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**Airiños: For Orchestra and Two-Part Women’s Choir, and a Biography of The Poet Rosalía de Castro**

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Airiños: For Orchestra and Two-Part Women's Choir, and a Biography of The Poet Rosalía de Castro

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AIRIÑOS: FOR ORCHESTRA AND TWO-PART WOMEN’S CHOIR, AND A BIOGRAPHY OF THE POET ROSALÍA DE CASTRO

By

Scott T. Stobbe, Bachelor of Music Composition

Presented to the Faculty of the Graduate School of Stephen F. Austin State University in Partial Fulfillment of the Requirements for the Degree of Master of Music

Stephen F. Austin State University

May 2017
AIRIÑOS: FOR ORCHESTRA AND TWO-PART WOMEN’S CHOIR,
AND A BIOGRAPHY OF THE POET ROSALÍA DE CASTRO

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Dean of the Graduate School
ABSTRACT

Spanish poet Rosalía de Castro was a central figure in the Galician cultural and literary revival of the mid nineteenth-century. One of her most significant books is *Cantares Gallegos*, a book of poems written in Galician that serves as an homage to the language, culture, customs and countryside of Galicia. The text for the musical portion of this document, a work for orchestra with extended percussion and two-part women’s choir entitled *Airiños*, comes from Castro’s poem *Airiños, airiños, aires* which was featured in *Cantares Gallegos*. To gain a deeper understanding of the author’s importance and influence in Galicia and beyond, an overview of her upbringing and professional life is provided in Chapter One. Chapter Two consists of an English translation of the poem from which the text of *Airiños* originates, as well as the historical background and significance of the poem in question. Chapter Three is a score of *Airiños*, and chapter Four is a structural analysis of *Airiños*. 
# Table of Contents

ABSTRACT ............................................................................................................ i 

TABLE OF CONTENTS ........................................................................................ ii 

LIST OF IMAGES .................................................................................................. iii 

LIST OF MUSICAL EXAMPLES .......................................................................... iv 

CHAPTER 1: BIOGRAPHY ................................................................................... 2 

CHAPTER 2: ENGLISH TRANSLATION OF AIRIÑOS, AIRIÑOS, AIRES ALONG WITH NOTES BY THE TRANSLATOR ............................................. 15 

CHAPTER 3: SCORE Airiños ............................................................................. 31 

CHAPTER 4: ANALYSIS OF Airiños................................................................. 54 

BIBLIOGRAPHY .................................................................................................. 76 

VITA ..................................................................................................................... 78
# List of Images

<table>
<thead>
<tr>
<th>Image No.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Portrait of Rosalía de Castro</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>The home where Castro was born</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The home where Castro lived in Padrón</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Cover of <em>La Flor</em></td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>Portrait of Murgúa</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>Murgúa on his 89th Birthday May 17, 1918</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>Castro, Murgúa and their five surviving children</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>Original cover of <em>Cantares Gallegos</em></td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>Portrait of Castro</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Painting of Castro</td>
<td>27</td>
</tr>
</tbody>
</table>
# List of Musical Examples

<table>
<thead>
<tr>
<th>Example No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. m.4 A section Vibraphone</td>
<td>59</td>
</tr>
<tr>
<td>2. mm.73-74 A’ section Vibraphone</td>
<td>59</td>
</tr>
<tr>
<td>3. m.82-83 A” section Cello</td>
<td>59</td>
</tr>
<tr>
<td>4. mm.2-3 clarinet figure</td>
<td>60</td>
</tr>
<tr>
<td>5. mm.71-72 clarinet figure</td>
<td>60</td>
</tr>
<tr>
<td>6. mm.84 violin figure</td>
<td>61</td>
</tr>
<tr>
<td>7. mm.8-13 A section clarinet melody</td>
<td>61</td>
</tr>
<tr>
<td>8. mm.14-16 A section clarinet melody</td>
<td>62</td>
</tr>
<tr>
<td>9. mm.88-91 A” section violin melody</td>
<td>62</td>
</tr>
<tr>
<td>10. mm.20-22 woodwinds</td>
<td>63</td>
</tr>
<tr>
<td>11. mm.23-24 horns and trumpets</td>
<td>64</td>
</tr>
<tr>
<td>12. m.32 flutes and oboes</td>
<td>65</td>
</tr>
<tr>
<td>13. m.33-34 trumpets</td>
<td>65</td>
</tr>
<tr>
<td>14. mm.135-137 flutes and oboes</td>
<td>66</td>
</tr>
<tr>
<td>15. mm.141-143 choir</td>
<td>66</td>
</tr>
<tr>
<td>16. mm.43-45 marimba and vibraphone</td>
<td>67</td>
</tr>
<tr>
<td>17. m.51 flutes and oboes</td>
<td>68</td>
</tr>
</tbody>
</table>
18. mm.78-79 clarinets, oboes and flutes .......................................................... 69
19. mm.94-95 choir .......................................................................................... 70
20. mm.147-148 choir ...................................................................................... 71
21. m.114 choir and violins .............................................................................. 72
22. m.144-145 choir ......................................................................................... 73
23. m.153-154 choir ......................................................................................... 73
24. m.172-173 choir ......................................................................................... 74
Rosalía de Castro

