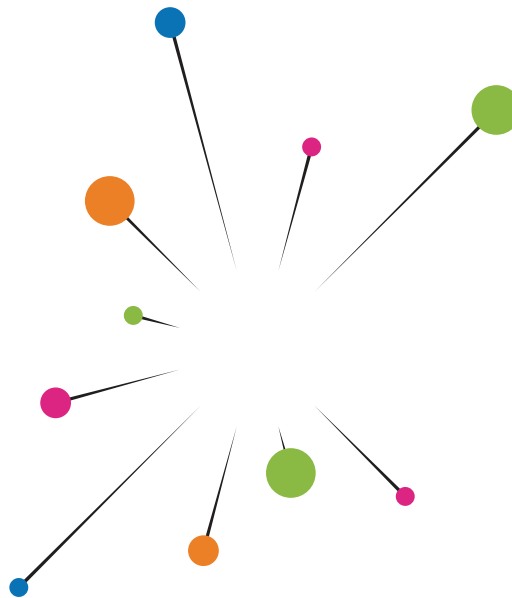


**FEDORA ALEMÁN
SPECIAL EDITION**



ATRIL
RESEARCH BOOKLET

NRO. 7



EL SISTEMA

MÚSICA PARA TODOS

Fundamusical Simón Bolívar

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Atril Research Booklet

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Gratitude

We would like to express our sincere gratitude to Frank Di Polo for entrusting us with the Fedora Alemán archive, which served as fundamental support for the realization of this work. Likewise, we wish to extend our gratitude to the Simón Bolívar Music Conservatory for allowing CIDES to collaborate in safeguarding Fedora Alemán's works during the cataloging process. Without their valuable collaboration, this research would not have been possible.



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This work was dedicated and composed for Maestra Fedora Alemán

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"I have found beauty in singing, and in it, I have discovered all passions, all feelings," once declared the extraordinary soprano Fedora Alemán—of coloratura, according to the tessitura of her voice—known as the first Venezuelan diva of bel canto. She began her vocal studies at the School of Music and Declamation (now José Ángel Lamas School of Music) and later continued with the great musician Alfredo Hollander.

In the mid-1930s, after a tour in the United States, characterized by successful performances in prominent North American venues (New York, Washington), she consolidated a prestigious career in Venezuela and traveled throughout her country, also being a worthy representative of bel canto in Latin American and Caribbean countries. In her extensive and successful lyric career, one must highlight the style and technique of her voice in the greatest operas of the universal repertoire (Pergolesi, Mozart, Rossini, Debussy, Verdi, Menotti) and—also—of the 19th-century Venezuelan repertoire. The composer Heitor Villa-Lobos publicly recognized her as the best interpreter of his work *Bachianas Brasileiras*.¹

Previously, musicologist María Isabel Brito Stelling had commented that during her artistic career, Fedora Alemán premiered many songs that were specially composed for her by Venezuelan and foreign maestros. Thus, for the "written tradition" of music and within the broad spectrum of our musical heritage, which forms the social history of Venezuelan music, these works, especially thought for Fedora Alemán's voice for interpretation, are of singular importance.² This will be the guiding thread of the present Catalog.

Regarding the bibliographic technical procedure, according to María Rosa Garrido Arilla (1996: 175), she stipulates that the catalog is the "process by which certain informative data of a document are transferred to a bibliographic record according to specific rules."³ Here, they have used—for this record—the ISBD (*International Standard Bibliographic Description*), which is the standard used to arrange the general description elements that best allow identifying the publications that may constitute the Catalog. According to the Manual developed by my colleague Giovani Mendoza and myself, this corresponds to the so-called "summary view," included among the recommendations presented therein and to which they have turned for addressing this cataloging.

¹ Martínez, W. (1974, June 6) [No Nací con una Gran Voz: Todo ha Sido Disciplina]. *El Nacional*, p. D5.²

² Among this group of characteristics are the so-called "artistic commissions," which are often composed to gain an award or new recognition as musical news but also arise from the will of a patron. This differs from those artistic-musical products that, as "commercial commissions," are referred to as such. Moreover, it is common to come across typical dedications, which, like in books, have scores dedicated to friends and acquaintances in their marginalia.

In this way, we will examine each of the 13 catalog cards, prepared according to the characteristics described above. As previously mentioned, the ISBD card is being used in the basic mode. By reviewing the Fedora Alemán Documentary Collection, existing in the Simón Bolívar Music Conservatory, we were able to significantly surpass that initial survey of works cited by Brito Stelling. And, according to the characteristics outlined in this Catalog, it is established that:

Albums and individual publications containing multiple songs have been identified; along with a waltz, a ballad, and a prelude. While selecting the musical materials, it was observed that 24 are manuscripts and the remaining 19 are printed. Finally, it is necessary to duly acknowledge the musicologist designated for the preparation of the Dossier and the Catalog. I am referring to Bachelor's Degree. Chiquinquirá Nazaret Benítez Fernández (b.1998). A young colleague-very diligent with her work-with whom I got in touch thanks to the guidance provided by professors Mayra León and Amelia Salazar. Therefore, I consider it appropriate to say that she is a student of the Master's in Latin American Musicology at UCV. She graduated from the National Experimental University of the Arts (UNEARTE) with a Bachelor's degree in Music (Mention in Musicology). She has studied violin at the Baruta Núcleo(Nucleus) and has taken private lessons at the National Center for Social Action through Music (CNASPM), while the practical part of this training has been received in the orchestras: the Youth and Children's Orchestra of Baruta, the Youth Symphony "José Francisco del Castillo" and the Symphony Orchestra of the Simón Bolívar University. She has been a teacher at the Simón Bolívar Music Conservatory. Currently, she serves as a Research Assistant at the Research and Documentation Center of El Sistema (CIDES).

And, in general, the usual or mundane collection of all kinds of "music papers" in which countless characteristics come into play, impossible to enumerate here.

See in: Garrido Arilla, María Rosa (1996). Theory and History of Document Cataloging. Spain: Síntesis Editorial.

In the dossier contemplated by the author, there is also a section identified as "Fedora Alemán Archive," which contains the following sections:

1. Fedora Alemán Archive, 2. Procedure for Cataloging, 3. The Catalog, 4. By way of Epilogue, and 5. Works Dedicated and Composed for the Maestra Fedora Alemán. (See Appendix)

FEDORA ALEMÁN ARCHIVE

The preparation of this catalog represents a significant contribution by CIDES to the study of the history of Venezuelan and Hispanic American music. Undertaking the task of reviewing Maestra Fedora's archive filled us with great excitement and commitment. For this reason, we have chosen to disclose some of the findings that emerged from the review and cataloging process. Perhaps, we can say that we anticipated appreciating it as a valuable tool for musicology studies and for the recognition of great national and foreign composers from the era of nationalism in Venezuela. Henceforth, the music collection we will present consists of a series of materials and documents that Maestra Fedora Alemán collected throughout her life. This invaluable collection is safeguarded by the Simón Bolívar Music Conservatory (CMSB). Among the documents found, we discovered a writing from Fedora certifying the donation of her collection to the CMSB as a legacy for her students.(...)

(...) my entire valuable music collection is donated to the Simón Bolívar Conservatory. There you will find (for all types of voices) music from all over Latin America, including Mexico, Cuba, Haiti, Santo Domingo, etc. Complete collections of Villa-Lobos and all Brazilian composers, Guastavino from Argentina, from Venezuela, in short, from all countries: Italian, German, French, Spanish, Russian, English, and North American; also 68 opera scores, instrumentation, etc. This collection is the last thing I can offer you, my dear students.[F. Alemán, typed material (n.d.)]

Some materials have suffered deterioration due to time and the environmental conditions of the place where they were archived.

PROCEDURE FOR CATALOGING

The first approach to the Fedora Alemán Archive was made after reviewing a large part of the donated material. This material is composed of manuscripts, scores and books, which were reviewed according to their conditions of conservation, general condition and their registration in the archive. The material was then registered and classified in alphanumeric order, considering the authors by surname and comparing them with the inventory of the collection, which for cataloging purposes was done through a database. Throughout the review, several manuscripts, score books and songs dedicated to Fedora by the composers themselves were found, such as Joaquín Rodrigo, who composed *Pájaro del agua* (1959), which is a valuable piece of information that illustrates the importance of Fedora Alemán for Spanish-American musical life. Some interesting documents were also found, such as notes by Fedora Alemán, among them some heartfelt words dedicated to her great friend, the composer Blanca Estrella de Méscoli (the same ones that the singer would publicly pronounce in a tribute to the composer at the Museo del Teclado (The Keyboard Museum)).

