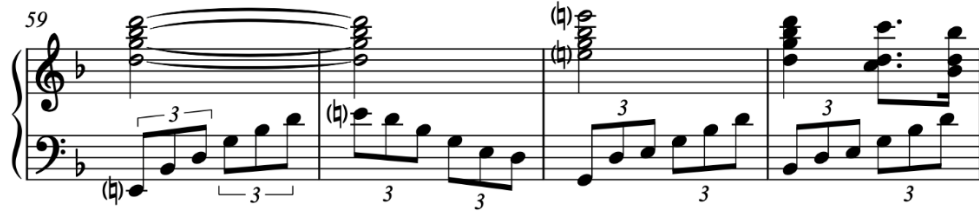


Figure 4.74. Sonata Fantástica, III movement, mm. 59-62, left-hand accompaniment pattern, melodic line with more voices, chords

The next change of texture appears in measure 95, written in a three-voice texture. The performer needs to be aware of the voicing of the main melodic line without letting the inner voices in the right hand interrupt the phrase (see figure 4.75).

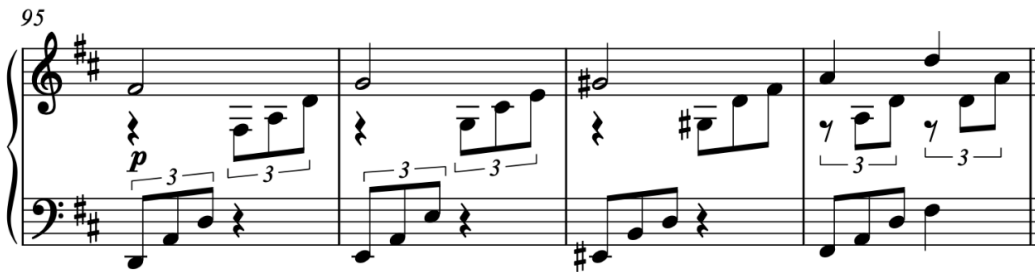


Figure 4.75. Sonata Fantástica, III movement, mm. 95-98, left-hand accompaniment pattern, inner voices and main melodic line

Another challenge present in this movement involves the different changes in hand positions. The first such change occurs in measure 204, where the left-hand has an ascending and descending melodic pattern that moves from the bass to the treble clef. The second, starting at the same point, is the right-hand that moves through three different octaves and ranges of the keyboard (see figure 4.76). An extra challenge is added to the

right-hand melodic line, and the performer needs to be careful to not play an accent at the beginning of each group. Active listening for continuity is required.



Figure 4.76. Sonata Fantástica, III movement, mm. 204-208, left- and right-hand melodic line moving in different ranges of the keyboard

The alternation gesture created with both hands in measure 355 should be performed with no accents in any of the first notes of the sixteenth group notes (see figure 4.77).



Figure 4.77. Sonata Fantástica, III movement, mm. 356-358, alternated gesture created with both hands, change of keyboard ranges

The movement end imposingly with full chromatic chords leading to the tonic chord, D minor. The dynamic ranges between *forte* and *fortissimo* and the rhythmic figuration add more drama to this triumphant end (see figure 4.78).



Figure 4.78. Sonata Fantástica, III movement, mm. 450-457, big chords, rhythm, dynamic range

The *Sonata Fantástica*—his only large-scale work for piano solo, is the most technically demanding piece in his catalog, and shows a variety of virtuosic elements in each movement. The different demanding scales, rapid rhythm figurations, octaves, extended chords, jumps in both hands, double thirds, and arpeggiated patterns in both hands, require a highly skilled and mature pianist.

The selected piano works by Delgadillo show a variety of styles and character through a diverse use of rhythm, texture, melodic treatment, and harmonic language. The *24 Preludios para piano* are a compelling collection of character pieces that is accessible for pianists of various levels. The *12 Nocturnos para piano*, written while he was at the Milan Conservatory, showcase a variety of technical and demands for the intermediate and advanced student. The *Sonata Fantástica* presents a wide variety of musical elements and artistic considerations found throughout all three movements, which gives performers the opportunity to develop and refine important pianistic skills.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Luis Abraham Delgadillo is considered one, if not the most representative Nicaraguan musician from the late nineteenth and early twentieth century. Works like his *Sinfonía Indígena* (Indigenous Symphony), *Suite Teotihuacán* (Teotihuacán Suite), and *Sinfonía Incaica* (Incaic Symphony) positioned him as one of the most important composers from Latin America. He had great success during his career as a composer and toured North America and South America extensively. During these visits, he had many of his works performed, and met other influential composers and musicians such as Carlos Chavez, Amadeo Roldán, Aaron Copland, Arthur Rubinstein, Enrique Soro, Roque Cordero, and Leo Brouwer.

After he died in 1961, most of his music stopped being programmed, and his piano music—written mostly before 1924—was no exception. According to different news articles, there have not been many reports of his music being performed abroad in the last fifty years, as was the case during his life. The rare performances of his music include some of the piano preludes, the *Concerto No. 1 for Guitar and Chamber Orchestra*, the *Sonata Fantástica*, and some of his symphonic works.

The pedagogical analysis in this document of selected piano works—preludes, nocturnes, and the sonata—confirms the importance of studying Delgadillo's work. His works provide opportunities to develop musicianship, and technical skills include the

exploration of balance, voicing, polyrhythm, diverse arpeggiated patterns, scalar passages, jumps in both hands, rolled chords, tonal flexibility, pedaling, and controlled rubato.

In the selected piano works discussed, there are a few very approachable pieces such as Preludes no. 3 and no. 1, at levels 6 and 7 respectively. Prelude no. 3 can be helpful for working balance, voicing, and a two-against-three polyrhythm, and Prelude no. 1 includes challenges such as coordination, trills, and different textures, as well as dotted rhythm. Preludes nos. 4, 6, 15, and 23, are comparable to ARCT and LRCM levels, because of the rapid passages, octaves, arpeggios, scales, and complex left-hand accompaniment patterns. Some of these works even resemble the texture of specific Chopin etudes.

In the selected nocturnes, as in the preludes, there is an opportunity to keep developing different piano skills. Perhaps one of the most surprising discoveries from the analysis is Nocturne no. 4, which can be considered a level 5 piece because the textures and rhythms are not complex, but provides the opportunity to work on balance, articulation, and phrasing. Nocturnes no. 11, 1, and 6, are a little more advanced (Magrath levels 6, 7, and 7/8 respectively) because of the more complex textures with up to three voices in some cases, four-against-three polyrhythms, triad patterns, and broken intervals passagework. The last two nocturnes discussed, Nocturne nos. 9 and 12, are advanced pieces, mainly because of the left-hand figuration, use of octaves, double thirds, polyrhythm, and more difficult voicing. Nocturne no. 12 is even more advanced because of the use of chromaticism, whole-tone and pentatonic scales, double thirds, and ornamentation.

The *Sonata Fantástica en re menor* is a demanding mature work. Each movement has diverse elements that require the skills of an advanced performer. In the first movement, there is heavy use of *Alberti bass*, chromatic passages, challenging arpeggiated patterns, and rapid octaves, along with frequent tempo changes. The lyrical second

movement has challenging phrasing, rapid scalar passages, and changes in the arpeggiated figures in both hands. The third and final movement has a tarantella-like character, and includes challenging left-hand arpeggios, large chords, octaves, a wide range of character, dynamic variety, and different rhythm patterns in the left hand.

After analyzing the selected works, one notices that the compositional style of Delgadillo's preludes, nocturnes, and the sonata is clearly marked by a European influence as can be seen in formal and harmonic tendencies. These elements come mostly from his training at the Milan Conservatory, and is also reflected in his other piano works such as the salon waltzes. This presents a stark contrast to his orchestral works, which show a defined style that is characterized by the use of indigenous themes and Latin American elements in general, with a few exceptions such as the *Obertura Debussyana* (Debussy Overture) or the *Intermezzo Chino* (Chinese Intermezzo).

Recommendations for Further Research

Delgadillo's piano music offers the possibility of further research that can be valuable for piano teachers and performers. This includes the additional pedagogical study of the preludes and nocturnes not covered in this treatise, the comparison to similar preludes and nocturnes by other composers, the pedagogical study of the other piano works by Delgadillo, the modern notation of the piano works manuscripts to a more legible format, and the study of other piano works by Nicaraguan composers.

This treatise focuses on a detailed pedagogical analysis of a selection of piano works by Luis Abraham Delgadillo. Although it presents a detailed analysis of the selected works from his sets of preludes and nocturnes and a complete analysis of his piano sonata, there is an opportunity for the study of the other works from the preludes and nocturnes that were not discussed in this document. A pedagogical discussion of the complete

preludes and nocturnes, gives more opportunity to have a more varied selection of character pieces that could be valuable for any piano teacher.

Further research could involve the study and comparison of preludes and nocturnes by other composers, for example John Field, Alexander Scriabin, or Frederic Chopin. Since the *24 Preludios para Piano* were dedicated to Chopin, there are some similarities in some of them for example prelude no. 3, which is similar to Chopin's prelude no. 6, or Delgadillo's prelude no. 4, which is similar to Chopin's prelude no. 3. Delgadillo's *24 Preludios para Piano* could also be considered as a cycle, because of the lack of closure in some of the cadences, suggesting a continuous performance.

Further study of other works by Delgadillo can also be a valuable resource for pianists and piano literature. Besides the preludes, nocturnes, and the *Sonata Fantástica*, there are additional piano works by Delgadillo that can be studied; a full list of his piano works can be found in Appendix B. This includes his salon music: waltzes, mazurkas, *pasillos* (Colombian dance). It also includes his chamber music with piano: works for violin and piano, works for cello and piano, and works for piano trio. There is also one work for piano and orchestra titled *Fantasia Tropical Panameña* (Panamanian Tropical Fantasy).

Even though the preludes and the nocturnes were published in 1955, these scores can be hard to read because of the musical font and style. Furthermore, the *Sonata Fantástica* only exists as a manuscript and has never been published. An updated edition of his piano catalog with fingering markings and pedal indications, as well as pedagogical and critical annotations, can make them accessible for pianists wanting to explore the music of Delgadillo.