February 24, 1837 – July 15, 1885

Image 1
Portrait of Rosalía de Castro¹

¹ Photo Courtesy of the Fundación e Casa Museo Rosalía de Castro website, accessed November 19, 2016, www.rosalia.gal. The museum is located at A Matanza, s/n 15917 Padrón Galicia Spain. Telephone (34) 981-811-204
CHAPTER 1
Early years in Galicia

Rosalía de Castro was born February 24, 1837 at a home in Camiño Novo, a suburb of Santiago de Compostela. She was baptized shortly after her birth at the chapel of the Hospital Real in Santiago de Compostela. The baptismal records state her name as María Rosalía Rita, daughter of unidentified parents. The infant Castro was brought to the Hospital Real by María Francisca Martínez who was a family servant and acted as Godmother and wet nurse to Castro. “At the hospital she was registered as “hija de padres incognitos” (daughter of unidentified parents) this is probably due to the fact the she was the illegitimate daughter of a woman who came from a noble family and a seminarian who later became a priest.”

Her mother was María Teresa de la Luz de Castro y Abadía (1804-1862) from Padrón in the province of A Coruña Galicia, Spain. Castro’s father was José Martínez Viojo (1798-1871).

---

3 The municipality of Padrón is also known by the name Iria Flavia and lies 17.5 miles southeast of Santiago de Compostela.
The home where Castro was born⁴

Castro’s first years were spent living with María Francisca Martínez and her paternal aunts María Josefa and Teresa Martínez Viojo on the estate where her father was born called Castro-Ortuño in Tarroeira, 13 miles north east of Santiago de Compostela.

In 1842 Castro moved to Padrón to live with her mother. After 8 years in of living in rural Padrón, Castro and her Mother moved to Santiago de Compostela in 1850. Shortly thereafter the young Castro began her formal education. “She attended school at the “Sociedad Económica de Amigos del País” (Association of Friends of the Country) and received what was then

6 There are some minor discrepancies as to the exact dates and living situations in the early life of Castro. In the case of ambiguities the information provided here has come from the website of the Fundación e Casa Museo Rosalía de Castro which is believed to be the most reliable source.
considered suitable instruction for a well-bred young lady." At the Association
she studied music, drawing, and French (among other things). She also
attended the "Liceo de la Joventud" (Lyceum for Youth) held at the convent of
San Agustín.

“The Lyceum, one of the many such groups founded in Spain during the
Romantic era, was a cultural association which provided a meeting place for
writers and artists.” At the Lyceum she participated in theatrical productions and
met many intellectuals from the area.

Her literary formation took place during the Spanish Romanticism, which
had been fed by the English, French and German. Castro read French
and knew other foreign authors through French or Spanish translations.
She undoubtedly read extensively in the Spanish classics, and perhaps
knew some Portuguese masterpieces as well. The youthful period spent in Santiago would correspond almost exactly
with the intense social, intellectual and artistic activities of the Galician
Restoration.  

---

7 Kathleen Kulp-Hill, Rosalía De Castro (Boston: TWAYNE PUBLISHERS, 1977),
26.
8 Kulp-Hill, Rosalía De Castro, 27.
9 The Galician restoration is also known as the Galician revival or rexurdimento. It
was a movement from the mid-nineteenth century that aimed to revive and
preserve literary, cultural, political and historical values unique to Galicia. This
movement was influenced by European Romanticism. The Galician revival is
generally dated as beginning in 1863 with the publication of Cantares Gallegos
by Castro.
10 Kulp-Hill, Rosalía De Castro, 27.
Marriage, Family, and Professional Life

Castro composed her first poems at the age of twelve. In 1856, when she was nineteen, Castro travelled to Madrid to stay with her aunt Carmen Lugín de Castro. There she was exposed to theater events, artists and writers (most notably her future husband the Galician writer and historian, Manuel Martínez Murguía).

The following year, at the age of twenty she published her first book, a collection of six poems titled La Flor. “The themes which predominate in La Flor are impossible and tragic love with its ensuing disillusionment and despair, loss of innocence and faith, unfortunate destiny, hostility and sarcasm on the part of society, and longing for solitude and death.”

11 Kulp-Hill, Rosalía De Castro, 36.
Murguía wrote a positive review of the book in the periodical *La Iberia*. Murguía claimed he did not know the author at the time but it is generally accepted that they had been acquainted prior to the favorable review. They were engaged that same year and married in Madrid on October 10, 1858.

Murguía was born on May 17, 1833, in Arteixo, a small town 34 miles north of Santiago de Compostela. He was a central figure of the Galician revival as a writer and historian. He founded the *Real Academica Galega* in 1905, an institution dedicated to the study and promotion of Galician culture and language that still exists to this day.

His career included a number of responsible and prestigious positions: director of the periodical *La Oliva* in Vigo, Government Historian (Jefe del Archivo) in Simancas, head of the Regional Archives of Galicia in La Coruña, director of the Archives and Library of the University of Santiago, and the editor of the periodical *La Ilustracion Gallega y Asturiana* in Madrid...Murguía supported and encouraged his wife’s literary efforts.