This process necessarily led to an inductive categorization: the material studied was divided into two groups: one of "dedicated works" and the other of "composed works". The evidence found in this process makes it quite clear that the composers, undoubtedly friends and/or admirers of the singer, took the time to express affectionate words to her when they gave her a score or an album of music, and in other cases they composed the works expressly for her. An example of this is the song by José Reyna, *La canción de Fedora*, which is accompanied by the following dedication: "Homenaje a la exquisita soprano Fedora Alemán. Ex-Corde".

Finally, of all the documents studied, 67 scores were found in general, of which only 43 works were selected for cataloging (see Appendix), among those composed and dedicated to Maestra Fedora. For the purposes of this booklet, only 13 of them will be presented. From a musicological and patrimonial point of view, this first cataloging for CIDES is undoubtedly a contribution to the reconstruction of the Venezuelan and Latin American musical history of the first half of the 20th century. In addition, these materials allow us to know the national and international dimension of this Venezuelan soprano, who captivated important personalities of the artistic and cultural world with her voice, her elegance and her temperament. Fedora Alemán was able to use her talent to enchant audiences in many cities around the world, and many composers took advantage of her artistic talent to have her premiere some of their works.

THE CATALOGUE

For the cataloguing of the Fedora Alemán Archive, we have followed the of the Association of guidelines Archivists of Castilla y León ACAL (2008), which suggest the following:

(...) any archival work will revolve around two primary objectives: the optimal preservation of the documents and the dissemination of this heritage; the former must be guaranteed in order to make the latter possible. The organization and description of the collections will be essential tasks to carry out these two maxims. (Organization of Music Archives, p. 127).



The manual proposed by Mendoza and De Benedittis (2007) was also used. This proposal is based on two important international manuals. The first is the MARC 21 (*Machine Readable Cataloging*) format of the *Library of Congress* (Washington Library of Congress), which is a registration system for the exchange of computer-readable and computer-manipulated bibliographic data. The second format used is the RISM rules (*Répertoire International des Sources Musicales*), founded in Paris, which is an organization in charge of documenting the world's musical sources and presents a system of musical cataloging of primary sources.

Mendoza and De Benedittis' cataloging proposal takes from both formats the most relevant elements for the creation of this manual, which represents a significant contribution to music, especially to the field of musicology in Venezuela. The cataloging of the Fedora Alemán Archive was carried out following the entire procedure of inventory, organization, classification and arrangement of the pieces.

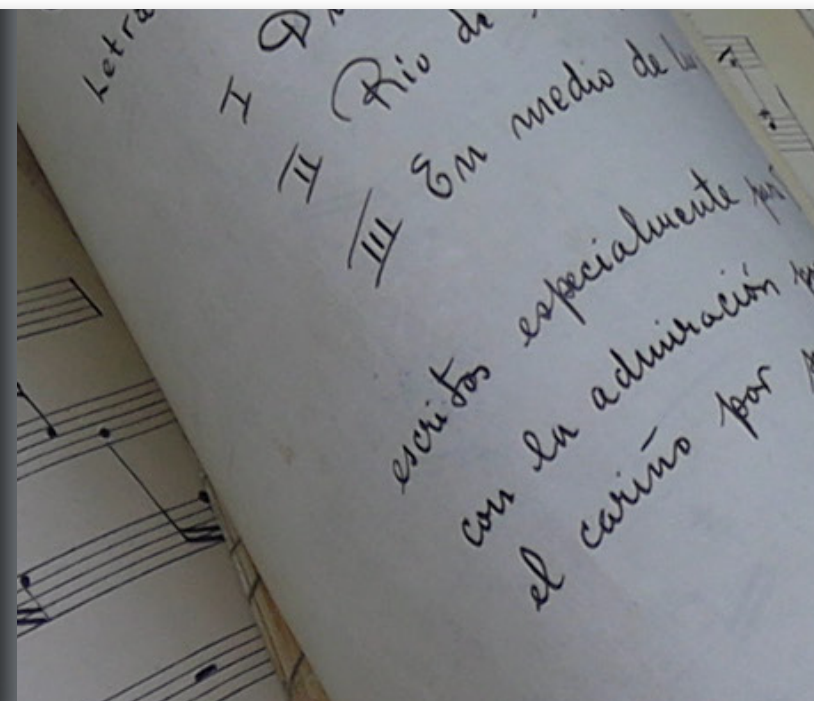
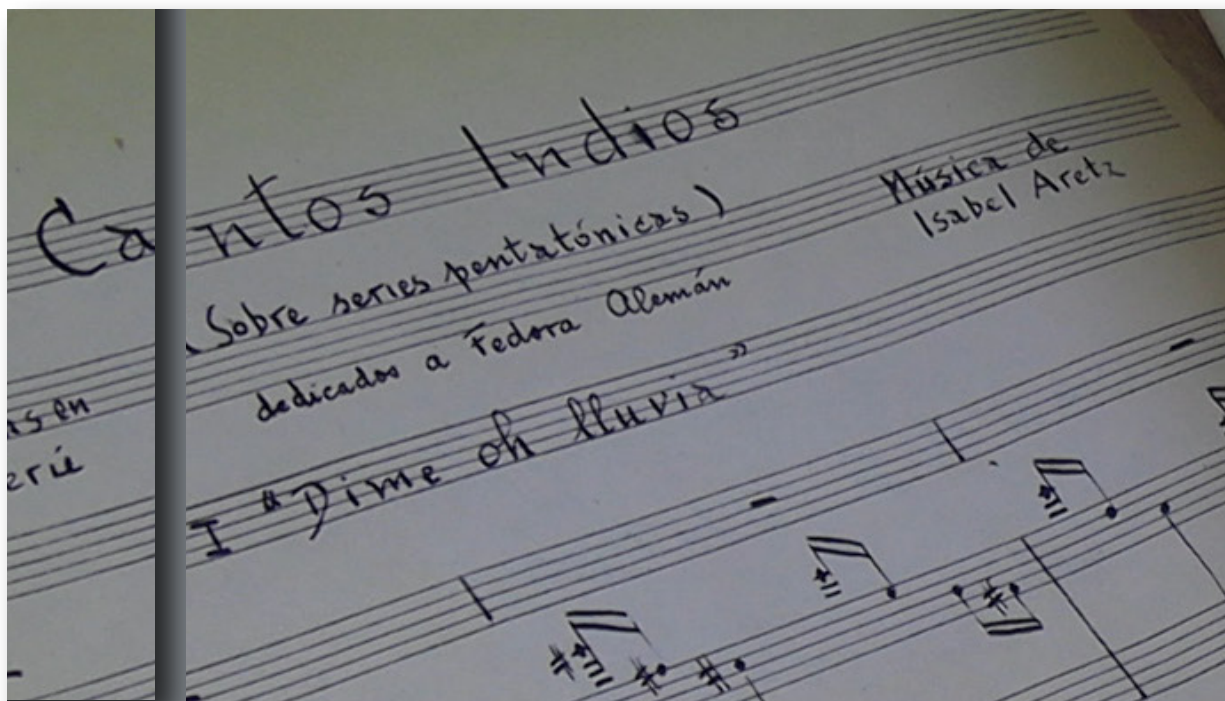
CONCLUSIONS

In this way, this research has allowed us to know a part of the life of the Venezuelan soprano and her relationship with different personalities of great importance in the musical field, as well as to know a little more about the artistic life of Fedora Alemán. Some stories, documents, interviews, anecdotes and comments about the soprano allowed us a comprehensive approach, both biographical and artistic. We believe that the most valuable aspect of this research was the process of verifying and registering the works through the catalog cards, a process that allowed us to create an orderly record of the documents in the archive and assess their physical preservation.

In order to safeguard the content of the documents, a process of digitization of the singer's collection was initiated. In fact, the work of revision does not end, one of the objectives that flourish, from this research, is to give continuity to the revision of the collection of the soprano Fedora Alemán; in order to contribute to the dissemination of her legacy, both nationally and internationally.

Among the documents selected for this catalog are manuscripts and scores given to Fedora, all of them with a dedication addressed to the soprano, as a way of recognition.





Indian Chants

Isabel Aretz

Fedora Aleman

MUSICA:

ANA MERCEDES ASUAJE

Fedora Aleman
hermana
Luguel

Fara
mi queridísima
del alma.