This document can function as a starting point to further research and study other Nicaraguan composers that have written piano works, specifically salon music. Some of these composers include Jose de la Cruz Mena (1874–1907), Alejandro Vega Matus (1875–1937), and Carlos Tunnermann López (1896–1961). Similar to the music of Delgadillo, most of the piano works by these composers are not published and only exist as manuscripts.

State of Resources and Music of Delgadillo

Resources related to the Nicaraguan composer Luis Abraham Delgadillo are very limited to the general public. His life is accounted mostly by his writings in several newspapers in Nicaragua, other newspaper articles, clippings from the newspaper articles from the countries he visited, articles written by scholars, dissertations related to Latin American composers, and government-related journals.

His piano works are extremely limited to public access since there is only one published collection of a small selection of piano works from 1955, that according to Worldcat is available only in three libraries: the library of the University of Texas at Austin, the library of the School of Music at the University of Louisville, and the library of the Ibero-Amerikanisches Institut in Berlin, Germany. This collection includes the 24 preludes, the 12 nocturnes, the 22 melodies for violin and piano, and a collection of songs with texts by the poet Rubén Darío.

In Nicaragua, there are three main institutions that provide access to his compositions: The Archivo General de la Nación (National Archive), the Instituto Nacional de Cultura (National Institute of Culture), and the Instituto de Historia de Nicaragua y Centroamérica (Institute of History of Nicaragua and Central America), the last being part of the Universidad Centro Americana (Central American University). Neither institution

provides these documents in a digital format; therefore, there is only one way to see them, by traveling to Nicaragua. Some of the manuscripts are damaged and deteriorated by the bad conditions in which they are stored, and they are mostly incomplete because of this.

Through an exploration of Delgadillo's life and the analysis of a selection of his piano works, I hope to encourage pianists and teachers to explore works beyond the western art music canon. The exploration of his piano music is an important supplement to the Latin American piano repertoire, an opportunity for promoting Nicaraguan music awareness, and a vivid and attractive addition to the standard literature.

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- “El Maestro Delgadillo en el Internacional.” December 3 and 23, 1949.

- “Noches culturales del Club Internacional.” *La Noticia* (Managua), January 27, February 10, February 27, March 10, April 16, May 5, June 2, 1950.
- “Cómo era Managua cuando se inició la capital el 5 de Febrero de 1852.” *La Noticia* (Managua), January 26, 1950.
- “Trátase de fundar el Conservatorio Nacional de Música.” *La Noticia* (Managua), February 1, 1950.
- “El Conservatorio Nacional de Música bajo los auspicios de los Leones.” *La Noticia* (Managua), February 8, 1950.
- “Los valores nacionales que tiene Nicaragua para que dirijan el proyectado Conservatorio.” *La Noticia* (Managua), February 16, 1950.
- “Se organizó anoche el Comité Central Pro-Conservatorio.” *La Noticia* (Managua), February 16, 1950.
- “Declaración del Maestro Delgadillo sobre el notable profesor don Nicolás Arene.” *La Noticia* (Managua), February 21, 1950.
- “Una lira rota...!” *La Noticia* (Managua), June 6, 1950.
- “Nicolás Arene aplaude la decisión del General Somoza en favor del Conservatorio Nacional de Música.” *La Noticia* (Managua), June 8, 1950.
- “Habrá Escuela de Música, no Conservatorio.” *La Noticia* (Managua), June 25, 1950.
- “El Maestro Delgadillo ya es Director de la Escuela Nacional de Música.” *La Noticia* (Managua), July 14, 1950.
- “Curso de piano y composición.” *La Noticia* (Managua), July 18, 1950.
- “El Maestro Delgadillo invitado a concurso musical en Italia.” *La Noticia* (Managua), July 20, 1950.
- “Obras del Maestro Delgadillo en un gran concierto sinfónico hispanoamericano que se verificará en Washington.” *La Noticia* (Managua), August 15, 1950.
- “María Teresa, artista.” *La Noticia* (Managua), September 30, 1950.
- “Música del Maestro Delgadillo ejecutada en el Salón de Honor de la Universidad de Chile.” *La Noticia* (Managua), October 25, 1950.

- “La solemne inauguración de la Escuela Nacional de Música, antenoche.” *La Noticia* (Managua), October 29, 1950.
- “Invitación honrosa desde Austria para el Maestro Delgadillo, Luis A.” *La Noticia* (Managua), January 10, 1951.
- “Hoy llega la esposa del Maestro Delgadillo.” *La Noticia* (Managua), January 16, 1951.
- “Obras del Maestro Delgadillo serán ejecutadas mañana en Ciudad Trujillo.” *La Noticia* (Managua), February 5, 1951.
- “Recuerdos de la última noche dariana.” *La Noticia* (Managua), February 28, 1951.
- “El gran concierto en la Catedral de Managua, el domingo.” *La Noticia* (Managua), April 18, 1951.
- “Murió el artista don Tomás Urroz.” *La Noticia* (Managua), June 3, 1951.
- “Congreso de notables músicos en California. El Maestro Delgadillo invitado de honor.” *La Noticia* (Managua), August 28, 1951.
- “Trátase de fundar orquesta permanente de conciertos.” *La Noticia* (Managua), September 23, 1951.
- “Profesores de la Escuela Nacional de Música.” *La Noticia* (Managua), November 23, 1951.
- “Antenoche fundose la Orquesta Sinfónica Nicaragüense.” *La Noticia* (Managua), October 5, 1952.
- “A las 9:15 pm.: Gran concierto selecto de la Orquesta Sinfónica de Nicaragua. (...) Dirigida por el Maestro Delgadillo, Luis A.” *La Noticia* (Managua), November 28, 1952.
- “Éxito completo del concierto sinfónico en el Teatro Salazar.” *La Noticia* (Managua), November 30, 1952.
- “Triunfa Delgadillo con sus obras en El Salvador.” *La Noticia* (Managua), December 11, 1952.
- “Honrosa distinción para el Maestro Delgadillo en París.” *La Noticia* (Managua), March 10, 1953.
- “La revista Tiempo de México dedica su carátula al Maestro Delgadillo.” *La Noticia* (Managua), April 17, 1953.

- “Crónica del concierto sinfónico del Maestro Delgadillo, Luis A. en San Salvador.” *La Noticia* (Managua), April 22, 1953.
- “Documento histórico sobre el Maestro Delgadillo.” *La Noticia* (Managua), April 29, 1953.
- “Concierto sinfónico para los obreros hubo antier.” *La Noticia* (Managua), May 5, 1953.
- “Gran concierto mañana.” *La Noticia* (Managua), June 21, 1953.
- Halftermeyer, Gratus. “De cómo el jovencito Delgadillo, Luis A. fue Maestro consagrado.” *La Noticia* (Managua), July 12, 1953.
- “Homenaje artístico al Maestro Delgadillo en la Casa del Obrero.” *La Noticia* (Managua), July 1, 1953.
- Departamento de Asuntos Culturales – Unión Panamericana. *Boletín de Música y Artes Visuales*, No. 49-50, March–April 1954.
- “Concierto del Maestro Delgadillo hoy dirigiendo la Sinfónica de El Salvador.” *La Noticia* (Managua), September 29, 1954.
- “Ovacionado en San Salvador el Maestro Delgadillo.” *La Noticia* (Managua), October 3, 1954.
- Mendieta, Dr. Salvador. “El Maestro Delgadillo, un virtuoso del piano.” *Diario de Centroamérica* (Guatemala), November 30, 1954.
- “El Maestro Delgadillo en Los Ángeles, California.” *La Noticia* (Managua), May 17, 1955.
- “Ha muerto Dalmau, notable violinista argentino.” *La Noticia* (Managua), October 23, 1955.
- “Rapsodia Nicaragüense está componiendo hasta altas horas de la noche el Maestro Delgadillo.” *La Noticia* (Managua), November 9, 1955.
- “Invitación del Gobierno de Estados Unidos al compositor nacional Delgadillo, Luis A., para jira como huésped de honor por tres meses.” *La Noticia* (Managua), November 13, 1955.
- “Música de Maestro Delgadillo en Guatemala.” *La Noticia* (Managua), October 14, 1956.
- “Piden de Cuba música del Maestro Delgadillo.” *La Noticia* (Managua), November 29, 1956.

- “El gran premio en el Festival de Música de Venezuela se lo ganó el compositor panameño. Delgadillo, Luis A. dirigirá uno de los conciertos y dice que en Nicaragua la gente prefiere la pelota (béisbol) y el mambo.” *La Noticia* (Managua), March 29, 1957.
- “Festival de Música Latinoamericana rinde tributo a compositores norteamericanos.” *La Noticia* (Managua), March 30, 1957.
- “Y de la Sinfónica qué hay?” *La Noticia* (Managua), May 19, 1957.
- Brouwer Mesquida, Leo. “La estupenda obra de musical de Mauricio y Ginette Martenot.” *La Noticia* (Managua), May 21, 1957.
- “La Sinfónica Nacional merece la atención del Estado.” *La Noticia* (Managua), June 22, 1957.
- “Pretenden disolver la Orquesta Sinfónica...” *La Noticia* (Managua), August 3, 1957.
- “La Sinfónica Nacional se está sosteniendo con sus propios esfuerzos...” *La Noticia* (Managua), August 4, 1957.
- “Concierto No.1 para guitarra y orquesta.” *La Noticia* (Managua), December 8, 1957.
- “Promoción de artistas, este año, en la Escuela Nacional de Música.” *La Noticia* (Managua), January 23, 1958.
- “Espléndido acto cultural en la Escuela de Música.” *La Noticia* (Managua), March 5, 1958.
- “Canción de Delgadillo en Caracas.” *La Noticia* (Managua), June 3, 1958.
- “Doña Justina en la Escuela de Música.” *La Noticia* (Managua), July 22, 1958.
- “Hoy obra de Delgadillo en Radio Centauro.” *La Noticia* (Managua), August 16, 1958.
- “Música del Maestro Delgadillo es grabada en Cuba.” *La Noticia* (Managua), August 17, 1958.
- “Lo que dijo la prensa salvadoreña del Maestro Delgadillo.” *La Noticia* (Managua), October 31, 1958.
- “El Profesor Delgadillo en Televisión mañana.” *La Noticia* (Managua), January 11, 1959.
- “Misa de Réquiem del Maestro Delgadillo.” *La Noticia* (Managua), January 3, 1959.