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13 Kulp-Hill, Rosalía De Castro, 27.
14 The first meeting of the *Real Academica Galega* was in the following year 1906.
15 Kulp-Hill, Rosalía De Castro, 28.
Image 5
Portrait of Murgúia

Image 6
Murgía on his 89th Birthday May 17, 1918

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Castro wrote her first novel *La Hija del Mar* in 1858, the year of her marriage. Set in a small village on the Galician coast, *La Hija del Mar* tells the tale of Esperanza, an orphan girl rescued from a shipwreck who is brought in and raised by Teresa, a single woman who had previously lost her own child. Castro travelled back and forth from Galicia to Madrid during this period of her life. In 1859 Castro gave birth to Alejandra the first of seven children.\(^\text{18}\)

![Image 7](image)

**Image 7**

Castro, Murgúia and their five surviving children\(^\text{19}\)

In 1861 her second novel *Flavio* was published as well as her first poem in Galician *Adios rios; adios Fontes*. Castro’s mother passed away in 1862, while

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\(^{17}\) Photo courtesy of the Almanaque das Irmandades website, accessed November 19, 2016. http://almanaquedasirmandades.gal

\(^{18}\) Two of Castro’s seven children did not survive infancy. Adriano was stillborn and another Valentina died when she was 19 months old.

\(^{19}\) Photo Courtesy of the Fundación e Casa Museo Rosalía de Castro website, accessed November 19, 2016, [www.rosalia.gal](http://www.rosalia.gal).
Castro was staying with her in Santiago de Compostela. In 1863 Castro moved back to Santiago de Compostela more permanently. A short volume of poems titled *A mi Madre* (To my Mother) was published in 1863 along with her first volume of poetry written in the Galician language *Cantares Gallegos*. *Cantares Gallegos* is a significant literary work of the Galician revival. In 1864 Castro published her only prose book written in Galician entitled *Contos da Miña Terra*.

![Image 8](Image 8)

*Original cover of *Cantares Gallegos*<sup>20</sup>*

Castro is most famous for her romantic depictions of Galicia and her feminist poetry and prose.<sup>21</sup> The poem *Airiños, Airiños, Aires*, is one such

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<sup>20</sup> Photo Courtesy of the Fundación e Casa Museo Rosalía de Castro website, accessed November 19, 2016, [www.rosalia.gal](http://www.rosalia.gal) .
example of a romantic depiction of Galicia and comes from Castro’s *Cantares Gallegos*.

In 1866 the article *Las Literatas: Carta a Eduarda* was published in the Galician Almenac. Castro’s article was written from the feminist perspective on the condition of women. In 1866 her novel, *Ruinas*, was published. The story revolves around three characters experiencing conflict between tradition and modernity. This is another theme that reoccurs in the works of Castro. In 1867 she published her longest and most ambitious novel entitled *El Caballero de las Botas Azules*. This masterwork is set on the scene of a pilgrimage to Madrid and is a critique of the social and literary ideals of the time. In 1868 her second child Aura was born. 1869-1870 Castro wrote the bulk of her book of poetry later entitled *Follas Novas*.

Castro spent the end of 1870 and the beginning of 1871 in Madrid. In 1871 Murgúia took a job at the royal archive of Galicia and the family moved to La Coruña, living there until 1874. In 1871 Castro gave birth to twins, Gala and Ovidio. In 1872 the second edition of *Cantares Gallegos* was published in Madrid with the addition of four new poems. In 1873 Castro’s daughter, Amara, was born. In 1875 Castro gave birth to Adriano who died 19 months later after falling

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21 There are entire books dedicated to the feminist messages in her poetry. One example of this is the book *Between the Maternal Aegis and the Abyss: Woman as Symbol in the Poetry of Rosalía de Castro*.  
off of a table.\textsuperscript{23} In 1877 Castro gave birth to a daughter, Valentina, who was stillborn. During 1878-1879 Castro lived in Santiago de Compostela.

In 1880 \textit{Follas Novas} was published. This work solidified Castro’s identity as an important Galician poet and champion of the Galician revival. In 1881 Castro published three works, \textit{El Primer Loco: Cuento Extraño}, \textit{El Domingo de Ramos} and \textit{Padrón y las Inundaciones}.

In 1882 Castro moved back to Padrón and published many poems in Spanish for various publications. These poems were collected and published in 1884 as \textit{En las Orillas del Sar}. This was Castro’s last publication before her death from uterine cancer on July 15, 1885 at the age of 48. “During her last few years she was slowly consumed by cancer of the uterus, in a time when there was no recourse for surgery or other treatments.”\textsuperscript{24} By her request she was buried in Iria Flavia (Padrón) in the Andina Cemetery near her family home. In 1891 her body was exhumed and brought to Santiago de Compostela to be re-buried at the a chapel in the convent of Domingos de Bonaval (later renamed \textit{El Panteón de Galegos Ilustres} “The Pantheon of Illustrious Galicians”)