Ana Mercedes Asuaje

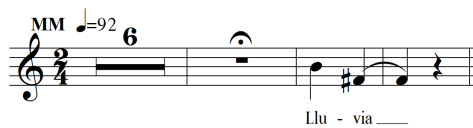
Caracas, 8 de Febrero de 1977.

da de la ven-ta-na en-tor-na-da. Mi

dió-u-na in-men-sa lla-ma-ra-da.

Soul, don't tell me anything
Ana Mercedes Asuaje

Indian Chants



Aretz, Isabel

[Song, voice and piano, 2/4]

Indian Chants [MANUSCRIPT MUSIC] / lyrics compiled from the highlands of Peru, music by Isabel Aretz.

1 score, for voice and piano. (17 p.); 35 cm. + another copy, for voice and piano.

Data taken from the beginning of the score -- The score is handwritten in ink -- The score is in good condition.

1. Aretz, Isabel, 1909-2005 -- Manuscripts. 2. Voice and piano, music for -- Song. (music) -- Manuscripts. 3. Song (music) -- Manuscripts.
I. Aretz, Isabel, 1909-2012. II. Title.

CMCIDES

Soul, don't tell me anything



Asuaje, Ana Mercedes

[Song, voice, piano, 2/2]

Soul, don't tell me anything [MANUSCRIPTED MUSIC] / lyrics by Juan Guzmán Cruchaga, music by Ana Mercedes Asuaje.

1 score for voice and piano. (3 p.); 32 cm

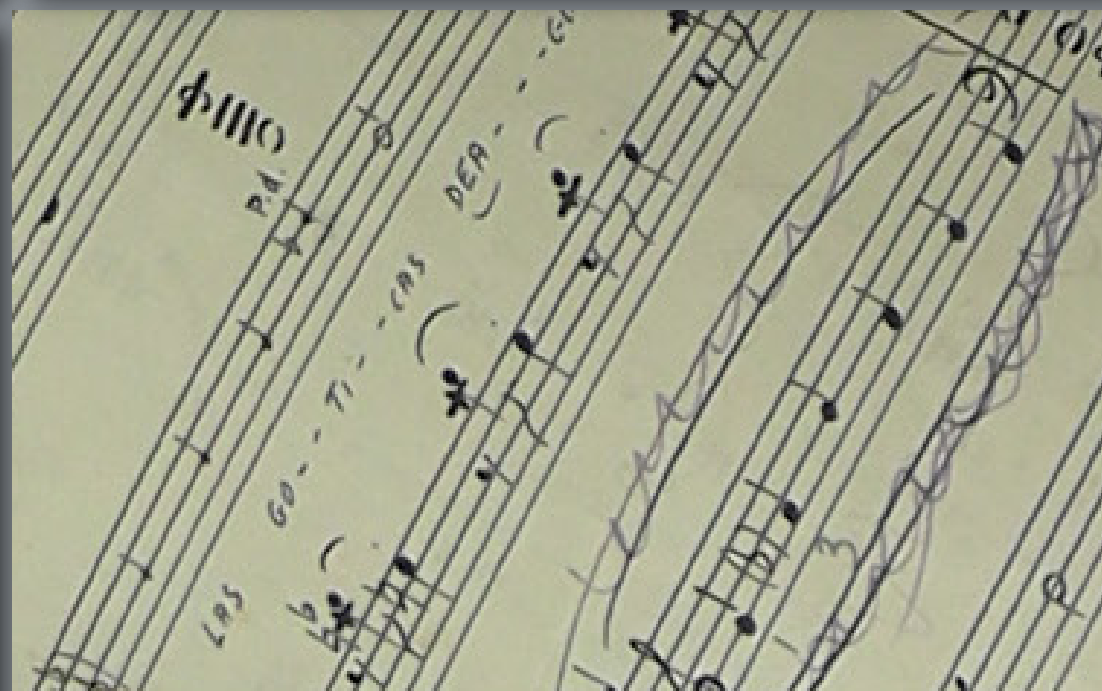
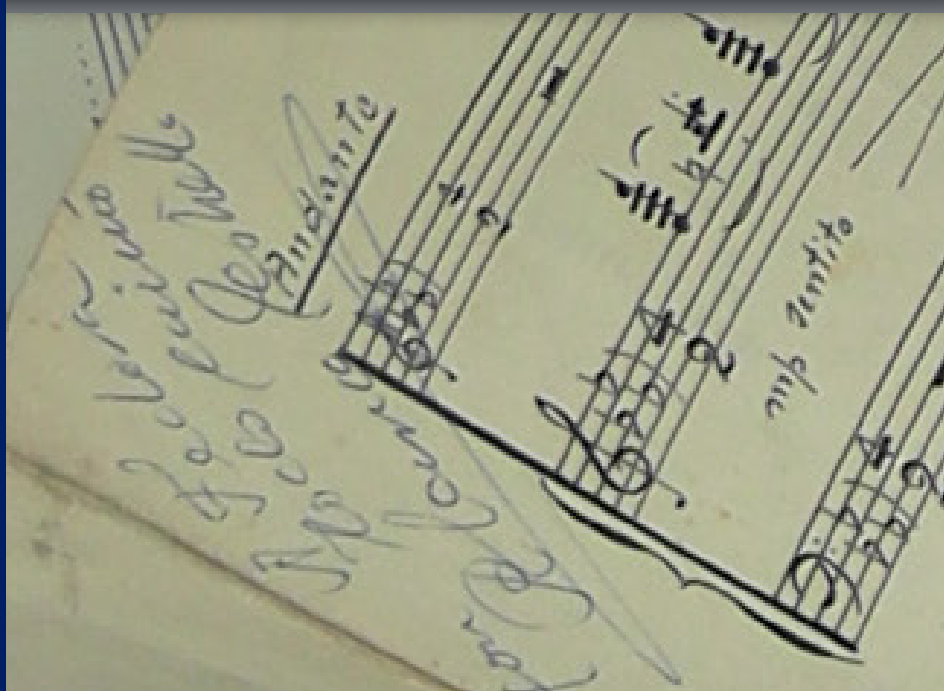
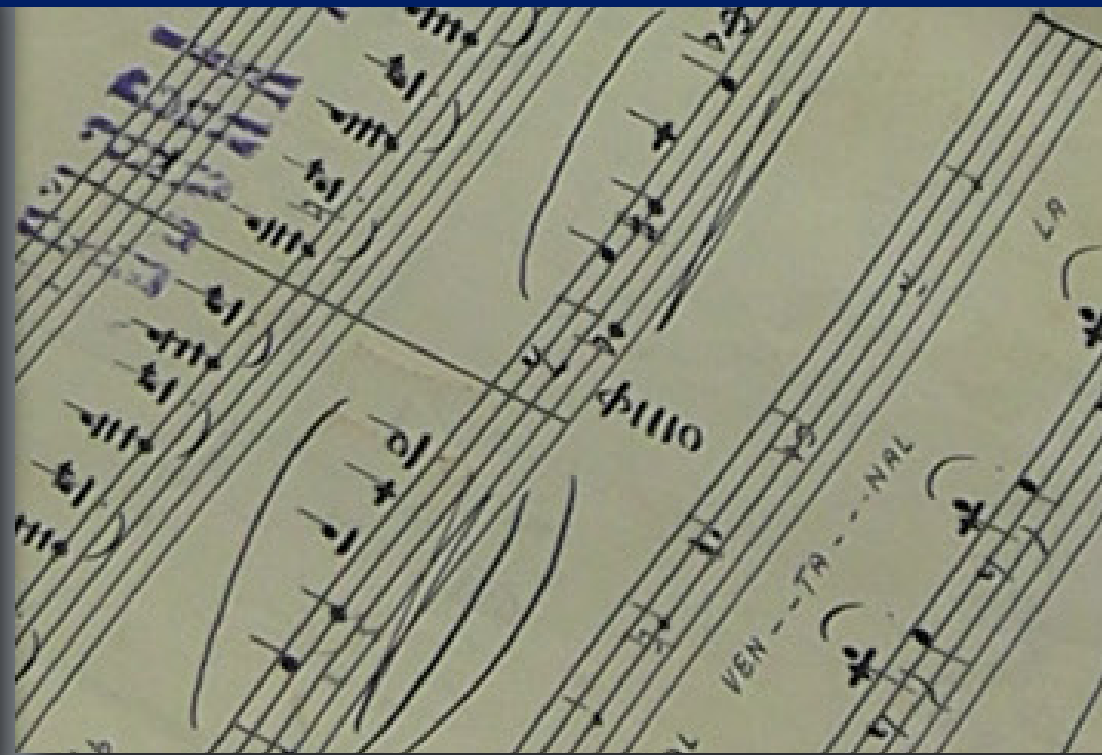
Data taken from the beginning of the score -- The score is handwritten in ink -- The manuscript is in perfect condition.