- “Documento artístico. La Condecoración Rubén Darío al Maestro Delgadillo, Luis A.”
La Noticia (Managua), January 20, 1959.
- “Programa de la Semana Rubén Darío. (...) Lunes 9 de February. 8 P.M. Imposición por el Excelentísimo señor Ingeniero Luis A. Somoza D., Presidente de la República, de la Condecoración de la Orden Rubén Darío (...) en el Grado de COMENDADOR al Maestro Delgadillo, Luis A. y a don Rodrigo Peñalba. Casa Presidencial.” *La Noticia* (Managua), February 4, 1959.
- “Música del Maestro Delgadillo en la Universidad de Texas.” *La Noticia* (Managua), February 5, 1959.
- “Hoy será operado el Maestro Delgadillo.” *La Noticia* (Managua), February 12, 1959.
- “Ya no será operado el Maestro Delgadillo.” *La Noticia* (Managua), February 12, 1959.
- “Audición cultural de música en Radio Mundial.” *La Noticia* (Managua), March 4, 1959.
- “Operado en San Salvador el Maestro Delgadillo.” *La Noticia* (Managua), May 9, 1959.
- “Grave en El Salvador el Maestro Delgadillo.” *La Noticia* (Managua), May 26, 1959.
- “Hoy le van a extraer un ojo al Maestro Delgadillo.” *La Noticia* (Managua), July 18, 1959.
- “Música del Maestro Delgadillo en disco musical.” *La Noticia* (Managua), October 10, 1959.
- “Música de Delgadillo en la Radio Centauro.” *La Noticia* (Managua), November 1, 1959.
- “Muy aplaudido el Maestro Delgadillo en la Universidad.” *La Noticia*, (Managua), December 15, 1959.
- “Sólo música nacional en el Concierto de pasado mañana.” *La Noticia* (Managua), February 5, 1960.
- “Gustó mucho el concierto de antenoche...” *La Noticia* (Managua), February 9, 1960.
- “Programa de la Gran Revista Musical de Los Chicos de La Prensa.” *La Noticia* (Managua), February 28, 1960.
- “Nuevo triunfo de la Escuela Nacional de Música.” *La Noticia* (Managua), March 2, 1960.
- “El Maestro Delgadillo en diccionarios de la música.” *La Noticia* (Managua), March 13, 1960.

- “Nuevas canciones del Maestro Delgadillo en la Centauro hoy domingo.” *La Noticia* (Managua), August 28, 1960.
- “Concierto de piano en el Club Managua.” *La Noticia* (Managua), September 7, 1960.
- Pataky, Laszlo. “Adán Castillo, actor, bailarín, maestro.” *La Noticia* (Managua), October 7, 1960.
- “Intermezzo chino del Maestro Delgadillo.” *La Noticia* (Managua), October 18, 1960.
- “Concierto del notable violinista Ruvalcaba.” *La Noticia* (Managua), November 11, 1960.
- “Nuevo triunfo de la Escuela Nacional de Música.” *La Noticia* (Managua), March 3, 1961.
- “Música del Maestro Delgadillo en China” *La Noticia* (Managua), April 8, 1961.
- “Matagalpa tributará homenaje al Maestro Delgadillo, Luis A.” *La Noticia* (Managua), June 2, 1961.
- “Duelo Nacional por la muerte de Juan Ramón Avilés, Director y Fundador de *La Noticia*.” *La Noticia* (Managua), June 8, 1961.
- “Sentida muerte del artista don Carlos Tunnermann.” *La Noticia* (Managua), June 13, 1961.
- “Sr. Medal, profesor de piano.” *La Noticia* (Managua), June 23, 1961.
- “Música china del Maestro Delgadillo, Luis A.” July 15, 1961.
- “De duelo el pentagrama, Murió el Maestro Delgadillo, Luis A.” *La Noticia* (Managua), December 21, 1961.
- “Orquesta Sinfónica de Nicaragua tributa homenaje al Maestro Delgadillo, Luis A. en la Catedral.” *La Noticia* (Managua), December 22, 1961.
- “Declaratoria de Herederos. Juanita (Juana) Vélez Espinosa viuda de Delgadillo, (...) decláresele heredera única ab intestato su marido Luis Abraham Delgadillo Rivas, mayor, casado, compositor musical, de este domicilio, indicando bienes: propiedad artístico-literaria composiciones musicales.” *La Gaceta* 253, November 6, 1962.
- “Poder Legislativo. Cámara de Diputados. (...) 77.- La sesión se reanuda a las once y cincuenta minutos de la mañana del día jueves, veinte y uno de December de mil

novecientos sesenta y uno (...). 79.- El Presidente Morales Marengo pide que se guarde un minuto de silencio en homenaje póstumo al Maestro Luis Abraham Delgadillo fallecido el día anterior.” *La Gaceta* 118, May 29, 1962.

“Soprano nicaragüense triunfa en Estados Unidos.” *La Prensa* (Managua), July 23, 1968.

“Orden de enlistado de la tumba de Luis Abraham Delgadillo en la lista de bienes culturales de (Managua), Orden 001-2016” Alcaldía de (Managua), Colección Biblioteca Digital. No. 53, August 26, 2019.

APPENDIX A

PIANO SOLO CATALOG WITH LEVELING

Table A.1 Luis Abraham Delgadillo's selected piano works in ascending order of difficulty

Title	Year	Level			
		Magrath	RCM	ARCT	LRCM
Nocturno número 4	1907	5	5		
Preludio número 3	1924	6	5		
Preludio número 10	1924	6	5		
Nocturno número 11	1907	6	6		
Nocturno número 1	1907	7	7		
Preludio número 1	1924	7	8		
Nocturno número 6	1907	7-8	8		
Nocturno número 9	1907	10	10		
Preludio número 4	1924			Yes	Yes
Preludio número 6	1924			Yes	Yes
Preludio número 15	1924			Yes	Yes
Preludio número 23	1924			Yes	Yes
Nocturno número 12	1907			Yes	Yes
Sonata Fantástica en Re menor - I Mov.	1908				Yes
Sonata Fantástica en Re menor - II Mov.	1908				Yes
Sonata Fantástica en Re menor - III Mov.	1908				Yes

APPENDIX B

LIST OF WORKS

Table B.1 Music for piano by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Vals No. 1 en do mayor	1903					
Vals No. 2 en sol mayor	1903					
Vals No. 3 en la bemol mayor	1903					
Vals No. 4 en la menor	1903					
Vals El Comercio	1904					
Nocturno No. 1 en la mayor	1907		1		1	
Nocturno No. 2 en sol menor	1907		1		1	
Nocturno No. 3 en re menor	1907		1		1	
Nocturno No. 4 en la mayor	1907		1		1	
Nocturno No. 5 en sol menor	1907		1		1	
Nocturno No. 6 en re mayor	1907		1		1	
Nocturno No. 7 en la mayor	1907		1		1	
Nocturno No. 8 en sol menor	1907		1		1	
Nocturno No. 9 en re mayor	1907		1		1	
Nocturno No. 10 en re menor	1907		1		1	
Nocturno No. 11 en la mayor	1907		1		1	
Nocturno No. 12 en re menor	1907		1		1	
Sonata Fantástica en re menor	1908	1		1		
Celajes de Tristeza (Guatemaltecos) vals	1912	1		1		
Noche triste (valse lento) Si menor	1912	1		1		
Estudio No. 1 en sol menor	1915					
Estudio No. 2 en re menor	1915					
Estudio No. 3 en fa sostenido menor	1915					
Estudio No. 4 en do mayor	1915					
Estudio No. 5 en do menor	1915					
Dulce y sabroso (fox trot)	1919	1		1		
Scherzoso (Impromptus)	1921		1		1	
Impromptu Moderno	1924					
Preludio No. 1 en la menor	1924		1		1	
Preludio No. 2 en sol menor	1924		1		1	
Preludio No. 3 en do mayor	1924		1		1	
Preludio No. 4 en mi menor	1924		1		1	
Preludio No. 5 en do menor	1924		1		1	
Preludio No. 6 en re mayor	1924		1		1	
Preludio No. 7 en si bemol mayor	1924		1		1	

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Preludio No. 8 en re mayor	1924		1		1	
Preludio No. 9 en sol menor	1924		1		1	
Preludio No. 10 en mi bemol mayor	1924		1		1	
Preludio No. 11 en la mayor	1924		1		1	
Preludio No. 12 en do mayor	1924		1		1	
Preludio No. 13 en si menor	1924		1		1	
Preludio No. 14 en la menor	1924		1		1	
Preludio No. 15 en mi menor	1924		1		1	
Preludio No. 16 en do mayor	1924		1		1	
Preludio No. 17 en fa mayor	1924		1		1	
Preludio No. 18 en fa menor	1924		1		1	
Preludio No. 19 en do menor	1924		1		1	
Preludio No. 20 en do mayor	1924		1		1	
Preludio No. 21 en la mayor	1924		1		1	
Preludio No. 22 en mi mayor	1924		1		1	
Preludio No. 23 en re menor	1924		1		1	
Preludio No. 24 en do menor	1924		1		1	
Marcha de los Títeres	1925					
Variaciones sobre temas centroamericanos	1925					
Canto triste a la luna	1926					
Danza incaica	1926					
Agua Dormida	1929					
No tiene nombre (fox trot)	1929	1		1		
Sonrisas Antioqueñas (Pasillo colombiano)	1929	1		1		
Fantasia española	1932					
Ruidos de Nueva York	1932					
Chiquita Olivia	1933		1			1
Danza Chorotega	1943					
Marimbitas de Monimbó	1943					
Impromptu musical	1958					
Adriana		1		1		
Carmenza (vals impromptu)		1		1		
Estrella de Oriente (valse)			1		1	
Fue por un beso		1		1		
Mazurca No. 6		1		1		
Minuet en Do Mayor			1			
Noche de amor (vals)			1			
Scherzando (vals)		1		1		
Vals No. 5 para salón						
Vals No. 6 para salón		1		1		