\textsuperscript{23} Rosalía de Castro Biografía, trans. Scott Stobbe, accessed November 19, 2016, \url{http://rosalia.gal/rosalia/biografia/}.
\textsuperscript{24} Kulp-Hill, Rosalía De Castro, 29.
Image 9
Portrait of Castro\textsuperscript{25}

\textsuperscript{25} Photo Courtesy of the Fundación e Casa Museo Rosalía de Castro website, accessed November 19, 2016, \url{www.rosalia.gal}. 
Complete list of published works by Rosalía de Castro:

La Flor (1857)
Lieders (1858)
La Hija del Mar (1858)
Flavio (1861)
A mi Madre (1863)
Cantares Gallegos (1863)
Contos da Miña Terra (1864)
Las Literatas. Carta a Eduarda (1866)
El Cadiceño (1866)
Ruinas (1866)
EL Caballero de las Botas Azules (1867)
Follas Novas (1880)
El Primer Loco. Cuento Estraño (1881)
El Domingo de Ramos (1881)
Padrón y las Inundaciones (1881)
Costumbres Gallegas (1881)
En Las Orillas del Sar (1884)
CHAPTER 2

English Translation of Airiños, airiños, aires along with notes by the translator.

Translator: Eduardo Freire Canosa
(University of Toronto Alumnus)26

The poems of "Cantares Gallegos" abound in the use of the affectionate diminutive peculiar to the Galician language. "Airiños, airiños aires" employs sixteen. The affectionate diminutive of a word ending in "a" is iña (feminine case) and the affectionate diminutive of a word ending in "o" is iño (masculine case). The plural variance is iñas and iños. Affectionate diminutives make the exercise of translating harder and something of artwork, but to ignore them altogether is to miss the full emotivity of the poem. On the plus side Galician affectionate diminutives afford the translator an opportunity to add alliteration, internal rhyme or lyrical sharpness to the text as part of the exercise of finding the best modifier which conveys size, frailty, sympathy or endearment depending on the context. All the words in "Airiños, airiños aires" whose singular form ends in iña or iño are listed below together with a range of possible translations and a short explanation of the choice made where useful. Please note that not every word that ends in iña or iño is an affectionate diminutive.

• airiños. Dim. and pl. of "aire" (air, wind). There are two possible interpretations.

The first and most common weighs the intensity of the wind and would translate as "light winds" or "breezes." The second views the wind with affection and would translate as "beloved winds" or "sweet winds" (cf. 14.1). The bulk of this poem endorses the second interpretation more than the first. However I picked the translation "breezes" to restrain the emotion, given that it pervades the rest of the poem already.

- airiños aires. This is an unconventional grammatical construct where a noun, "airiños," plays the part of an affectionate adjective. Hence an affectionate bias is required. "Airiños" can be translated as "sweet airs" and adjectivized to "sweet airy" while the noun "aires" means simply "winds," yielding "sweet airy winds." Another option: beloved blowing winds.

- amoriño. Dim. of "amor" (love) translated "truelove." Other options: cherished love, darling, sweetheart.

- casiña. Dim. of "casa" (house) translated "dear house." Other options: house that I love, little house, precious house, small house.

- compañeiriños. Dim. and pl. of "compañeiro" (companion) translated "mates." Other options: buddies, chums, pals.

- corazonciño. Dim. of "corazón" (heart) translated "poor heart" to reflect the writer's despondency (5.7).

- cunchiñas. Dim. and pl. of "cuncha" (seashell) translated simply "seashells." The affectionate diminutive was ignored because these shells are used for percussion.
• folliña. Dim. of "folla" (leaf) translated "poor leaf" to reflect the writer's despondency. Another option: hapless leaf.

• gaitiña. Dim. of "gaita" (bagpipe) translated "dear bagpipe." Other options:
beloved bagpipe, Galician bagpipe (10.10), native bagpipe.

• galleguiños. Dim. and pl. of the Castilianism, "gallego," (Galician) translated "Galician...that I love." Another option: dear Galician.

• miña, miñas (my). Not a diminutive.

• mortiña. Dim. of "morta" (dead) translated "pass away sadly" Other options:
  grievously dead, peacefully dead, placidly dead, unhappily dead. The second and third options clash with her restless shout to the passing wind.

• mouriña. Dim. of "moura" (either a Castilianism of "mora" meaning Moorish woman or a localism of "mourana" meaning a person of yellowish-brown skin). I opted for the Castilianism so "mouriña" can be translated as "pretty Moorish woman." Other options: cute Moorish woman, humble Moorish woman.

• mouriña moura. As with "airiños aires," the translation of this hyperbole benefits from adding the alternate interpretation, here "moura" as "a person of yellowish-brown skin" or "tan." The unconventional grammatical construct then translates as "tan, pretty Moorish woman" (7.5).

• muchiña. Dim. of "mucha" (shriveled, withered) translated "withered alas!"
 Other options: piteously shriveled, sadly withered, sorrily withered.

• paxariño. Dim. of "paxaro" (bird) translated "little bird" connoting size and
affection when the protagonist fancies becoming a bird (11.1) and translated "small bird" when she stops fantasizing (13.1).

• quitadoiríños. Dim. and pl. of "quitadoiro" ( reliever, remover) translated "cherished erasers." Other options: dear expungers, kind removers, soothing allayers.