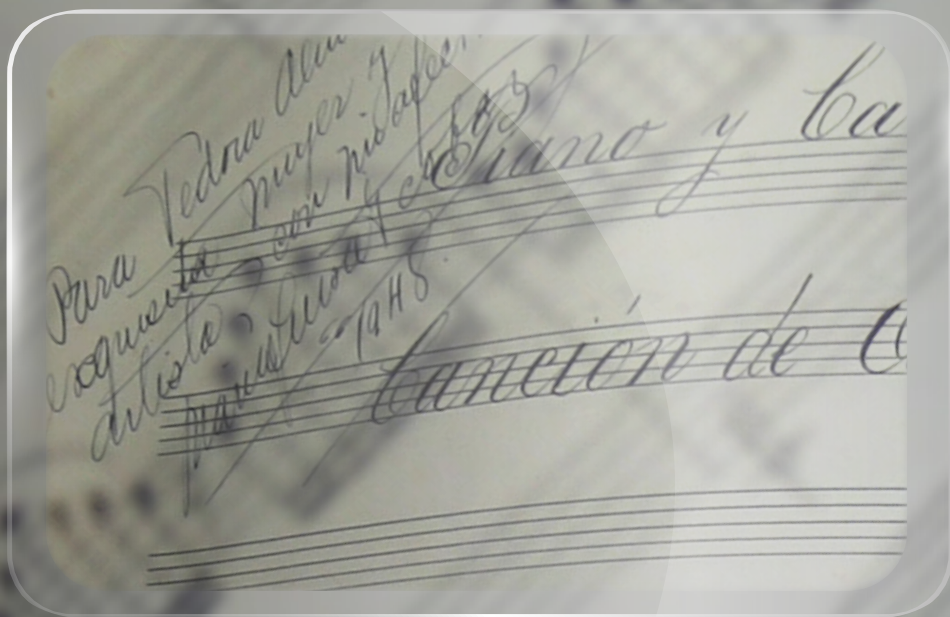
1. Asuaje, Ana Mercedes, 1914-2012 -- Manuscript. 2. Voice and piano, music for -- Song (music) -- Manuscript. 3. Venezuela -- Song (music) -- Manuscript.
I. Asuaje, Ana Mercedes, 1914-2012. II. Cruchaga, Juan Guzmán, text. III. Title.

CMCIDES

Lullaby

Blanca Estrella de Méscoli





Sunrise Song

María Luisa Escobar



Lullaby



Méscoli, Blanca Estrella de
[Song, voice and piano, 4/2]
Lullaby [MANUSCRIPTED MUSIC] / lyrics by White Star de Méscoli, music by Blanca Estrella de Méscoli.

1. Score for voice and piano (3 p.); 34 cm.

Data taken from the beginning of the score -- the score is handwritten in ink -- The document is in good condition.

1. Estrella de Méscoli, Blanca, 1910-1986 -- Manuscript. 2. Voice and piano music for -- song (music) -- Manuscript. 3. Song (music) -- Manuscript.
I. Estrella de Méscoli, Blanca, 1910-1986. II. Estrella de Méscoli, Blanca, text. Title.

CMCIDES

Sunrise Song



Escobar, María Luisa
[Song, voice and piano, 2/2]
Sunrise Song [MANUSCRIPTED MUSIC] / lyrics by María Luisa Escobar, music by María Luisa Escobar. by María Luisa Escobar.

1 score for voice and piano (4 p.); 35 cm.

Data taken from the beginning of the score-the score is handwritten in ink -- The document is a bit deteriorated.

1. Escobar, María Luisa, 1898-1985 -- Manuscript. 2. Voice and Piano, music for Song (music) -- Manuscript. 3. Song (music) -- Manuscript.
I. Escobar, María Luisa, 1898-1985. II. Escobar, María Luisa, text. III. Title

CMCIDES

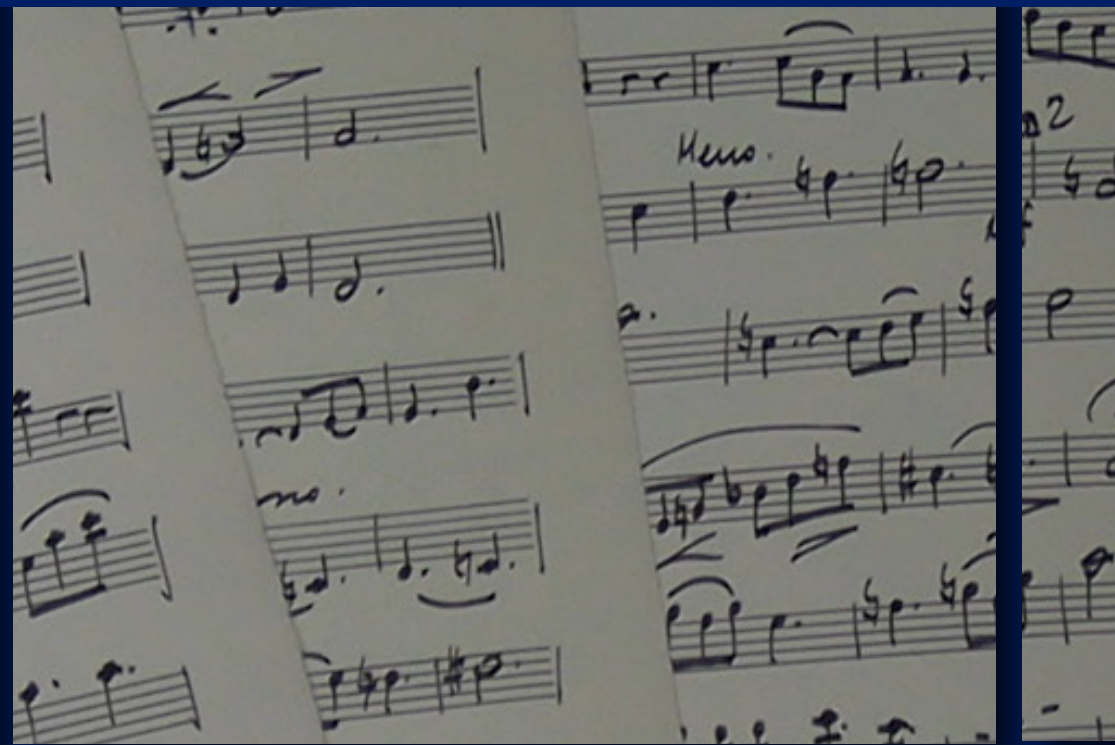
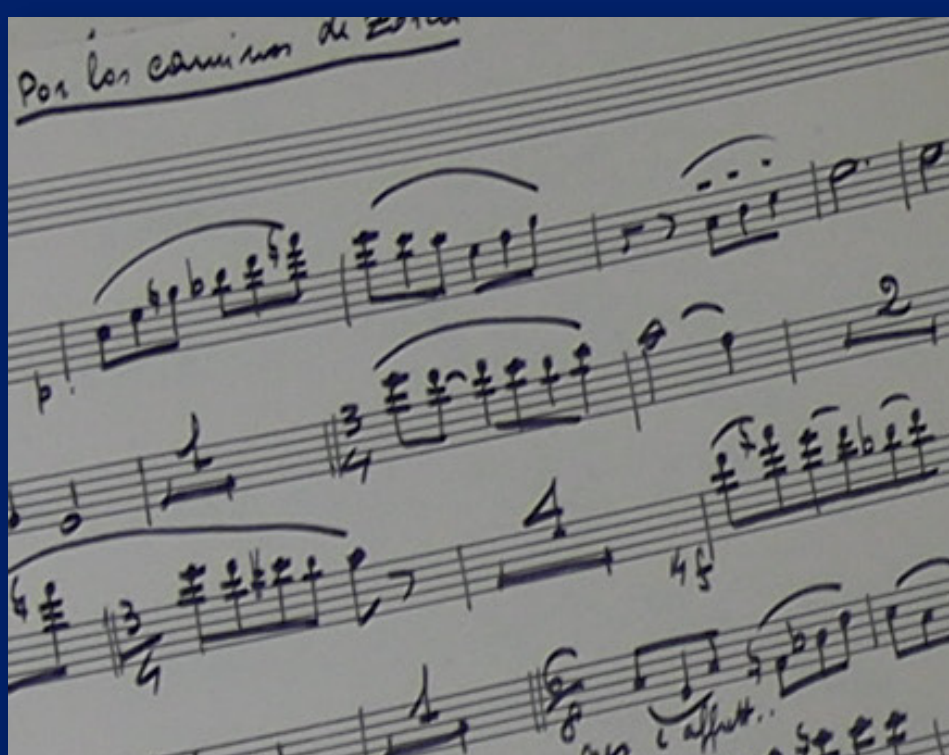
The Woodpecker