Table B.2 Music for band by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Mi Juanín (fox trot)	1914	1		1		
Ole, Mardita sea (passacalle español)	1914	1		1		
Aires Populares de Nicaragua	1916					
Los Domingos (fox trot)	1918					
Sueño y Dolor (Marcha fúnebre dedicada a su padre)	1918	1		1		
El Zanatillo (fox trot)	1919	1		1		
Fragata Sarmiento (marcha militar)	1919					
Himno de Managua (Distrito Nacional)	1919		1		1	
Marcha Apolínea	1919					
Marcha de la Reina	1919					
Mexicanas de Veracruz (fox trot)	1919					
Rapsodia Nicaragüense No. 1	1919					
Bellas Josefina (Vals lento)	1916					
Contestando a Indostán (foxtrot)	1920					
La Celeste Gretchen (valse)	1920					
La Escuadra (fox trot)	1920					
La Serbulita (fox trot)	1920					
Rapsodia Nicaragüense No. 2	1920					
Club Atlético (Pasodoble)	1921					
Sueño Oriental	1924					
Perry Girton (fox trot)	1925					
Mi Ramón (vals lento)	1929					
Bomberos de Managua (Marcha) Dedicada al Cuerpo de Bomberos de Managua por su autor	1937	1	1	1	1	
Los Tincos (Danza Indígena Nicaragüense)	1939	1			1	
Sangre de Cristo (Marcha fúnebre)	1940	1		1		
Himno a Jerez	1951	1		1		
Himno a Corinto	1958	1		1		
Himno a Santa Teresita		1		1		
Himno al Sol de Septiembre		1		1		
Himno Club de Granada		1		1		
Himno de la Escuela República de El Salvador		1		1		
Himno Escuela Nacional de la Agricultura		1		1		
Mancuernías (Marcha militar)		1		1		

Table B.3 Chamber music by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Trío Clásico #1	1909	1		1		
Souvenir de París (valse)	1917	1		1		
Yo no quiero que pienses (Valse)	1917	1		1		
Ave María de Gounod (arreglo)	1918	1		1		
Amargores de Laurel (Meditación)	1920	1		1		
Trío Moderno en Do mayor #2	1920	1		1		
Cuarteto de cuerdas en Si bemol (A la antigua), No. 1	1922	1	1	1	1	
Elegía No. 3	1922					
Lejanías Vespertinas (Meditación)	1922	1		1		
Cuarteto de cuerdas en mi menor, No. 2	1925	1	1	1	1	
Trío en Sol menor #3	1952	1		1		
Dame tu amor (Serenata española)	1958	1		1		
Rito de Amor	1958	1		1		
Cuarteto de cuerdas en Do mayor, No. 6		1	1	1	1	
Cuarteto de cuerdas en Si bemol (dedicado a Mozart), No. 3		1	1	1	1	
Cuarteto de cuerdas en Si bemol, No. 7		1	1	1	1	
Cuarteto de cuerdas en Sol mayor, No. 5		1	1	1	1	
Cuarteto de cuerdas No. 4, el Moderno en do mayor		1		1		
Cuarteto de cuerdas No. 8		1		1		
Cuarteto de maderas		1		1		
Cuarteto Debussyiano (Final)		1		1		
Lamento del Caribe		1		1		
Preludio No. 6 de Chopin (arreglo)		1		1		
Saltarello (en Sol menor)		1		1		
Sexteto en Re mayor		1		1		
Sonata para cello y piano en Do mayor		1		1		

Table B.4 Music for violin and piano by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Melodía No. 1. Romance Indio en la menor	1917	1	1	1	1	
Melodía No. 2. Idilio del Rey Malku (Romance incaico) en do menor	1917	1	1	1	1	
Melodía No. 3 en la bemol mayor	1917		1		1	
Melodía No. 4 en mi bemol mayor	1917		1		1	
Melodía No. 5 en do menor	1917		1		1	
Melodía No. 6 en do mayor	1917		1		1	
Melodía No. 7 en si menor	1917	1	1	1	1	
Melodía No. 8 en la menor	1917	1		1		
Melodía No. 9 en do mayor	1917		1		1	
Melodía No. 10 en do mayor	1917	1	1	1	1	
Meditación sobre el adagio Claro de Luna de Beethoven	1918		1			1
Sonata en sol menor	1918					
Sonata en do menor	1925					
Melodía No. 11 en mi mayor	1934	1		1		
Melodía No. 12 en la bemol mayor	1934	1		1		
Melodía No. 13 en mi bemol	1934					
Melodía No. 14 en si bemol mayor	1934					
Melodía No. 15 en sol menor (Oración indígena)	1934	1		1		
Melodía No. 16 en re menor	1934	1		1		
Melodía No. 17 en sol mayor	1934	1		1		
Melodía No. 18 en mi menor	1934	1		1		
Melodía No. 18 en mi menor	1934	1		1		
Melodía No. 20 en do mayor	1934	1		1		
Melodía No. 21 en fa mayor	1934	1		1		
Melodía No. 22 en la menor	1934	1		1		
Lamento Español	1937					
A orillas del Xolotlán	1939					
Sonata en sol mayor	1943					
Sonatina en La menor	1943	1		1		
Adiós a mi tierra	1945					
Despedida indígena	1945					
Mirando al horizonte	1945					
Vuelo de flechas	1945					
Cromos de París (meditación)	1934	1		1		

Table B.5 Music for voice and piano by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
¡Ay Qué Pulgas! (canción nacional)	1914		1		1	
Dime Sí (vals dúo para normalistas)	1914		1		1	
Duerme muñequita (canción de cuna)	1914		1		1	
El tío Lagarto	1914		1		1	
Himno Arzobispal	1914	1	1	1	1	
Las dos palomitas blancas (canción nacional)	1914		1		1	
¡Ay! Del que un día	1917		1		1	
Abrojos (serenata)	1917		1		1	
Allá en la playa (Habañera)	1917	1	1	1	1	
Alma mía	1917		1		1	
Blasón	1917		1		1	
Canción de la noche del mar	1917		1		1	
Canción de los pinos	1917		1		1	
Carne, celeste carne	1917		1		1	
Cultiva tu artista, mujer	1917		1		1	
Dice mía	1917	1	1	1	1	
Dream	1917		1		1	
La dulzura del ángelus	1917		1		1	
Leda	1917		1		1	
Lo fatal	1917	1	1	1	1	
Mía (serenata)	1917	1	1		1	
Mis ansias fijo	1917		1		1	
Nocturnal	1917		1		1	
Nostalgias de Nueva York	1917					
Pétalos caídos	1917					
Que linda vas (Vals)	1917					
Rimas	1917		1		1	
Silencio de la noche	1917		1		1	
Tarde del trópico	1917		1		1	
Vesper	1917	1	1	1	1	
Al Niño Dios (Villancico)	1919		1		1	
Alegremonos	1919		1		1	
Anunciador de Muñecas (Intermezzo)	1919		1		1	
Corre conejito	1919		1		1	
Cruz Roja Juvenil (Coplas de las enfermeras)	1919		1		1	
Dicen las flores	1919		1		1	

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Duerme Divino Niño (Berceuse pastoril)	1919		1		1	
El Chocoyito	1919		1		1	
El Gatito blanco	1919		1		1	
El Huerfanito	1919		1		1	
El Zopilote (canción popular)	1919		1		1	
Himno a la Raza	1919		1		1	
Himno a las Visitadoras Sanitarias	1919		1		1	
Himno al Maestro Gabriel Morales	1919		1		1	
Himno de la Cruz Roja Juvenil	1919		1		1	
Himno del Instituto Nacional Ramírez Goyena	1919		1		1	
Himno Normalista	1919		1		1	
Himno Rotario	1933	1		1		
La abejita del panal	1919		1		1	
La Yegüecita (canción popular nica)	1919		1		1	
Los Pinoleros (canción nacional coreada)	1919		1		1	
Mañana feliz (para normalistas)	1919		1		1	
Marcha de la Juventud	1919		1		1	
Marcha de las Olimpiadas (Para las Escuelas Superiores y Normalistas de Nicaragua)	1919		1		1	
Soñé que un ángel (canción añeja popular)	1919		1		1	
Tortillita para mamá	1919		1		1	
Ave María	1920	1		1		
Raza Triste	1921					
Canción Indígena	1922					
Canción Oriental	1922					
Dios hará lo demás (canción)	1922	1		1		
El día que me quieras (Romanza)	1922	1		1		
Quejas del corazón	1922					
Lucerito de la Luna (Romance indígena)	1926	1		1		
San Francisco Harbor (vals lento)	1930	1		1		
Isis Sagrado (Romance oriental)	1931	1		1		
Madrigal: El Blanco Lirio	1931		1	1		1
Coro de Murguistas (del juguete cómico Las Chicas Traviesas)	1937	1		1		
Himno a Bolívar	1940		1		1	
La Pastorela (Villancico)	1942	1		1		
A.B.C. (canción infantil)	1943	1		1		
Alegre despertar	1943	1		1		

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Amando para penar	1943	1		1		
Amor increíble (canción sentimental)	1943	1		1		
Llora la nenita (canción de cuna)	1934	1		1		
Oh Divino sol	1943	1		1		
Se fue muy triste	1943	1		1		
Sola estoy (canción sentimental)	1943	1		1		
Sólo para tí (canción)	1943	1		1		
Himno Escolar Nicaragüense	1949	1		1		
Himno a José Dolores Estrada (original)	1956	1		1		
Al mar se ha dicho		1		1		
Aleluya (Orfeon a 3)		1		1		
Canción de la tribu		1		1		
Canta Llano "Recordaré"		1		1		
Credo (andante)		1		1		
Himno a la Virgen del Trono			1			1
Himno al árbol			1			1
Invocación al Sol	1929	1		1		
Oración Universal		1		1		
Romanza de Enrique		1		1		
Serenade of the Morning		1		1		
Serenata española		1		1		
Trigueña del alma mía (Serenata)	1935	1		1		
Barcarola del Lago	1935					
Sueño en el Olimpo	1933		1			1
Ariadne	1933		1			1

Table B.6 Music for solo instrument and orchestra by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Fantasia Tropical Panameña	1944	1		1		
Marcha Nupcial "Señorita Cuarto Poder"	1950	1		1		
Concierto No.1 en Sol mayor para guitarra y orquesta de cámara	1954	1		1	1	1