• sospiríños. Dim. and pl. of "sospiro" ( sigh) translated "sad sighs." Other options: sorrowing sighs, tender sighs.

• toliña. Dim. of "tola" ( crazy, disturbed, mad) translated "delirious" since the protagonist would be delighted to be able to fly back home (11.4). Other options: ecstatic, giddy mad, wild.

Airiños, airiños, aires
Airiños, airiños aires, airiños da miña terra; airiños, airiños aires, airiños, levaime a ela.

Sin ela vivir non podo, non podo vivir sin ela, que adonde queira que vaia crébeme unha sombraespesa.

Cróbeme unha espesa nube tal preñada de tormentas, tal de soidás preñada, que a miña vida envenena.

Levaime, levaime, airiños, como unha folliña seca, que seca tamén me puxo a callentura que queima.

¡Ai! si non me levás pronto, airiños da miña terra,

Breezes, sweet airy winds, Breezes of my homeland; Breezes, sweet airy winds, Breezes, take me home.

Without her I can not live, I can not live without her, For go where I may A thick shadow hangs over me.

A thick cloud hangs over me So pregnant with storms, So with yearnings pregnant, That it poisons my life.

Carry me—carry me, breezes—Like a poor dry leaf For dried up too left me The fever that burns.

Ay! If you don't take me away soon, Breezes of my homeland,
si non me levás, airiños,  If you don't take me away, breezes,
quisais xa non me conesan,  Perhaps they won't recognize me
que a frebe que de min come  For the fever that feeds off me
vaime consumindo lenta  Keeps consuming me slow
e no meu corazonciño  And harries my poor heart also,
tamén traidora se ceiba.  Treacherous.

Fun noutro tempo encarnada  I was in another time carmine
como a color da sireixa,  Like the cherry's colour,
son hoxe descolorida  Today I am discolored
como os cirios das igrexas,  Like the candles of churches
cal si unha meiga chuchona  As if a bloodsucking witch
a miña sangre bebera.  Had imbibed my blood.

Voume quedando muchiña  I am becoming withered alas!
como unha rosa que inverna,  Like a rose in wintertime,
voume sin forzas quedando,  I am losing my strength gradually,
voume quedando morena  I am turning dark-skinned
cal unha mouriña moura,  Like a tan, pretty Moorish woman,
filla de moura ralea.  Daughter of Moorish lineage.

Levaime, levaime, airiños,  Carry me—carry me, breezes—
levaime a donde me esperan
unha nai que por min chora,
un pai que sin min n'alenta,
un irmán por quen daría
a sangre das miñas venas
e un amoriño a quen alma
e vida lle prometera.

Si pronto non me levades,
¡ai!, morrerei de tristeza,
soia nunha terra estranha
donde estranha me alomean,
donde todo canto miro
todo me dice: «¡Extranxeira!».

¡Ai, miña probe casiña!
¡Ai, miña vaca vermella!
Años que balás nos montes,
pombas que arrulás nas eiras,
mozos que atruxás bailando,
redobre das castañetas,
xas-co-rras-chás das cunchiñas,

Carry to where await me
A mother who for me weeps,
A father who without me struggles,
A brother for whom I'd give
The blood of my veins
And a truelove to whom life
And soul I vowed.

If you don't carry me away soon
Aye! I will die of sorrow
Alone in a strange land
Where they label me a stranger—
Where all I gaze upon,
All, says to me, "Foreigner!"

Ah, my poor dear house!
Ah, my golden-red cow!
Lambs that bleat in the highlands,
Turtle doves that purr in the fields,
Lads who yell-yodel in the dance,
Roll of the castanets,
Shas-caw-russ-chas of the seashells,
xurre-xurre das pandeiras,
Shur-ray shur-ray of the tambourine,

tambor do tamborileiro,
Drum of the drummer,

gaitiña, gaita gallega,
Dear bagpipe, Galician bagpipe,

xa non me alegras dicindo:
You no longer gladden me saying,

«¡Muiñeira, muiñeira!».
"Jig! Jig!"

¡Ai, quen fora paxariño
Ah, who were a little bird

de leves alas lixeiras!
Of slim, nimble wings!

¡Ai, con que prisa voara,
Ah, with what haste would I fly

toliña de tan contenta,
Delirious from so much joy

para cantar a alborada
To sing the morning song

nos campos da miña terra!
On my homeland's meadows!

Agora mesmo partira,
This very instant I'd part,

partira como unha frecha,
I'd part like an arrow

sin medo ás sombras da noite,
Without fear of the night's shadows,

sin medo da noite negra;
Without fear of the black night,

e que chovera ou ventara,
And whether it rained or blew hard,

e que ventara ou chovera,
And whether it blew hard or rained,

voaría e voaría
I would fly and fly

hastra que alcansase a vela.
Until she came into view.
Pero non son paxariño
e irei morrendo de pena,
xa en lágrimas convertida,
xa en sospiríños desfeita.

Doces galleguíños aires,
quitadoiriños de penas,
encantadores das auguas,
amanters das arboredas,
música das verdas canas
do millo das nosas veigas,
alegres compañeiriños,
run-run de tódalas festas,
levaime nas vosas alas
como unha folliña seca.

