



Enrique M. Casella

Enrique Casella had an enormous value for the Argentine musical arts of the first half of the 20th century, being one of the most outstanding composers who cultivated musical Americanism based on the vernacular roots and the folkloric evocation of the original peoples, fusing the academicism of the Franco-Italian post-romantic and impressionistic school.

Established since 1921 in Tucumán, he was an important promoter of the musical activity in this city located in the northwest of Argentina, both as part of the faculty of the Academy of Fine Arts and the Tucumán Musical Institute, work that he accomplished together with his colleague and friend, the eminent composer Luis Gianneo (1897-1968). Also, together with Gianneo, he founded the Symphonic Association, an institution that had the support of the distinguished director Carlos A. Olivares. In addition to being a notable composer, Casella was an excellent violinist who is remembered as the pioneer who introduced the partitas by Bach and works by Paganini in Argentina, sharing his musical activity as a violinist with conducting. Furthermore, he also held different positions such as director of the Santa Cecilia Choir, director of the Provincial Music Band, and he was the founder of the Trío Tucumán.

Symphonic Poem Nahuel Huapí

The musical work of Enrique Casella reveals from its very inception a marked interest in the knowledge of and the research into the cultures of the aboriginal peoples both of the pre-Columbian Incans, recreating their myths, legends and landscapes as well as of ancient Greece and Rome, and in medieval literature.

The symphonic poem which alludes to lake Nahuel Huapí was completed in Buenos Aires in 1926 and premiered on April 14, 1929, at the New Theater in Buenos Aires (today the “General San Martín Theater”). That musical evening involved premieres of national and foreign works, including the *Concerto for Piano, flute, cello and orchestra* by Vincent d'Indy. Celestino Piaggio, excellent musician and a student of Alberto Williams and of d'Indy himself in Paris, was accustomed to lend his baton to composers to conduct their own creations, which were interpreted by the Orchestra of the Symphonic Association of which Piaggio was the artistic director (Diario La Prensa de Buenos Aires, April 15, 1929).

According to the catalog, *Nahuel Huapí* (Mapuche term meaning “puma island”) seems to have been the only orchestral work by Casella alluding to a natural landscape in southern Argentina. The source of inspiration presumably came from a trip he undertook through Patagonia. Such inspiration is manifested in the narrative of this poem of his authorship (included below), whether in the beautiful sound description of the mountain landscape or in the contrasting fusion of its compositional elements, in passages where tension and passion find their maximum splendor.

Nahuel Huapí

Poema sinfónico

(1926)

Edited & revised by
Diego M. Orellana

Enrique M. Casella (1891-1948)

Andantino

Piccolo

Flute I - II

Flute III

Oboe I - II

English Horn

Clarinet I-II in B \flat

Clarinet III in B \flat

Bass Clarinet

Bassoon I-II

Contrabassoon

Horn I-III in F

Horn II-IV in F

Horn V-VII in F

Horn VI-VIII in F

Trompet I-III in F

Trompet II-IV in F

Trombone I-II

Trombone III

Tuba

Timpani & triangle

Bass Drum & cymbal

Drum

Harp I

Harp II

Violin I

Violin II

Viola

Violoncello I-II

Contrabass

golden river music

5

Picc.

Fl. I-II

Fl. III

Ob.

E. Hn.

B \flat Cl. I-II

B \flat Cl. III

B. Cl.

Bsn. I-II

C. Bn.

p

mf

mf

f

mf

f

mf

mf

f

mf

p

pp

retener

retener

retener

retener

Hn. I-III

Hn. II-IV

Hn. V-VII

Hn. VI-VIII

Trp. I-III

Trp. II-IV

Tbn. I-II

Tbn. III

Tuba

Timp. & trg.



golden
river
music

Hp. I

Hp. II

5

Vln. I

Vln. II

Vla.

Vc. I-II

Cb.

arco

p

p

mf

mf

f

f

mf

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

p

pp

pp

pp

retener

retener

retener

retener

retener

A Tempo I°

Picc.

Fl. I-II *pp* *a due*

Fl. III

Ob. *p* *I*

E. Hn.

B♭ Cl. I-II *p* *I*

B♭ Cl. III

B. Cl.

Bsn. I-II

Hn. I-III

Hn. II-IV

Hn. V-VII

Hn. VI-VIII

Trp. I-III

Trp. II-IV

Tbn. I-II

Tbn. III

Tuba

Timp. & trg. *pp*

Hp. I *pp*

Hp. II *pp*

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *p*

Vc. I-II *p*

Cb. *p*

15

Picc.
 Fl. I-II
 Fl. III
 Ob.
 B \flat Cl. I-II
 B \flat Cl. III
 B. Cl.
 Bsn. I-II
 C. Bn.
 Hn. I-III
 Hn. II-IV
 Hn. V-VII
 Hn. VI-VIII
 Trp. I-III
 Trp. II-IV
 Tbn. I-II
 Tbn. III
 Tuba
 Hp. I
 Hp. II
 Vln. I
 Vln. II
 Vla.
 Vc. I-II
 Cb.

a due
p
mf
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f
ff
apurar un poco
f



Allegro moderato

B

20

Picc. *cresc. y apurando* *ff* *8va*

Fl. I-II *cresc. y apurando* *ff*

Fl. III *cresc. y apurando* *ff*

Ob. *cresc. y apurando* *ff*

B \flat Cl. I-II *cresc. y apurando* *ff*

B \flat Cl. III *cresc. y apurando* *ff*

B. Cl. *cresc. y apurando* *ff*

Bsn. I-II *cresc. y apurando* *ff*

C. Bn. *ff*

Hn. I-III *ff*

Hn. II-IV *ff*

Hn. V-VII *ff*

Hn. VI-VIII *ff*

Trp. I-III *ff*

Trp. II-IV *ff*

Tbn. I-II *f* *cresc. y apurando* *ff*

Tbn. III *f* *cresc. y apurando* *ff*

Tuba *f* *cresc. y apurando* *ff*

Timp. & trg. *f* *cresc. y apurando* *ff*

B. Dr. & Cb. *f* *cresc. y apurando* *ff* B.Dr. & Cb.

Dr. *f* *cresc. y apurando* *ff*

Hp. I *f* *cresc. y apurando* *ff* *8va*

Hp. II *f* *cresc. y apurando* *ff*

Vln. I *f* *cresc. y apurando* *ff* *8va*

Vln. II *f* *cresc. y apurando* *ff*

Vla. *f* *cresc. y apurando* *ff*

Vc. I-II *f* *cresc. y apurando* *ff*

Cb. *f* *cresc. y apurando* *ff*

23

Picc.

Fl. I-II

Fl. III

Ob.

B♭ Cl. I-II

B♭ Cl. III

B. Cl.

Bsn. I-II

C. Bn.

Hn. I-III

Hn. II-IV

Hn. V-VII

Hn. VI-VIII

Trp. I-III

Trp. II-IV

Tbn. I-II

Tbn. III

Tuba

Timp. & trg.

B. Dr. & Cb.

Dr.

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc. I-II

Cb.