Table B.7 A list of the choral music written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Tres Estampas Musicales	1956	1		1		
Canto a la niñez		1		1		
Coral No.1 and No.2		1		1		

Table B.8 A list of the sacred music written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Misa de Requiem en fa menor	1918	1		1		
Misa de Gloria en sol mayor	1919	1		1		
Misa de Requiem en La menor	1919	1		1		
Misa de Requiem en fa menor	1952	1		1		
Te Deum		1		1		

Table B.9 A list of the ballet music written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
El Dorado (Ballet sobre un tema colombiano)	1930	1		1		
El Gato Félix y el Ratoncito Pérez (ballet infantil)	1934	1		1		
La Cabeza del Rawi (Ballet oriental)	1942	1		1		

Table B.10 A list of the theater music written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Final de Norma (Opera en 3 actos)	1914	1		1		
La Rosa del Paraíso (Opereta en dos actos)	1920	1		1		
Mexico al día (zarzuela)	1922					
Tertulia de Correos (Opereta en un acto)	1934	1		1		
Panchito y La Rana (Revista en un acto)	1935					
Pájaros del Norte (Opereta)	1936	1		1		
Las Muchachas Desobedientes (zarzuela)	1937					
Mabaltayán (Opera indígena en un acto)	1942	1		1		
Aura del Mombacho (Opera nacional)	1949	1		1		

Table B.11 A list of the musical sketches written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Sketches		1		1		
Sketches		1		1		

Table B.12 A list of the orchestral music written by Luis Abraham Delgadillo

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Obertura Debussyana	1908	1		1		
Orlando (vals) en mi bemol mayor	1912	1		1		
Versalles (valse)	1912	1		1		
Himno a los Héroes del 56	1914					
Obertura Indiana en re menor	1915	1			1	
Marcha Triunfal a Rubén Darío	1916	1		1		
Despertar cerca de América (monólogo de Colón)	1918					
Preludio Sinfónico No. 1 en mi menor	1918					
Preludio Sinfónico No. 2 en la menor	1918					
Preludio Sinfónico No. 3 en do menor	1918					
Preludio Sinfónico No. 4 en la mayor	1918					
Preludio Sinfónico No. 5 en si bemol mayor	1918					
Anunciador de Muñecas	1919	1		1		
De Profundis (Marcha fúnebre)	1919	1		1		
Héroes de la Patria	1919					
Himno Nacional de Nicaragua	1919	1	1	1		1
La Maizena "Evar" (canto infantil)	1919		1		1	
Preludio Sinfónico No. 6 en re mayor	1919	1		1		
Preludio Sinfónico No. 7 en la mayor, a la memoria de Debussy	1919	1		1		
Suite Escenas Pastoriles	1919	1		1		
Sinfonía Centroamericana (antes nombrada Indígena)	1921	1		1		
Amor andaluz (Serenata española)	1924	1		1		
Sinfonía Mexicana	1924	1		1		
Flor de Luna (Serenata española)	1925	1		1		
Suite Teotihuacán	1925	1		1		
Sinfonía Incaica	1926	1		1	1	

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Gran Marcha Triunfal Simón Bolívar	1927	1		1		
Serenata inca	1927	1		1		
Suite Diciembre	1928	1		1		
Dance to the Coca	1928	1		1		
Danza del Fuego Maya-Quiché	1929	1				1
Invocación a la luna	1929	1		1		
Marcha Solemne Club Social de Obreros de Managua	1929					
Tipitapa	1929					
Yaraví Peruano	1929	1		1		
Ceremonia del Sacrificio Humano (Danza funeraria indígena)	1930	1		1		
Dance of the Kukulcan	1930	1		1		
Danza Sagrada	1930	1		1		
Sueño de Rosas (Vals lento)	1930					
Ya no quiero que pienses (vals lento)	1930					
Romance Oriental	1931	1		1		
Noche Andina (Pasillo colombiano)	1932	1		1		
Danza de las Flechas	1937	1				1
En el Templo de Agat (Danza indígena)	1937	1		1		
Sinfonía Serrana	1938	1		1		
Tramonto en la Cumbre	1938	1		1		1
Al Divino Niño (Villancico)	1942					
Angelitos del Niño Dios (Villancico)	1942					
Ansias (Plegaria musical)	1942	1		1		
Caramillo Pascual (Villancico)	1942					
Dulce Niño Jesús (Villancico)	1942					
Niño Divino (Villancico)	1942					
Sinfonietta de Los Monos (Preludio fantástico)	1942	1		1	1	
Las Siete Palabras de Cristo (Poema sagrado)	1943	1				1
Cortejo Funeral de Darío	1944					
Procesión de Jesús del Prendimiento (Poema sacro)	1945	1		1		
Huya la noche del mal (Villancico)	1946					
Señor, Infante Divino (Villancico)	1946					

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Niño de Rosa (Villancico)	1947					
Ronda del Niño Dios (Villancico)	1947					
Diana del Niño Dios (Villancico)	1950	1		1		
Ha llegado el Delfin Celestial (Villancico)	1950					
Intermezzo chino	1960	1		1		
Navidad (Villancico)	1950					
A la Virgen de Fátima (Himno religioso)	1951	1		1		
Gloria in Excelsis Dei (Villancico)	1951					
El Güegüense (arreglo)	1952	1		1		
Rapsodia Nicaragüense No. 3	1952	1		1		
Un Chino en París (Sinfonietta)	1952	1		1		
Una Estrellita Linda (Villancico)	1952					
Al Rey de Reyes (Villancico)	1953					
Schonbergiana (Capricho Sinfónico)	1953	1		1		
Sinfonía breve No. 1 en do mayor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 10 en re menor (Sinfonía miniaturista)	1953					
Sinfonía breve No. 11 en re menor (Sinfonía miniaturista)	1953	1			1	
Sinfonía breve No. 12 en re menor (Sinfonía miniaturista)	1953					
Sinfonía breve No. 2 en re mayor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 3 en mi bemol mayor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 4 en si bemol mayor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 5 en la mayor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 6 en la menor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 7 (oriental) en sol menor (Sinfonía miniaturista)	1953	1		1		
Sinfonía breve No. 8 en re menor (Hispánica). (Sinfonía miniaturista)	1953	1		1	1	
Sinfonía breve No. 9 en re menor (Sinfonía miniaturista)	1953	1			1	
También Mis Flores (Villancico)	1953					
La Aurora se hace canción (Villancico)	1956					
Son de Pascuas	1957	1		1		
Los Bomberos en el incendio	1958					
Suite Salvadoreña	1960	1		1		

Title	Year	Type of document		Location		
		Manuscript	Printed	National Archive	IHNCA-UCA	ENAM/Others
Cincuenta años de armonía (obertura)	1961	1		1		
Agonía de las Aguilas o Agonía del Pecador (Marcha fúnebre)		1		1		
Cantata Masónica (Mozart)		1		1		
Concierto para timbales y orquesta		1		1		
Minuet en Do Mayor (2)		1		1		
Noche Oriental (Fantasía)		1		1		
Policromías		1		1		
Sangre nica (comedia musical)	1936	1		1		
Segundo arabesco de Claude Debussy (arreglo)		1		1		
Subiendo al Calvario (Marcha fúnebre)		1		1		

APPENDIX C

INTERVIEW TRANSCRIPT (SPANISH AND ENGLISH)

Interviewee: Luis Oscar Delgadillo

Interviewer: Fanarelia Guerrero

Date: 01/28/2023 GMT, 01/28/2023 EST

Time: 9:00 AM GMT-6, 10:00 AM EST

FG: Hola Don Luis. Es un placer para mí poder hacer esta entrevista el día de hoy. Quisiera primeramente agradecerle por todo el apoyo brindado para esta tesis. Ha sido un placer el investigar y seguir descubriendo mucho más acerca de la vida de su abuelo. El motivo de la entrevista es para saber un poco más detalladamente de ciertos eventos y lugares relacionados con la vida de él.

LD: Hola, un placer y encantado de conocerte Fanarelia. Probablemente ya sabes mucho más que yo acerca de la vida de mi abuelo. Pero dime, ¿cómo te puedo ayudar?

FG: Primeramente, quisiera saber si me puede contar en más detalle sobre la casa de Don Teodoro Delgadillo. He leído en algunos documentos que su casa tenía un salón que llamaban “El salón de los espejos” y que en este se hacían eventos, recepción de los diplomáticos, tuvieron invitados internacionales y estuvo muy relacionado con los primeros pasos de Luis A. Delgadillo en su carrera en Milán.

LD: Primero que todo, mi abuelo era el menor de todos los hijos de Don Teodoro Delgadillo, quien fue ministro. Le decían el superministro en los 30 años de la época de los conservadores, en el siglo XIX. Más o menos entre 1860 hasta por ahí de 1893 que subió José Santos Zelaya, del Partido Liberal.

Terminaron los 30 años del conservatismo o conservadurismo, en los que todos eran presidentes conservadores. Mi bisabuelo, Teodoro Delgadillo, fue ministro durante todos esos 30 años, o sea que cambiaban de presidente, pero él seguía siendo ministro y a veces ocupaba dos ministerios a la vez. Entonces cuando subió Zelaya al poder, por supuesto ya no figuró más como ministro porque Zelaya era del partido opuesto, del Partido Liberal.

Pero mi bisabuelo ya estaba mayor y, por supuesto, se retiró de la política; pero su esposa, Manuela Rivas, siguió siendo acérrima enemiga de Santos Zelaya. Y ella financiaba revueltas y revoluciones, todo en contra de Zelaya.

Teodoro tenía propiedades, fincas y, sobre todo –esto me lo contó mi abuela, la esposa del maestro Delgadillo acerca de la familia Delgadillo Rivas–, tenía una casa enorme frente al costado, sería Este, del actual Palacio de Comunicaciones. Y en esa casa, una mansión debe haber sido, ¿no?, su salón principal estaba todo lleno de espejos. Y entonces cuando subió Zelaya, la casa presidencial no era así como quien dice, muy lujosa.

Entonces, el mismo Zelaya, a pesar de que Teodoro Delgadillo era su enemigo político, le pedía prestado el Salón de los Espejos para recibir las credenciales de diplomáticos que llegaban al país. O sea que, como se acostumbraba en esa época, eran enemigos políticos, pero caballeros.