Ana Mercedes Asuaje

PASANTINO
BRANDS
No. 14—14 STAVE
Symphony Size

Para Fedora Aleman,
con mi sincera admiración
y mi gran afecto.
Ana Mercedes

Caracas, 1962



Along the Paths of Zorca
Blanca Estrella de Méscoli



The Woodpecker



Asuaje, Ana Mercedes

[Song, voice and piano, 3/4 6/8]

The Woodpecker [MANUSCRIPT MUSIC] / lyrics by Manuel F. Rugeles, music by Ana Mercedes Asuaje

1.Score for voice and piano. (4 pages); 36 cm

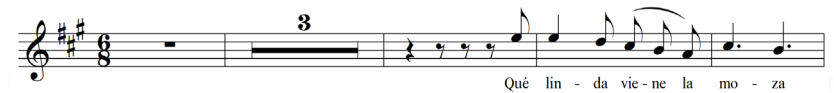
Data taken from the beginning of the score -- The score is handwritten and shows signs of deterioration with a broken corner.

1.Asuaje, Ana Mercedes, 1914-2012 -- Manuscript. 2. Voice and piano, music for songs (music) -- Manuscript. 3. Venezuela -- songs. (music) -- Manuscript.

I Asuaje, Ana Mercedes, 1914-2012. II. Rugeles, Manuel Felipe., text. III. Title.

CMCIDES

Along the Paths of Zorca



Méscoli, Blanca Estrella de

[Song, voice and piano, 6/8]

Along the Paths of Zorca [MANUSCRIPT MUSIC] / lyrics by Manuel F. Rugeles, music by Blanca Estrella de Méscoli.

1 score for voice and piano. (1 page); 34 cm

Data taken from the beginning of the score -- the score is handwritten -- The document is in good condition.

1. Estrella de Méscoli, Blanca, 1910-1986 -- Manuscript. 2. Voice and piano, music for -- song (music) -- Manuscript. 3. Venezuela -- song(music)- Manuscript.

I. Estrella de Méscoli, Blanca, 1910-1986. II. Rugeles, Manuel Felipe., text. III. Title.

CMCIDES

Dreaming

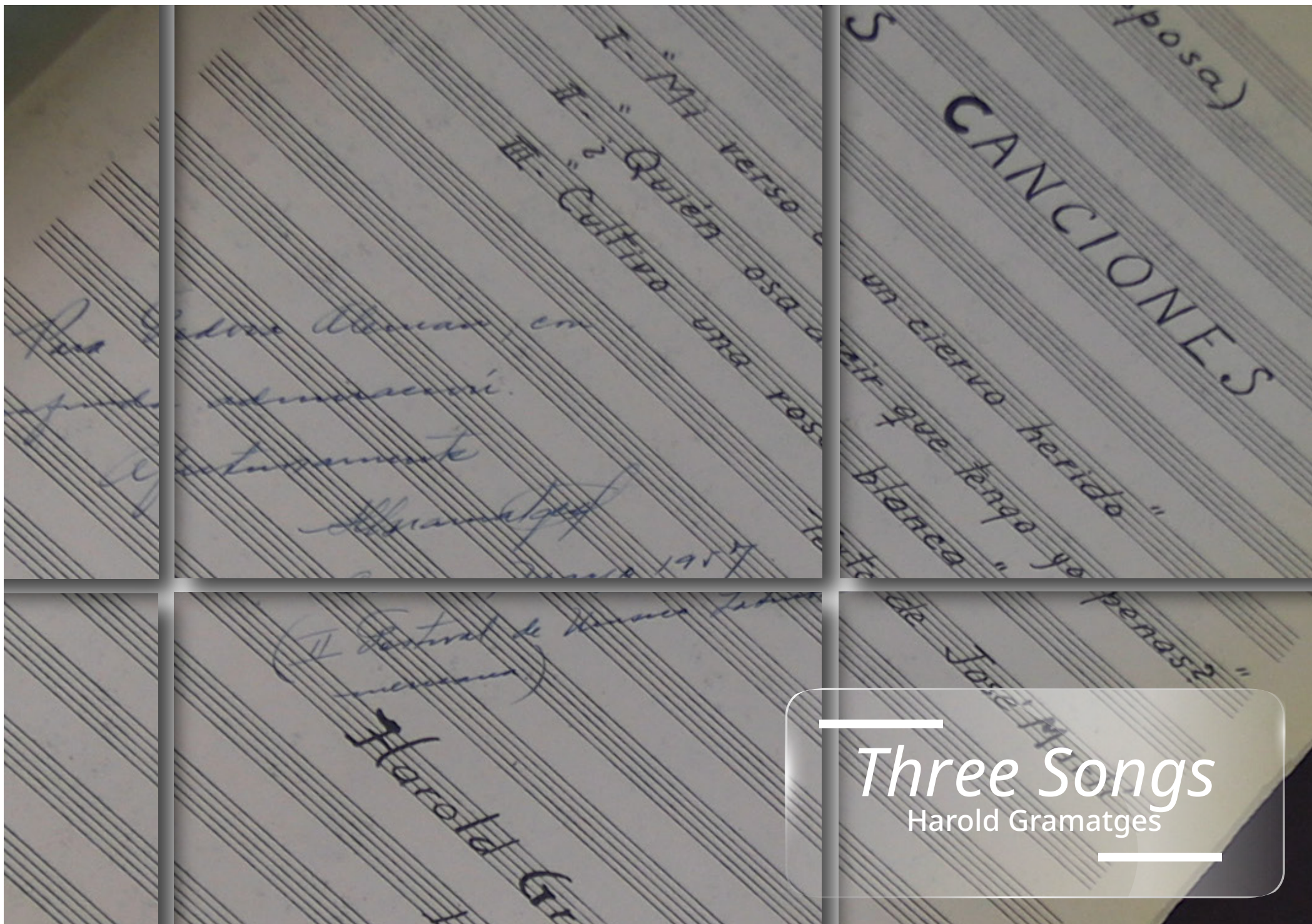
Ana Mercedes Asuaje

PASANTINO
BRANDS

No. 8—12 STAVE
Piano and Voice

designios,
sombra

Para Fedora Aleman,
la voz amiga que ha
realizado el milagro de
embellecer esta canción
con todo cariño
Ana Mercedes Asuaje



Three Songs

Harold Gramatges



Dreaming



Asuaje, Ana Mercedes

[Song, voice and piano, 2/4]

Dreaming [MANUSCRIPT MUSIC] / Lyrics by Manuel F. Rugeles, music by Ana Mercedes Asuaje.

1. Score for voice and piano (6 p.); 32 cm.

Data taken from the beginning of the score -- The score is a photostatic copy of the manuscript -- The score is somewhat deteriorated, and the ink is smudged.

1. Asuaje, Ana Mercedes, 1914-2012 -- Manuscript. 2. Voice and piano, music for -- Song (music) -- Manuscript. 3. 3. Song (music) -- Manuscript.

I. Asuaje, Ana Mercedes, 1914-2012. II. Rugeles, Manuel F., text. III. Title.

CMCIDES

Three Songs



Gramatges, Harold

[Song, voice and piano, 5/8]

Three Songs [MANUSCRIPT MUSIC] / Lyrics by José Martí, music by Harold Gramatges.

1 score for voice and piano. (11 pages); 36 cm.

Data taken from the beginning of the score -- The score is handwritten -- The document is in good condition.

1. Gramatges, Harold, 1918-2008 -- Manuscript. 2. Voice and Piano, music for -- song (music) Manuscript. 3. Cuba -- Song(music) -- Manuscript.