Non permitás que aquí morra,
airíños da miña terra,
que aínda penso que de morta
hei de sospirar por ela.

Aínda penso, airíños aires,
que dimpois que morta sea, That after I am dead
e alò polo camposanto, And over in the graveyard
donde enterrada me teñan Where they have interred me
pasés na calada noite You pass by in the quiet night
runxindo antre a folla seca, Clattering among the dry leaves
ou murmuxando medrosos Or whispering fearful
antre as brancas calaveras, Among the white skulls—
inda dimpois de mortiña, Even after I pass away sadly—
airiños da miña terra, Breezes of my homeland,
heivos de berrar: «¡Airiños, I shall cry out to you, "Breezes,
airiños, levaime a ela!». Breezes, take me home!"
The poem *Airiños, airiños, aires*, included in Castros first book of poems published in Galician titled *Cantares Gallegos*, gives homage to the countryside, folklore, language and culture of Galicia. This book is considered one of the most important works of the Galician cultural and literary revival and its publication date is widely accepted as marking the beginning of the revival itself, May 17, 1863. This date is believed to be the exact publication date of *Cantares Gallegos.* One hundred years later, “The *Real Academia Galega*,” (Royal Galician Academy) declared the date May 17, as a public holiday named “El Dia de la Letra Galega” (The Day of Galician Literature). In 1991 “El Dia de la Letra Galega” became an official public holiday in all of Galicia. This day is marked by celebrating a different Galician writer each year. The holiday’s inaugural year in 1963 was dedicated to Castro.

The significance of the Galician Language begins over a thousand years age. Galician-Portuguese was an important language throughout the country in the middle ages.

Written literature begins with the medieval *cancioneros* (collections of songs) in Galician-Portuguese. These reflect the thriving school of poetry which had developed in Santiago de Compostela, holy shrine of St. James and teeming crossroads of medieval culture, where the poets and troubadours of Spain were in contact with European artistic currents, especially the Provencal movement in southern France. Galician-Portuguese was refined and elevated as the poetic medium of the peninsula, the preferred language for lyrics, a position it retained until the 15th century.\(^\text{27}\)

\(^{27}\) Kulp-Hill, Rosalía De Castro, 23.
In spite of the importance of Galician-Portuguese at the time, the language
was to become marginalized in part as a result of a political move. “Alfonso X,28 a
learned man, acted to standardize competing erratic linguistic norms. He devised
a correct form of castellano, the language of Castiles, in 1276.”29 “By the 15th
century it (Castilian) had become not just the official language of administration,
but also the dominant written language, while Galego (Galician) was relegated to
the status of an oral language.”30

Portugal was part of the Spanish Iberian Peninsula and shared cultural
and linguistic ties to Galicia until gaining its independence in the 12th century.
Portugal and Galicia then were divided into two separate lands split by the Miño
River. “In the eighth century, Galicia had been a vital component of the tiny
Asturian Kingdom. By the thirteenth century, it had returned to its familiar
peripheral status.”31 Therefore Galicia lost its compatriots to the east in Asturias32
and to the south in Portugal while also having its native language replaced with
Castilian. This gave the Galicians a sense of being outsiders in their own country
and, at the same time gave them a sense of unique regional identity.

28 Alfonso X was the king of Castilla and León from 1252-1284 this region
consisted of the entire Iberian Peninsula with the exceptions of Portugal,
Navarra, Aragón and Granada.
29 Sharif Gemie, Galicia: A Concise History (Cardiff: University of Wales Press,
2006), 24.
31 Gemie, Galicia: A Concise History, 23.
32 Asturias lies directly east of Galicia and was the only region in the Iberian
Peninsula that was never conquered by the Moors.
This regional identity of culture and language was reinvigorated in the 19th century sparked by the European Romantic movement.

In the early part of the nineteenth century there occurred in Galicia a resurgence of local patriotism, the outgrowth of Romanticism and of political conditions in Spain. Similar movements arose in other culturally distinct regions of Spain, such as Catalonia and the Basque Provinces. France also experienced this phenomenon in such areas as Provence and Brittany. The Galician Restoration was both political and cultural in nature. The language became the rallying point of the regional enthusiasts, who proposed to revive the idiom as artistic medium and to cultivate an authentic literary expression. Political issues included the desire for recognition of cultural individuality and the protest against the increasing centralization of the national government, with the consequent neglect of regional problems. The movements “Patriarch” Manuel Murgúa (Rosalia’s husband), and other leaders sought to create a Galician consciousness.33

33 Kulp-Hill, Rosalía De Castro, 24.
Airiños, airínos, aires and the tradition of Galician emigration

_Airiños, airínos, aires_ is a depiction of a Galician emigrant longing for their homeland. During the 19ᵗʰ century there was a significant emigration of Galicians, mainly to the Americas, for employment. _Airiños_ represents the homesickness that a Galicians abroad must have felt and the love that Castro herself had for her homeland.