Pero la señora le seguía financiando revoluciones y parece que entonces Zelaya sí les confiscó o perdieron las propiedades y todo. Entonces, aunque mi abuelo creció en esa casa, digamos, en esa opulencia, ya cuando ya era adulto no había nada prácticamente.

Pero aun así Zelaya, bueno ya lo sabes, fue el que le financió el viaje a Milán, a la Scala, y todo eso a pesar de ser el hijo de su enemiga Manuela Rivas de Delgadillo, ¿no? Eso es lo que yo sé porque me lo contaba mi abuela, no él.

FG: Cuando Delgadillo hacía todos estos viajes, Doña Juana afrontaba todo esto de esa privación, digamos, de estar cerca de él. Porque sí tengo entendido que estuvieron juntos cuando él viajó a México.

LD: Sí, correcto. Eso sí, ella me comentaba y creo que hay una foto, creo que sí tengo una foto, de cuando está ella con sus tres hijos en México. Estamos hablando de niños de 10, 12 años hasta el menor que tendría unos 8 años. Pero sí hay una foto de ella con los tres en México. Y sí hubo privaciones definitivamente, porque como decía él, “el oficio de músico no rinde.” Él no ganaba lo suficiente como para llevar una vida, la vida que llevó de niño supongo o de joven con su padre. Entonces sí, había privaciones definitivamente, tan es así que nunca tuvo ni para tener su propio piano.

FG: Sí, también supe dentro de los documentos que investigué que le donaron un piano.

LD: Sí, una colecta, algo así, y cuando él se murió el piano que tenía, que era un piano nuevo prácticamente, sí fue comprado por el gobierno para la Escuela de Música y era un piano vertical común, pues no era ningún piano de cola ni mucho menos. Entonces él cuando falleció no tenía piano ni ninguna propiedad, nada, nada, nada.

FG: Y a pesar de todo esto, cómo fue la relación de LAD con sus tres hijos o incluso con todos los descendientes. ¿Hubo alguien que haya seguido sus pasos en la música?

LD: Yo viví casi un año con ellos, con mis abuelos en la Escuela de Música. Y allí yo quería aprender piano, por supuesto, ¿verdad? Y lo primero que él me dice es: “Sin solfeo no se puede.” Entonces, tuve que tomar un año de solfeo. Pero cuando le dije, “Bueno, ahora sí quiero piano,” me dijo que no, se negó: “No quiero que estudies música porque la música no te va a dar para vivir. Los músicos mueren pobres.” Bueno, ese fue el ejemplo, ¿no?

No hubo forma de que me enseñara a tocar piano. Bueno, de hecho, a espaldas de él yo medio empecé con el año de solfeo que tenía y puedo leer música; pero muy despacio. Entre lo que me sé de partituras, me sé unas cuantas piezas fáciles. Algunos preludios, vales de Chopin más bien, el Adagio de la sonata Claro de Luna de Beethoven y cosas así, pero para mi propio entretenimiento. Nada más.

Con respecto a sus hijos nadie fue músico, ninguno de ellos. Tengo un primo hermano, hijo de mi tío mayor, que se llama igual Luis Orlando, vive en Estados Unidos, nunca vivió en Nicaragua, vivió en El Salvador. Él es salvadoreño en realidad, y ahora vive en Estados Unidos. Él toca la guitarra muy bien, pero es autodidacta. Y compone canciones, toca música popular, nada clásico, pero sí heredó también un oído musical excelente; pero con

él no hubo mucho contacto con mi abuelo porque vivieron en El Salvador toda la vida. Y solo él sería, nadie más siguió sus pasos.

FG: Y su relación sobre todo con usted, siento que es muy especial.

LD: Sí claro, soy su nieto mayor. Y por eso me pusieron su nombre. Y como mencioné antes, viví con ellos durante casi un año, yo tenía 14 años, 13 o 14 años, sí, porque estaba en el colegio todavía; en secundaria yo viví en la Escuela de Música con mis abuelos. Pero esto fue decisión mía, porque yo vivía con mis padres. Nosotros somos todavía cuatro hermanos varones, yo era el mayor; pero prefería estar donde mis abuelos porque ahí yo era el único.

Y además vivía rodeado de ese ambiente musical, cultural, pues todos los días oía las clases de solfeo, de piano, de violín, conciertos, recitales, etc. Y, sobre todo, yo era el consentido, el único, allí. Entonces, allí me quedé casi un año.

¿Sabes que más estaba pensando que podría contarte como anécdota? Mi abuelo tenía el último equipo de sonido de la época. Un radio tocadiscos de los LP, con música clásica, obvio. Así aprendí muchísimo escuchando música clásica cuando él estaba presente. Esa es mi herencia musical, la cual no tuvieron mis otros hermanos, ni primos, eso me sirvió muchísimo para educarme en el sentido de la música clásica; pero como todo joven de 14 años, como ya había salido el rock and roll, el cha-cha-chá, el mambo, todas esas cosas, yo quería oír esa música en el radio, y él me prohibía. Prohibidísimo escuchar esa música en su casa. Entonces yo solo la oía cuando él salía, la escuchaba a escondidas.

FG: ¿Tiene alguna otra anécdota sobre sus abuelos con respecto a su vida?

LD: Sí, claro. Las Bodas de Oro que fue en el '61. El 30 de diciembre cumplían 50 años de casados. Y desde un año antes, él se fue a Miami y se compró un frac, le compró a ella su traje elegantísimo para celebrar los 50 años. Y comenzó desde mucho antes a componer *50 años de armonía*, que nunca se ha estrenado, está totalmente inédito eso. Bueno, los preparativos duraron mucho tiempo, el entusiasmo era grandísimo y se giraron las invitaciones. Yo guardo todavía invitaciones de esas originales. Después de eso, él ensayaba todos los días con la orquesta, no era ni sinfónica, pero era la orquesta sinfónica de Nicaragua. Precisamente el día de los 50 años, en la Catedral de Managua, se oficiaría la misa, se iba a estrenar la obra y luego venía una recepción. Eso iba a ser a todo dar.

Ya se había comprado todo, la champaña, ya se había ordenado todo. Las invitaciones giradas y llegaron sus dos hijos que vivían fuera, uno en California, el menor Alberto, y el de El Salvador, Orlando, el mayor, con sus respectivas familias, sus hijos. Ya en Managua, por varios días fueron invitaciones, cenas, tragos, etc. El 18, se hizo una cena donde una hermana de mi abuela, y al día siguiente le dio el infarto, el 19 de diciembre.

Se lo llevaron de inmediato de emergencia al Hospital General. Allí lo tenían en lo que llamaban una cámara de oxígeno, que era como un toldo en donde metían el oxígeno. Y entonces, bueno, toda la familia lo fuimos a ver ahí al hospital. Al día siguiente, el 20 de diciembre, le dio el segundo infarto y ahí se nos fue. Fue una tragedia horrible, porque muchos familiares habían llegado aprovechando que era la época navideña, desde antes del 20. Los que venían fuera del país para acudir a la celebración que era el 30, 10 días después. Y entonces todos los que vinieron fuera del país a las Bodas de Oro se quedaron para el funeral. ¡Imagínate!

El golpe fue muy fuerte, por supuesto, para mi abuela, sobre todo, ¿no? Y por años de años, todos los domingos iba a ponerle flores a la tumba, por muchos años. Ya no sé cuántos años, pero sí todos los domingos iba a ponerle flores a la tumba. Entonces la obra esa *50 años de armonía*, quedó inédita.

Al día siguiente, el 21 de diciembre se enterró en el terreno de la familia, en el Cementerio General; pero meses después, no sé si fueron cuatro o cinco meses o por ahí, cuando gobernaba el presidente René Schick, decretaron que él debía estar en la Rotonda de Hombres Ilustres en el cementerio de Managua. Es una rotonda que está en la propia entrada. Y a él le dieron el sitio de honor, porque es el que recibe la entrada.

FG: Gracias por compartir esta historia conmigo don Luis. Continuando, ¿tiene alguna otra anécdota relacionada a sus viajes a Estados Unidos o tour por Latinoamérica?

LD: No, no era muy de hablar, no era muy comunicativo, él todo lo escribía más bien. Y todo eso salía en los periódicos locales, sobre todo en *La Noticia*, de Juan Ramón Avilés. Cada vez que salía, volvía o andaba en alguna gira, aparecía en los periódicos.

Pero sí recuerdo cuando volvió de Cuba, donde se estrenó con Leo Brouwer el Concierto de Guitarra. Sí, sí. Estaba muy agradecido e impresionado con la virtuosidad de Leo Brouwer, porque era un chavalito en realidad. Tenía como 17, 18 años, estaba joven para ese entonces. Yo siempre supe quién era Leo Brouwer desde chavalito por eso, cuando volvió de La Habana. Y al final lo conocí hace tres años, ahí en Costa Rica. Fui al concierto en el que le hicieron un homenaje. Leo Brouwer llegó, pero él no interpretó, lo interpretó Fernando Mariña, aunque Leo Brouwer dirigió la orquesta.

FG: Que bueno que pudo tener contacto con él. Continuando, una de las preguntas más importantes que quisiera hacerle es sobre la historia de la conservación de las obras musicales. Todo ese proceso que pasa con los manuscritos que usted donó al Ministerio de Cultura en los años 80, eso vuelve a ser recuperado en los 90, y después su relación con la Universidad Centroamericana y el FONMUNIC.

LD: Bueno, después que él murió, yo pasé días y días recopilando las cartas, poniéndolas en orden. Las partituras también, o sea, todo lo que había de él. Las guardé por años en mi casa, además las cosas personales, el frac, la batuta, la medalla de Rubén Darío, la orden Rubén Darío. Bueno, llegó la Revolución y entonces ya estaba el Ministerio de Cultura con nuevo cargo. Y entonces vi que todo se estaba deteriorando porque tenía más de 20 años de estar guardado y todo se va deteriorando y los entregué a ellos.