I. Gramatges, Harold, 1918-2008. II. Martí, José, text. III. Title.

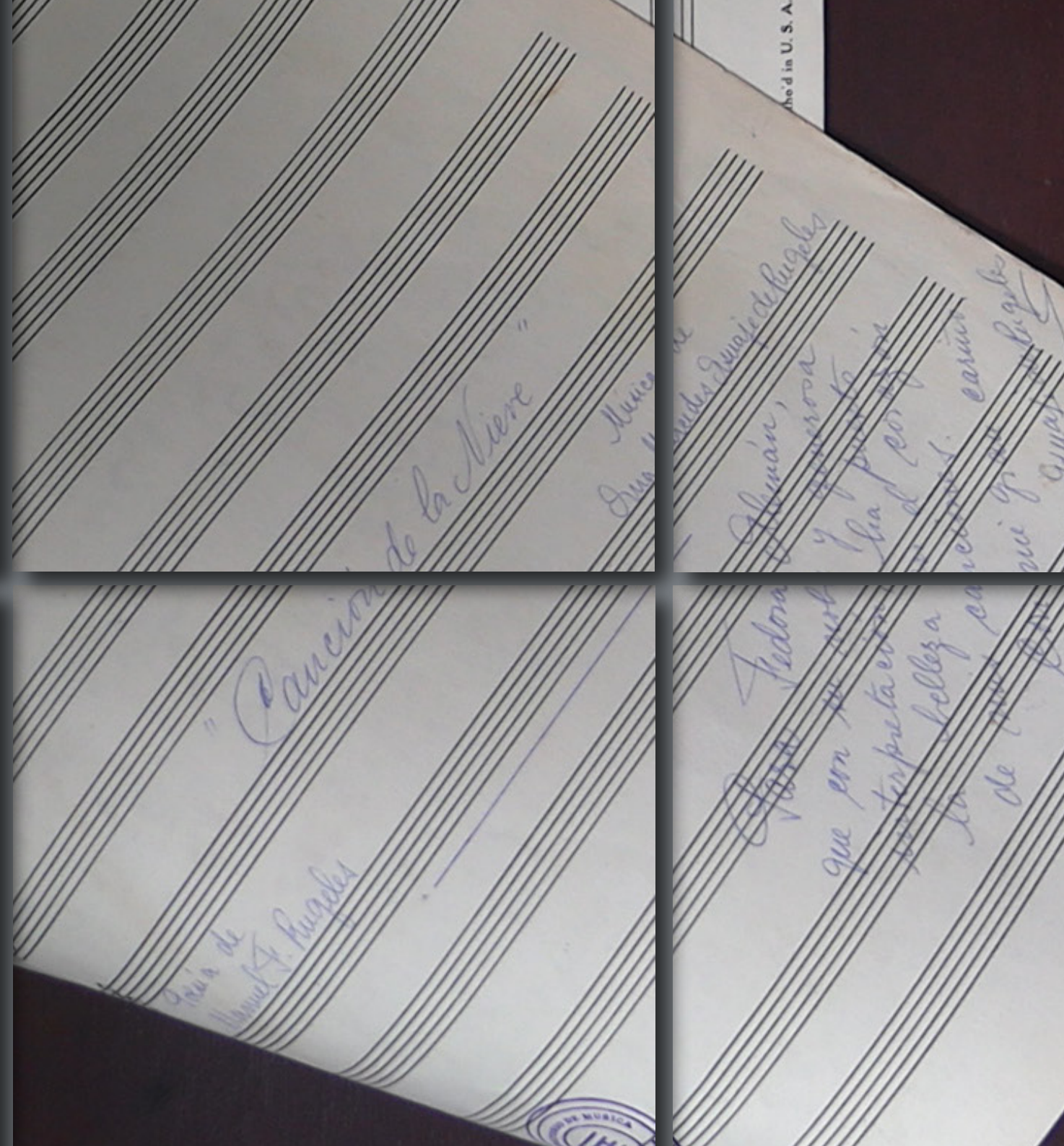
CMCIDES

Dios es - cu - chó las sú - pli - cas de tus la - bios a - ma - dos.

Lyrics by Manuel F. Rugeles, music by Ana Mercedes Asuaje.

Data taken from the beginning of the score
-- The score is handwritten in ink -- The
score is in good condition.

- CMCIDES





Elegy to Andrés Eloy Blanco

José Antonio Calcaño

A Fedora Alemán,
exquisita artista,
con la sincera admiración
de su amigo
Humberto
Caracas 12/11/64

Distant Giraluna
Inocente Carreño



Elegy to Andrés Eloy Blanco



Calcaño, José Antonio

[Song, Voice and Piano, 3/2]

Elegy to Andrés Eloy Blanco [MANUSCRIPT MUSIC] / lyrics by Miguel Otero Silva, music by José Antonio Calcaño.

1 score for voice and piano. (4 pages); 34 cm. + another copy, for voice and piano.

Information taken from the cover of the sheet music -- The sheet music is handwritten in ink. The score is in good condition.

1. Calcaño, José Antonio, 1900-1978 -- Manuscript. 2. Voice and piano, music for -- Song (music) -- Manuscripts. 3. Song (music) -- Manuscripts.

I. Calcaño, José Antonio, 1900-1978. II. Otero Silva, Miguel, text. III. Title.

CMCIDES.

Distant Giraluna



Carreño, Inocente

[Song, Voice and Piano, 4/4]

Distant Giraluna [PRINTED MUSIC] / lyrics by Andrés Eloy Blanco, music by Inocente Carreño. // In: 12 Songs.- Caracas: s.n:p 38-42

1 score for voice and piano; 32 cm.

Information taken from the cover of the score. The score is printed -- The document is in good condition -- This work is found in the notebook 12 songs.