The main destinations for these Galician emigrants were Argentina, Brazil, Uruguay, Mexico and Cuba. It is interesting to note of these countries mentioned, Cuba was the only country that was still a Spanish colony at the time. Cuba did not gain its independence from Spain until 1898.³⁵ Galician emigration was also due to political and military factors, but above all, it was a rise in population combined with a decline in the agricultural and industrial sectors. Local textile manufacturers could no longer compete with the prices of imported cotton textiles and imported machine made textiles from other parts of Europe. This triggered a large migration in search of a better living situation.³⁶

Eugenio R. Romero comments on the history of Galician emigration in the book _Contemporary Galician Cultural Studies_

³⁵ The Poet Castro shares the Galician Surname with Fidel Castro. Castro is the name of the ancient Celtic fortresses in Galicia.
Galician national and cultural identity is framed between two planes that coexist and operate simultaneously: one rooted in a concrete physical space (A Coruña, Ourense, Santiago, Vigo, Galicia, etc.), the other anchored in the movement and displacement of emigration to and from Cuba, Argentina, Brazil, Uruguay, Mexico, Switzerland, England and so on. Thus Galicians have long perceived themselves within the parameters of emigration. Historically Galicia lost more inhabitants to emigration in the search for better opportunities than any other region of Spain. The majority (about 70%) of emigrants who left during this first phase of Galician emigration in the second half of the nineteenth century never returned.

Emigration has played an important part in shaping the identity of Galicia and the poem *Airiños, airiños, aires* is a glimpse of the emigration experience.

**Considerations in adapting Castro’s poetry to music**

Rosalía de Castro was a very important figure in the Galician revival of the nineteenth-century. Her work *Airiños, airiños, aires* is one well-known example of the literature of this movement. Set entirely in Galician it is a snapshot of the times of mass emigration to the Americas for work from rural Galicia. It is also a homage to the language, customs, culture and countryside of Castro’s homeland. The text used in *Airiños* is taken from the poem *Airiños, airiños, aires*. The composer has lived in Galicia for two years and is familiar with the Galician language, many of the cities and villages where Castro worked and lived as well as the customs and cultures she describes. This familiarity with the language makes it possible to set the text with nuances and inflections that bring out the emotion of the poem.
Chapter 3

Performance notes for *Airiños*

The vibraphone is played with the motor turned off

The vibraphone is played with soft or medium mallets

The marimba is played with medium or hard mallets

The timpani are tuned low to high E, Ab, A, E

The voices are for 2 part women’s choir. Soprano and mezzo soprano voices
minimum of 2 singers per part

The part of the narrator should be amplified and spoken by one of the members
of the choir. The cues for starting phrases that are spoken are marked with a
cross notehead. Whenever possible the words are lined up just below the cross
notehead, however there are instances where due to formatting the words do not
line up exactly underneath the notehead.
Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
Mar.
Vib.
S. D.
Cym.
Voice
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
14
44
como os cirios das igrexas, cal si unha meiga chuchona a miña sangre bebera.

Voume quedando muchiña como unha rosa que inverna; voume sin forzas quedando, voume quedando morena cal unha mouriña moura, filla de moura ralea.
Levantemos brazos unídos, levantemos a donde sus esperanzas anhelan que les soñen chaves, sus pés que en sus valles, en torno que que en dones, e sangre das mexas vem.

Levantemos, levantemos unídos, levantemos a donde sus esperanzas anhelan que les soñen chaves, sus pés que en sus valles, en torno que que en dones, e sangre das mexas vem.
Si pronto non me levades, ¡ai!

morrerei de tristeza soia nunha terra estraña. Nunha terra estraña.
CHAPTER 4

Airiños

For orchestra with extended percussion, two-part women’s choir, and narrator

Instrumentation:¹

2 flutes

2 oboes

2 clarinets in B♭

1 bass clarinet

2 bassoons

4 horns in F

2 trumpets in B♭

2 trombones

1 bass trombone

1 tuba

percussion-timpani, crotales, marimba, vibraphone, snare drum, tenor drum, cymbals and large gong

Soprano and Mezzo-Soprano treble choir

Narrator

Strings

¹ All musical examples are from a score in C
Summary

I completed Airiños for orchestra with extended percussion and two-part women’s choir in November 2016. The text for this work comes from the poem Airiños, airiños, aires by the nineteenth-century Spanish poet Rosalía de Castro. The poem, written in Galician, is inspired by the mass emigration that occurred in Galicia beginning in the mid nineteenth-century. In this work the poet captures the longing for one’s homeland that many of these emigrants felt. The poem also demonstrates the reverence that the poet herself felt for her native Galicia.

Prior to writing this thesis I spent two years living in Galicia composing and performing, and have visited Padrón, Santiago de Compostela and many other Galician cities that Castro has lived in and referenced in her works. My own firsthand experience with the unique and beautiful countryside, language, culture and customs that Castro holds dear have informed and influenced my creative choices while composing this work.

The pages that follow provide a structural analysis of the piece in the efforts to give the listener a deeper understanding and appreciation of the music in question.
Formal structure of Airiños

The formal structure of Airiños does not conform to any of the traditional classical forms, however the overall architecture of the piece employs a logical shape that balances new material with repetition and quotation resulting in a cohesive work.