Unos años después yo me fui a vivir a Costa Rica a mediados de los ochenta. Estando allá ya hubo el cambio de gobierno en 1990 y fue entonces fue cuando me enteré por conducto de Alfredo Barrera, quien me llamó a Costa Rica para decirme que con el cambio de gobierno habían dejado tirados ahí en el sótano del antiguo Gran Hotel todas las cajas, todas las partituras, prácticamente botadas. El las rescató y se las llevó a su casa en Granada. En un viaje que hice posteriormente a Managua fui a verlo a su casa en Masaya, en donde con ayuda de un fondo del gobierno japonés remodeló un cuarto con aire acondicionado y las partituras ya estaban mejor conservadas, aunque no era algo profesional; pero allí estuvieron por años, él hizo un inventario y después me dijo que ya eso había pasado a la UCA y cuando yo regresé a vivir aquí en 2018 a través de Bernard Gordillo, que estaba haciendo su tesis también me conectó con la gente de FONMUNIC y la UCA. Yo llevé las copias del álbum de recortes de periódico y eso ya lo digitalizaron.

Me dieron solo unas copias de todo eso. Después me di cuenta de que todo eso se pasó al Archivo Nacional, en el Instituto de Cultura. Y eso es lo que ha pasado con las partituras de mi abuelo.

FG: ¿Y usted no conserva algún ejemplar de los escritos de él o algún otro documento importante?

LD: No, lo único que tengo en mi poder ahora, bueno, es el original del álbum de recortes, que son periódicos de hace ya casi 100 años. Pero existe una copia de este y ya está digitalizado. Y lo otro que tengo es el libro de autógrafos, que no tiene muchas páginas, pero sí hay algunos autógrafos, por ejemplo de Leonard Bernstein y de Stokowski. Y las cartas que yo las quería ver, nadie me ha podido decir dónde están.

FG: ¿Algo más que quisiera compartirme, don Luis?

LD: Por el momento no. Solo que el Preludio 12 y 14 eran mis favoritos, sobre todo el 12 es una belleza para mí.

FG: Cuando los grabe le estaré compartiendo todo esto.

LD: Por favor, te lo agradecería.

FG: Bueno, don Luis, estoy enormemente agradecida con todo su apoyo y su tiempo. Muchas gracias por brindarme esta entrevista que ha sido enriquecedora.

LD. Encantado de conocerte y estoy siempre a la orden para lo que necesites.

Interviewee: Luis Orlando Delgadillo
Interviewer: Fanarelia Guerrero
Date: 01/28/2023 GMT, 01/28/2023 EST
Time: 9:00 AM GMT-6, 10:00 AM EST

FG: Hello Don Luis, it is a pleasure for me to be able to do this interview today. I would first like to thank you for all the support you have given me for this thesis. It has been a pleasure to research and continue to discover much more about your grandfather's life. The reason for the interview is to learn a little more in detail about certain events and places related to his life.

LD: Hello, a pleasure and nice to meet you, Fanarelia. You probably already know a lot more than I do about my grandfather's life. But tell me, how can I help you?

FG: First, I would like to know if you can tell me in more detail about Don Teodoro Delgadillo's house. I have read in some documents that his house had a hall that was called "The Hall of Mirrors" and that in this hall they held events, receptions for diplomats, they had international guests, which was very much related to the first steps of Luis A. Delgadillo in his career in Milan.

LD: First of all, my grandfather was the youngest of all the sons of Don Teodoro Delgadillo, who was a minister. He was called the "super minister" in the 30 years of the Conservative era in the 19th century. This was between 1860 and around 1893, when José Santos Zelaya of the liberal party took over.

And then the 30 years of conservatism, which were all conservative presidents, were over. And then my great-grandfather Teodoro Delgadillo was minister during all those 30 years, that is, they changed presidents, but he continued being minister and sometimes occupying two ministries at the same time. Then when Zelaya came to power, of course he was no longer a minister because he was from the opposite party, the liberal party.

But my great-grandfather was already old, and of course, he retired from politics, but his wife, Manuela Rivas, continued to be a bitter enemy of Santos Zelaya. And she financed revolts and revolution, everything against Zelaya.

Teodoro had properties, farms and, above all—all this was told to me by my grandmother, the wife of Maestro Luis A. Delgadillo about the Delgadillo Rivas family—they had a huge house in front of the side, it would be the East of the current Palace of Communications. And in that house, a mansion it must have been, right? The main hall was all full of mirrors. And then when Zelaya rose to power, the presidential house was not, as they say, very luxurious.

Then, Zelaya himself—even though Teodoro Delgadillo was his political enemy, borrowed the Hall of Mirrors to receive the credentials of diplomats arriving in the country. That is to say that the gentleman kept, as it was customary at that time, they were political enemies, but well-mannered.

But the lady kept financing revolutions and everything, and it seems that Zelaya confiscated or lost their properties and everything. So, my grandfather, although he grew up in that house, let's say, in that opulence, by the time he was an adult, there was practically nothing left.

But even so Zelaya, well you know, was the one who financed his trip to Milan, to La Scala, and all that despite being the son of his enemy Manuela Rivas de Delgadillo, right? That is what I know because my grandmother told me, not him.

FG: When Delgadillo made all these trips, Doña Juana faced all this deprivation, let's say, of being close to him. Because I understand that they were together when he traveled to Mexico.

LD: Yes, that's right. Yes, she told me, and I think there is a picture, I think I have a picture, of when she was with her three children in Mexico. We are talking about children of 10, 12 years old down to the youngest who would be about 8 years old. But there is a picture of her with the three of them in Mexico. And there were hardships because the profession, let's say—as he said, “being a musician doesn't pay.” He didn't earn enough to lead a life, the life he had as a child I suppose, or as a young man with his father. So yes, there were deprivations definitely, so much so that he never even had his own piano.

FG: Yes, I also learnt with the documents that I researched that he was donated a piano.

LD: Yes, [they did] a collection, something like that, and when he died the piano he had, which was practically a new piano, it was bought by the government for the music school and it was a common upright piano, it was not a grand piano at all. So when he died, he had no piano, no property, nothing, nothing, nothing.

FG: And despite all this, how was LAD's relationship with his three children or even with all the descendants, was there anyone who followed in his footsteps in music?

LD: I lived almost a year with them, with my grandparents at the music school. And there I wanted to learn piano, of course, right? And then the first thing he tells me is: “without solfege you can't.” So I had to take a year of solfege. But when I told him: “well, now I want piano,” he said no, he refused, “I don't want you to study music because music won't give you enough to live on; musicians die poor.” Well, that was the example, wasn't it? There was no way he would teach me to play piano... Well, in fact, behind his back I kind of started with the year of solfege I had, and I can read music, but very slowly. Of what I know of scores, I know a few easy pieces. Some preludes, Chopin waltzes... the Adagio from Beethoven's Moonlight sonata and things like that, but for my own entertainment, nothing more.

As for his children, none of them were musicians, none of them. I have a first cousin, son of my oldest uncle, whose name is the same Luis Orlando, he lives in Florida, he never lived in Nicaragua, he lived in El Salvador. He is Salvadorian actually, and now lives in the United States. He plays the guitar very well but is self-taught. And he writes songs, he plays popular music, nothing classical, but he also inherited an excellent musical ear, but he didn't have much contact with my grandfather because they lived in El Salvador all his life. And it is only him, no one else followed in his footsteps.

FG: And his relationship especially with you, I feel it is very special.

LD: Yes, of course, I am his eldest grandson. And that's why I was named after him. And as I mentioned before, I lived with him for almost a year, I was 14 years old, 13 or 14 years old, yes, because I was in school still, in high school, and I lived in the music school with my grandparents. But this was my decision, because I lived with my parents. We are still

four male siblings, I was the oldest but I preferred to be with my grandparents because I was the only one there.

And besides, I lived surrounded by that musical and cultural environment, because every day I heard solfege, piano, violin lessons, concerts, recitals, etc. And, above all, I was the spoiled one, the only one there, so I stayed there for almost a year.

You know what else I was thinking, what else I could tell you as an anecdote? My grandfather had the latest sound equipment of the time. An LP record player radio, with classical music, obviously, so there I learned a lot and listening to classical music when he was present. But like all 14-year-olds, rock and roll, cha-cha-cha, mambo, all those things had already come out. I wanted to listen to that music on the radio, and he forbade me to listen to that music in his house, so I only listened to it when he went out, I listened to it on the sly. That was very useful for me to educate me in the sense of classical music. That is my musical heritage, which my other siblings and cousins did not have.

FG: Do you have any other anecdotes about your grandparents regarding his personal life?

LD: Yes, of course. The golden wedding which was in '61. On December 30 they were going to celebrate their 50 year-wedding anniversary. And a year before, he went to Miami and bought a tailcoat, he bought her a very elegant dress to celebrate their anniversary. And long before that, he began to compose *50 Años de Armonía*, which has never been premiered; it is totally unpublished. Well, the preparations lasted a long time, the enthusiasm was great, and the invitations were sent out. I keep some of those original invitations. After that, he rehearsed every day with the orchestra, it was not even a symphony orchestra, but it was the Nicaragua Symphony Orchestra. Precisely on the day of the 50th anniversary, in the Cathedral of Managua, the mass would be celebrated, the work was going to be premiered and then there was going to be a reception; it was going to be big.

Then everything had already been bought, the champagne, everything had been ordered. The invitations were sent out and her two sons who lived abroad arrived, one in California, the younger Alberto, and the one from El Salvador, Orlando, the eldest, with their respective families. In Managua for several days there were invitations, dinners, drinks, etc. On the 18th, there was a dinner at my grandmother's sister's house, and the next day he had a heart attack, on December 19th.

They took him immediately to the General Hospital, where they had him in what they called, an oxygen chamber which was like an awning, and they put the oxygen in there. And then, well, the whole family went to see him there at the hospital. The next day, on December 20th he had his second heart attack and that's when he left us. It was a terrible tragedy, because many relatives had arrived taking advantage of the Christmas season, since before the 20th. Those who came from outside the country to attend the celebration, which was on the 30th, 10 days later. And then all those who came out of the country for the golden wedding stayed for the funeral, just imagine that.

The blow was very strong, of course, for my grandmother above all, right? And for years and years, every Sunday she went to put flowers on his grave, for many years. I don't know how many years, but every Sunday she went to put flowers on the grave. So the work *50 Años de Armonía* remained unpublished.