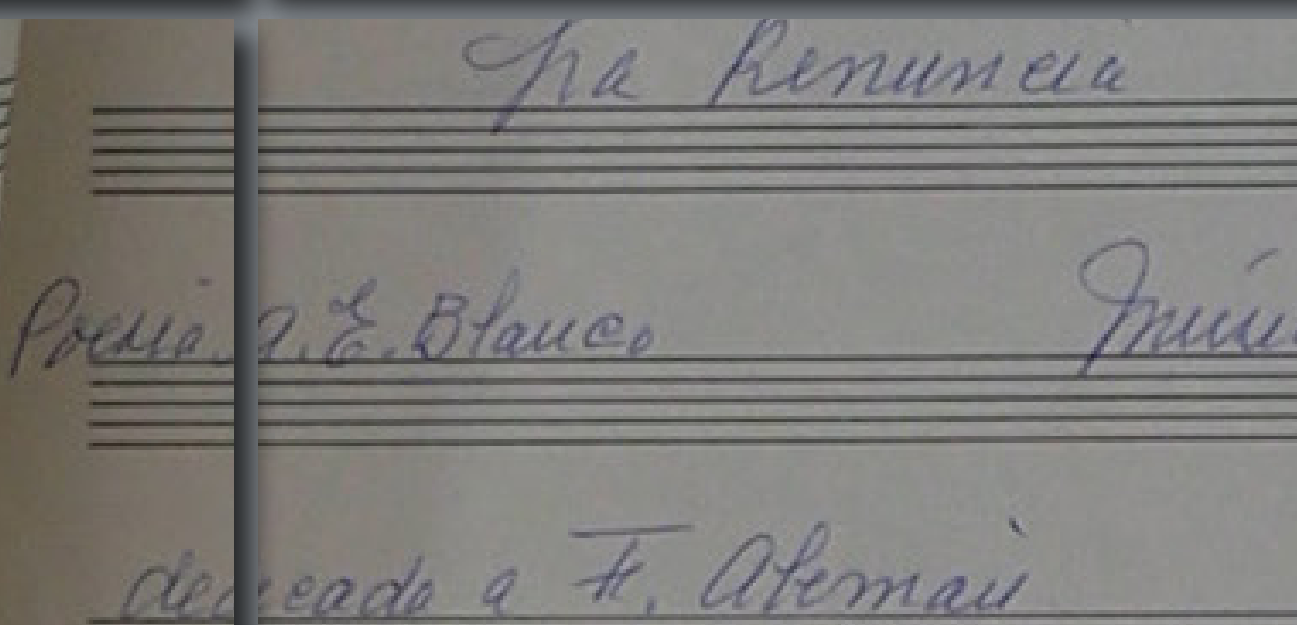
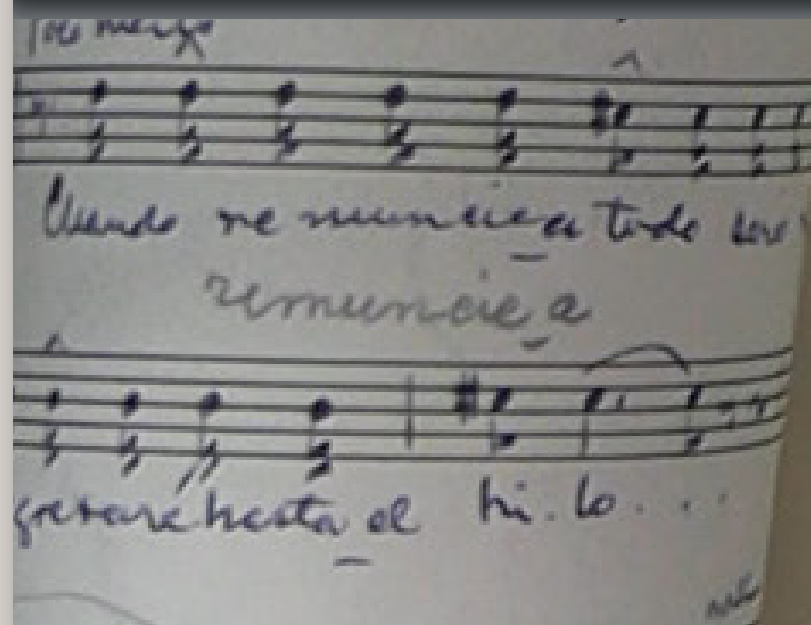
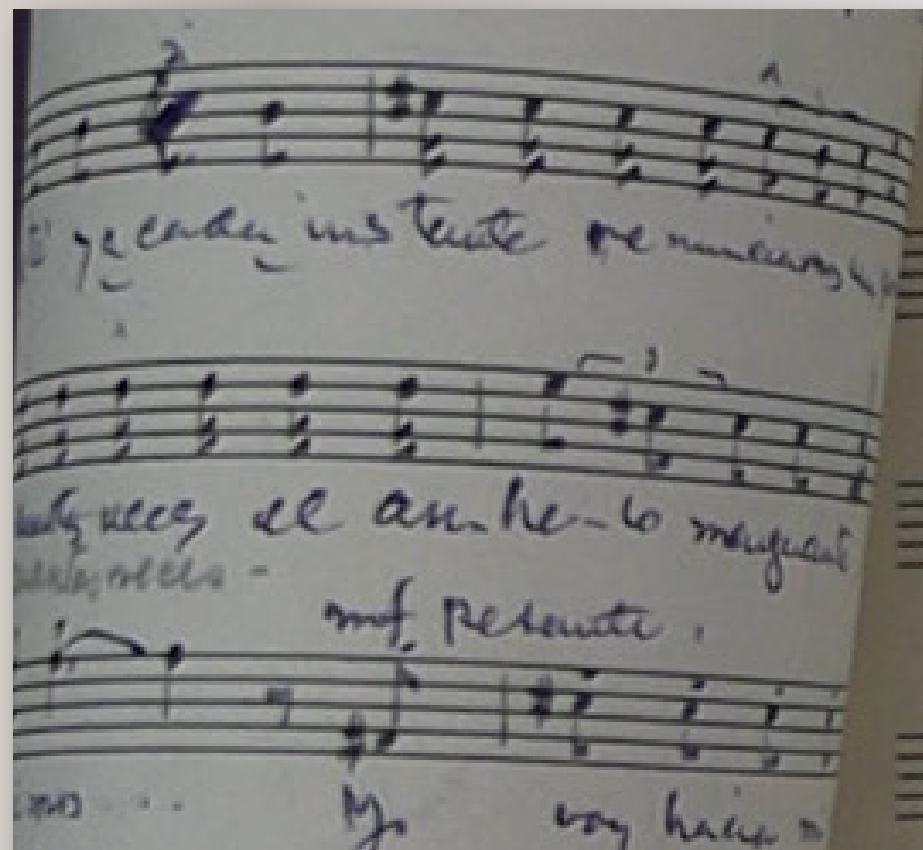
1. Carreño, Inocente, 1919-2016 -- Printed. 2. Voice and piano, music for -- Song (music) -- Printed. 3. Venezuela -- Song (music) -- Printed.

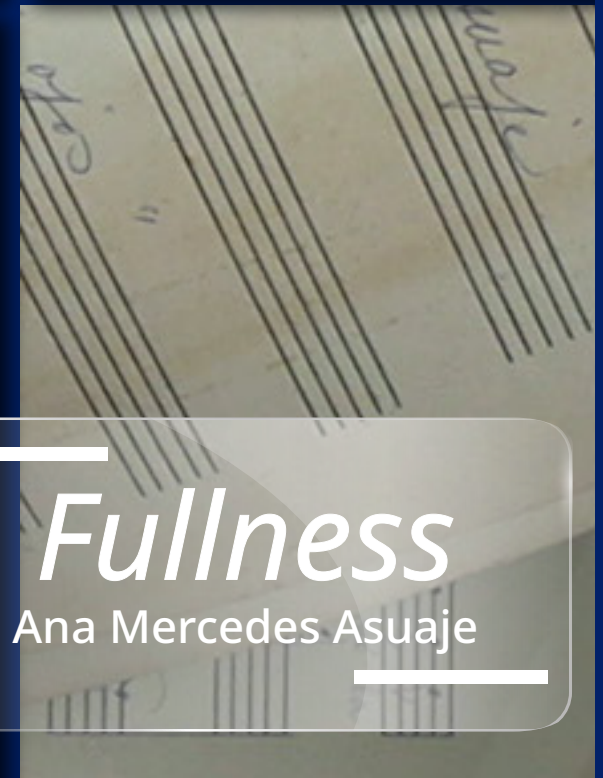
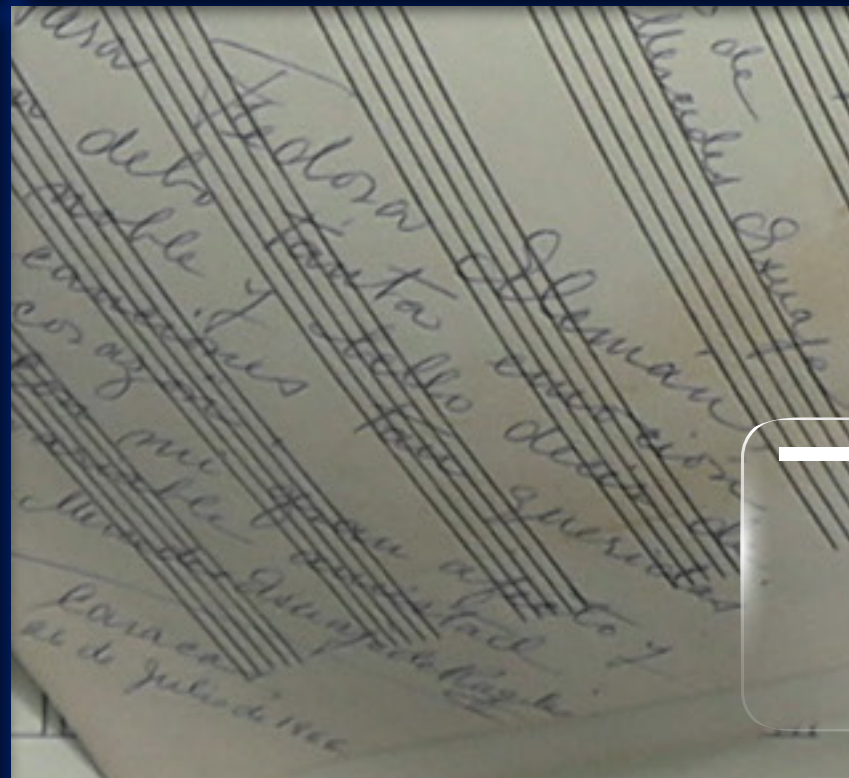
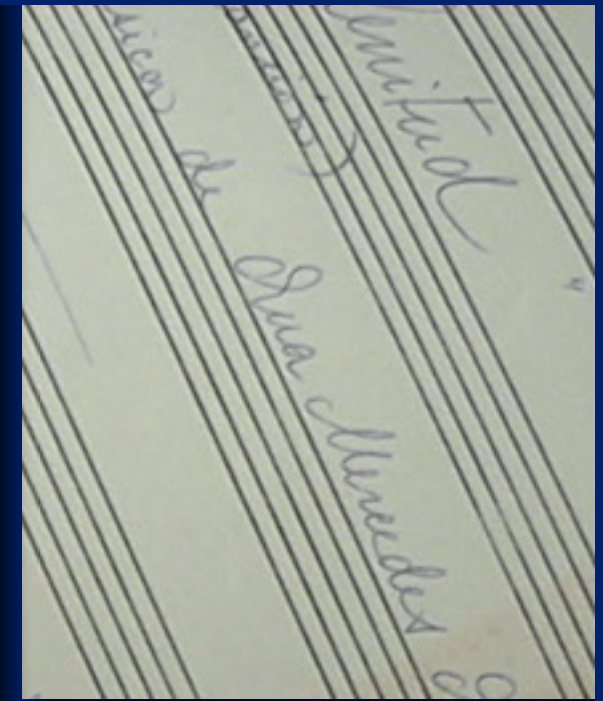
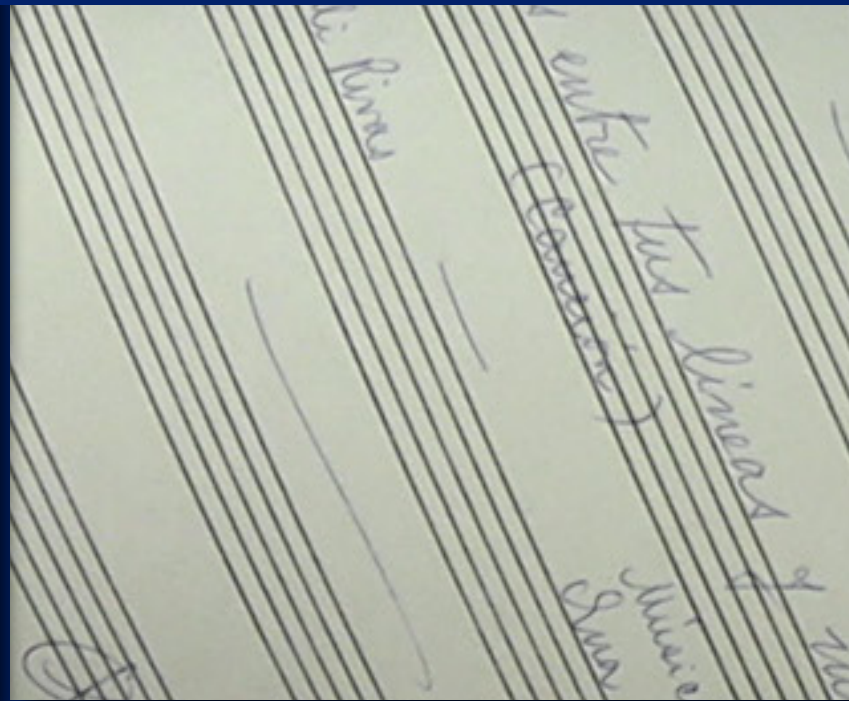
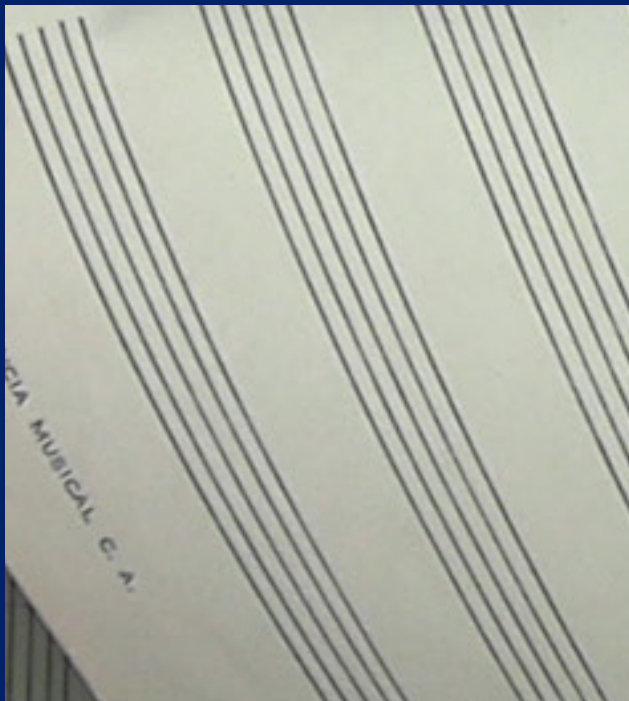
I. Carreño, Inocente, 1919-2016. II. Blanco, Andrés Eloy, text. III. Title.