The following day, on December 21st, he was buried in the family plot, in the general cemetery. But months later, I don't know if it was four or five months, when President René

Schick was in power, they decreed that he should be in the Rotunda of Illustrious Men in the cemetery of Managua. It is a rotunda that is at the entrance, and he was given the place of honor because he is the one who receives the entrance.

FG: Thank you for sharing this story with me don Luis. Do you have any other anecdotes related to his trips to the United States or tours in Latin America?

LD: No, he wasn't very talkative, he wasn't very communicative, so he wrote everything down. And all that came out in the local newspapers, especially in *La Noticia*, of Juan Ramón Avilés. Every time he went out, came back, or went on tour, he appeared in the newspapers.

But I do remember when he came back from Cuba, where he premiered the guitar concert with Leo Brouwer. Yes, yes. He was very grateful and impressed with Leo Brouwer's virtuosity because he was a kid really. He was like 17, 18 years old, he was young at the time. I always knew who Leo Brouwer was since I was a kid because of that, when he came back from Havana. And I finally met him three years ago, there in Costa Rica. I went to the concert that was a tribute to him. He was invited and then Leo Brouwer arrived, but he didn't perform, Fernando Mariña performed, but Leo Brouwer conducted the orchestra.

FG: It was good that you were able to have contact with him. One of the most important questions I would like to ask you is about the history of the preservation of musical works. All that process that happened with the manuscripts that you donated to the Ministry of Culture in the 80s, that was recovered again in the 90s, and then his relationship with the Universidad Centroamericana and FONMUNIC.

LD: Well, after he died, I spent days and days compiling the letters, putting them in order. The scores as well, everything there was of his. I kept them for years in my house, and the personal things, the tailcoat, the baton, the Rubén Darío medal, the Rubén Darío order. Well, the Revolution came and then the Ministry of Culture had new leadership. And then I saw that everything was deteriorating because it had been stored for more than 20 years and everything was deteriorating, and I handed it over to them.

A few years later, I went to live in Costa Rica in the mid-eighties. While I was there, there was a change of government in 1990 and it was then that I found out through Alfredo Barrera, who called me in Costa Rica to tell me that with the change of government they had left all the boxes, all the scores, practically thrown away in the basement of the old Gran Hotel. He rescued them and took them to his home in Granada. On a later trip to Managua, I went to Masaya to his house and then with the help of a fund from the Japanese government, he conditioned a room with air conditioning and the scores were better preserved. But it was not something professional, but they were there for years, he made an inventory and later he told me that this had already passed to the UCA. When I returned to live here in 2018, through Bernard Gordillo, who was doing his thesis as well, he connected me with the people of FONMUNIC and the UCA. I brought the copies of the newspaper scrapbook and that was already digitized, they gave me just a few copies of all that. Later I realized that all that was transferred to the National Archive at the Institute of Culture and that is what has happened with my grandfather's manuscripts.

FG: And you don't keep any copies of his writings or any other important documents?

LD: No, the only thing I have in my possession right now, well, is the original scrapbook, which are newspapers clippings from almost 100 years ago. But there is a copy of it, and it is already digitized. And the other thing I have is the autograph book, which does not have many pages, but there are some autographs, for example of Leonard Bernstein and Stokowski. And the letters that I wanted to see, nobody has been able to tell me where they are.

FG: Anything else you would like to share with me, don Luis?

LD: Not at the moment, only that Preludes 12 and 14 were my favorites, especially Prelude 12, is a beauty for me.

FG: When I record them, I will be sharing all this with you.

LD: Please, I would appreciate it.

FG: Well, don Luis, I am enormously grateful for all your support and your time. Thank you very much for giving me this interview which has been very enriching.

LD: Nice to meet you and I am always at your service for whatever you need.

APPENDIX D

NICARAGUAN NATIONAL ARCHIVE AUTHORIZATION LETTER

Figure D.1 Translation of Nicaraguan National Archive Authorization Letter

Managua, January 24, 2023
CDGINC-LEMA-008-23

Ms. Fanarelia Guerrero Lopez
D.M.A. Piano Pedagogy, Candidate
MTNA UofSC, President
Your hands. -

Dear Ms. Guerrero López,

Receive kind regards on behalf of the Nicaraguan Institute of Culture and myself.

Pursuant to your request, through this we are authorizing the use of the works of Maestro LUIS ABRAHAM DELGADILLO, for academic purposes in the thesis that you are currently preparing.

As the highest authority and legal representative of this Institution, I extend this authorization for purely monographic and academic purposes, while I deeply appreciate your interest in publicizing the musical work of Maestro Delgadillo, Human Treasure of the Musical Culture of our country.

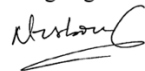
Willing to collaborate in everything within our reach in the realization of your thesis, I reiterate my greetings.

Sincerely,

Luis Morales Alonso
Co-General Director
Nicaraguan Institute of Culture

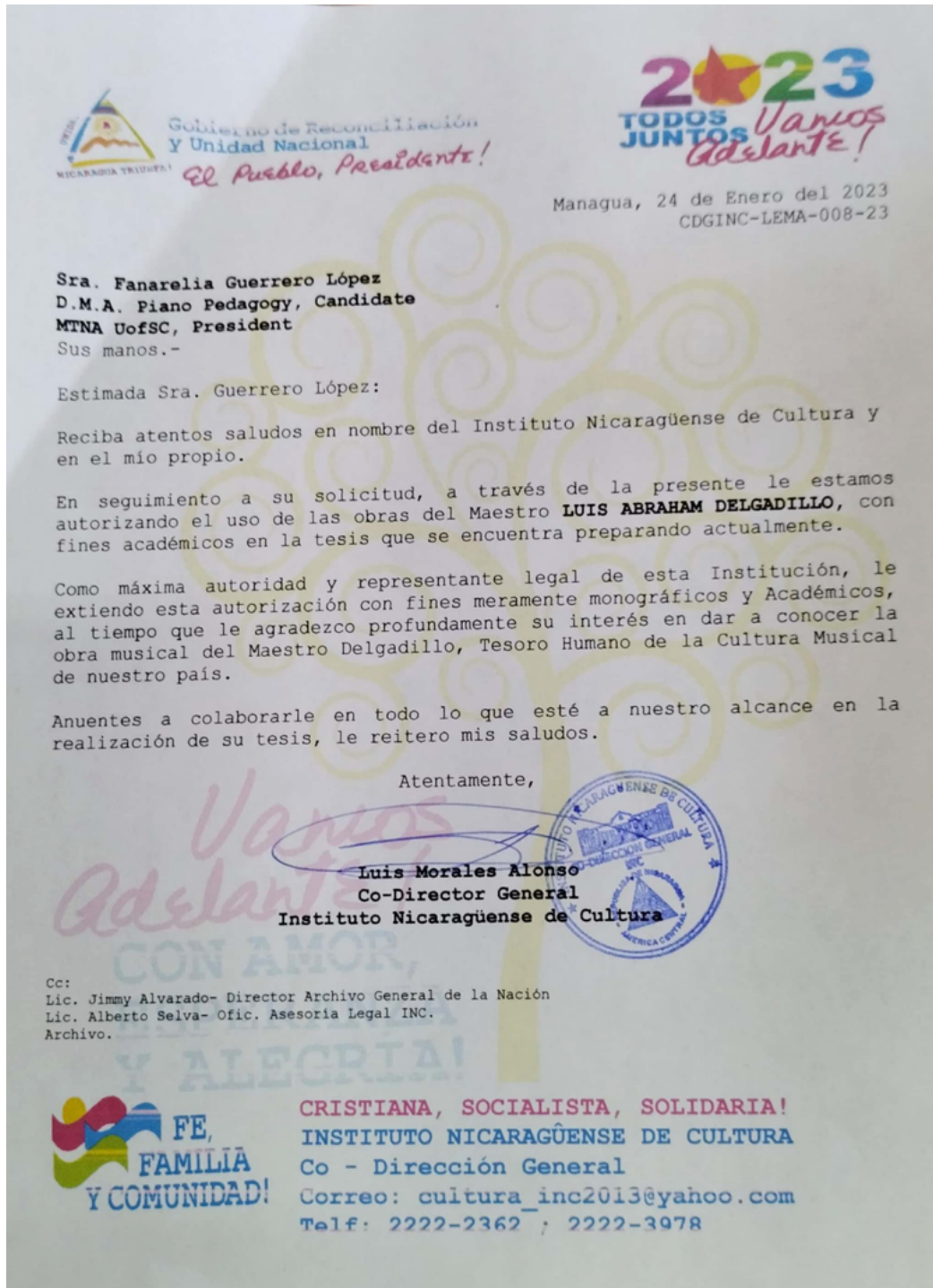
Cc:
BS. Jimmy Alvarado-Director General Archive of the Nation
BS. Alberto Selva- Legal Advisory Office NIC.
Archive.

I, Nicasio Urbina, Professor of Spanish at the University of Cincinnati, hereby certify that foregoing is a true a faithful translation of the original presented to me.



Nicasio Urbina, PhD

Figure D.2 Nicaraguan National Archive Authorization Letter for the use of the manuscripts





UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

FANARELIA GUERRERO LÓPEZ, piano
in
DOCTORAL RECITAL

Thursday, April 13th, 2023
6:00 PM • Recital Hall

Etude-tableau in G Minor, Op. 33, No. 8 Sergei Rachmaninoff
(1873–1943)

Capriccio on the Departure of a Beloved Brother, J.S. Bach
BWV 992 (1685–1750)

Arabeske in C Major, Op. 18 Robert Schumann
(1810–1856)

Nine Variations on “Lison dormait”, K. 264 Wolfgang A. Mozart
(1756–1791)

From *Fifteen Improvisations* Francis Poulenc
(1899–1963)

XIII. A Minor (Allegretto comodo), FP 170
XIV. D-Flat Major (Allegretto), FP 170
XV. C Minor, “Hommage à Édith Piaf” (Très vite), FP 176

Prelude and Fugue in E Minor, Op. 35, No. 1 Felix Mendelssohn
(1809–1847)

*Ms. Guerrero is a student of Dr. Charles Fugo. This recital is presented
in partial fulfillment of the requirements for the Doctor of Musical Arts
degree in Piano Pedagogy.*