CMCIDES

The Renunciation

Antonio Estévez





Fullness
Ana Mercedes Asuaje

The Renunciation



Estévez, Antonio
[Song, Voice and Piano, 6/8]
The Renunciation [MANUSCRIPT MUSIC] Lyrics by Andrés Eloy Blanco, Music by Antonio Estévez

1 score for voice and piano. (2 p.); 32 cm.

Data taken from the beginning of the score -- the score is handwritten in ink --
The document is in good condition.

1. Estévez, Antonio, 1916-1988 -- Manuscript. 2. Voice and piano, music for -- Song (music) -- Manuscript. 3. Song (music) -- Manuscript.

I. Estévez, Antonio, 1916-1988. II. Blanco, Andrés Eloy, text. III. Title.

CMCIDES

Fullness



Asuaje, Ana Mercedes
[Song, Voice and Piano, 3/4]
Fullness [MANUSCRIPT MUSIC] / lyrics by Ana Mercedes Asuaje, music by Ana Mercedes Asuaje.

1 score for voice and piano. (2 p.); 32 cm.

Data taken from the beginning of the score -- The score is handwritten in ink --
The score is in good condition.

1. Asuaje, Ana Mercedes, 1914-2012 -- Manuscript. 2. Voice and piano music -- Song (music) -- Manuscript. 3. Song (music) -- Manuscript.

I. Asuaje, Ana Mercedes, 1914-2012. II. Asuaje, Ana Mercedes, text. III. Title.

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WORKS CATALOGED: 24 MANUSCRIPTS* AND 19 PRINTED WORKS**

TÍTULO	COMPOSER	TÍTULO	COMPOSER
1• <i>Soul, do not tell me anything</i> *	Ana Mercedes Asuaje	23• <i>Four lullabies</i> **	Alfonso Letelier
2• <i>Song of the snow</i> *	Ana Mercedes Asuaje	24• <i>Lullaby</i> *	Blanca Estrella de Méscoli
3• <i>The Woodpecker</i> *	Ana Mercedes Asuaje	25• <i>Adriana's Little Songs</i> **	Blanca Estrella de Méscoli
4• <i>Fullness</i> *	Ana Mercedes Asuaje	26• <i>Along the Paths of Zorca</i> , piano y voz*	Blanca Estrella de Méscoli
5• <i>Dreaming</i> *	Ana Mercedes Asuaje	27• <i>Along the Paths of Zorca</i> , piano y voz**	Blanca Estrella de Méscoli
6• <i>Indian songs</i> *	Isabel Aretz	28• <i>Along the Paths of Zorca</i> , quinteto*	Blanca Estrella de Méscoli
7• <i>Elegy to Andrés Eloy Blanco</i> *	José Antonio Calcaño	29• <i>Song Cycle</i> **	Blanca Estrella de Méscoli
8• <i>Margarita</i> *	Harry Carothie	30• <i>Stabat Matter</i> *	Juan Carlos Núñez
9• <i>12 songs</i> **	Inocente Carreño	31• <i>Canticle</i> **	Raimundo Pereira
10• <i>Distant Giraluna</i> **	Inocente Carreño	32• <i>On the Road</i> *	Juan Bautista Plaza
11• <i>Nicaraguan Music</i> **	Luis A. Delgadillo	33• <i>Birds at Dawn</i> *	Juan Bautista Plaza
12• <i>Song of Dawn</i> *	María Luisa Escobar	34• <i>Seven Venezuelan Songs Book I</i> **	Juan Bautista Plaza
13• <i>Caribbean</i> *	María Luisa Escobar	35• <i>Seven Venezuelan Songs Book II</i> **	Juan Bautista Plaza
14• <i>Oranges from Valencia</i> **	María Luisa Escobar	36• <i>Fedora's Song</i> *	José Reyna
15• <i>The Renunciation</i> *	Antonio Estévez	37• <i>Various Music and Songs</i> **	Luis Felipe Ramón y Rivera
16• <i>6 Song from Paraná Op. 77</i> **	Jacobo Ficher	38• <i>Water Bird</i> *	Joaquín Rodrigo
17• <i>Four ballads from Paraná Op. 79</i> **	Jacobo Ficher	39• <i>Four Sephardic Songs</i> *	Joaquín Rodrigo
18• <i>Two songs</i> **	Blas Galindo	40• <i>La Grotte</i> **	Joaquín Rodrigo
19• <i>Lullaby Song</i> **	Blas Galindo	41• <i>The Roses</i> *	Daysi Rosco
20• <i>Three song</i> *	Harold Gramatges	42• <i>Longing</i> **	Angel Sauce
21• <i>The Queen of Sheba</i> **	Reynaldo Hahn	43• <i>Ave María</i> *	Andrés Sandoval Yanes
22• <i>The courtyards of the sun</i> *	Rhazés Hernández López		

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