The piece consists of seven distinct musical ideas as well as the coda (H) section that incorporates aspects of all of the previous sections. The overall musical form is the following:

ABCD E'A''FB'GD'E'''HE'''

The first 70 measures of the piece is through-composed material in five sections (ABCDE). Measures 71 through 93 bring back familiar sections with some degree of variation forming an A'E'A'' structure. The F section (mm.94-116), marks the first entrance of the choir. The B' section (mm. 117-138), is a variation on the B section (mm. 20-30). The G section (mm. 139-175) features the second appearance of the choir, this section marks the end of new material in the piece. The D' section (mm. 176-195) is a variation on on the D section (mm. 43-67) Following that we have the third iteration of the E section, E'' in measures 196-199. The H section, (mm. 200-253) functions as the coda bringing back echoes of melodic ideas heard throughout the work while a narrator continues to
speak the poem by Rosalía de Castro from where the choir left off. The string section supports the narration and melodic material with sustained chords. The piece ends with one more iteration of the E section, E’” in measures 254-258. Once again the E section is in the role of introducing and ending a section of the work E’”HE’”. This occurred earlier with EA’E’ (mm. 67-79). This final variation on E concludes the work with a very similar gesture to the one that opens the piece. Thus providing another sense of non-traditional recapitulation.

The structure as a whole incorporates ideas of conventional forms and structures but more as an impressionistic vision of traditional forms, intentionally blurred to give only a hint of familiarity. After the initial ABCD sections we have an allusion of ternary form with EA’E’. The E section is so brief that it functions as transitional material yet it is such an integral part of the work that it is not labeled as such. The E section is the shortest section of the piece yet it is repeated four times so its presence is significant enough to merit being labeled a section in and of itself.

When looking at the formal structure it may be tempting to think of EA’E’”A’” as a unit in some kind of binary form but this is not the case. The third iteration of the A section is much faster and modified so that the listener will not likely perceive the form as such. The F,B’, and G sections could be thought of as a ternary structure of choir F, instrumental B’, choir G, with F and G having similar textures.
Hints of conventional structures and repeated gestures guide the listener through each section of this work. To better understand how sections relate to each other and the logic within each section the following is a thorough examination of each individual section with comments on the creative process and musical examples.

The A section

The A section is repeated three times during the piece. Once at the beginning of the work in measures 1-19, once in an abbreviated version with variation in measures 71-77 and again with considerable variation in measures 80-93. The first two iterations of the A section are augmented in comparison to the third occurrence of A. The third and final time the A section occurs the rhythm is steady and much faster compared to the ethereal feeling of the first two A sections.

The piece begins with a jarring high-register minor second consisting of A and G# in the strings, percussion, clarinets, oboes and flutes (m. 1). This gesture is a repeated theme throughout the piece, which is heard twice in the B section, once in m. 20 and again in m. 25. Throughout the C section the melody in the horns is interrupted by this gesture as well. In m. 70 this sonority is heard once again, marking the return to the A section. In m. 124 it signals the beginning of the second B section. In m. 138 it marks the beginning of the second vocal
section (G). In m. 200 this figure returns again, signaling the return of the C section. The piece ends as it began with this figure in the very last measure at m. 258.

Measures 1-3 foreshadow the second half of the B section which is based on the A Lydian mode. After the forte ‘primal-scream’ dyad in measure one, the dynamic is quiet and the instrumentation is sparse, only high woodwinds, percussion, and strings are utilized. I m. 4 there is a shift to the tonality of A minor while the vibraphone plays a hint of the cello rhythm that is a major feature in the A’’ section.

Example 1
m.4 A section Vibraphone

Example 2
mm.73-74 A’ section Vibraphone

Example 3
m. 82-83 A’’ section Cello
The A and G# dyad is echoed by the clarinets in measures 2-3 and 71-72.

Example 4
mm. 2-3 clarinet figure

Example 5
mm.71-72 clarinet figure
In measure 84 the A and G# dyad is heard in the violins.

Example 6
mm.84 violin figure

The first and second A sections in the clarinets feature augmented versions of the melody heard in the third A section in the violin section.

Example 7
mm.8-13 A section clarinet melody
Example 8
mm. 14-16 A section clarinet melody

Example 9
mm. 88-91 A’’ section violin melody

The B Section

The B section is presented twice in the piece, the first time in measures 20-30 and then again in measures 117-138. Both times it has a louder dynamic, more movement, and a thicker texture than both the A section that precedes it in its first appearance and F section that precedes it in its second iteration. The B section is based on the Lydian mode and the instruments are introduced in a
layered fashion. The first B section introduces the orchestra as a whole, beginning with a phrase in the C Lydian mode played by the woodwinds in measures 20-22. This phrase is answered by the horns and trumpets in a call-and-response fashion in mm. 23-24.
In measures 25-29 the tonality shifts to A Lydian. This shift to A Lydian appears again in m. 124-127 during the B’ section along with a thicker accompaniment from the brass section. Both B sections end with transitional material that foreshadows the following section. The last bar of the first B section
in measure 32 incorporates the same material as the first two bars of the C section in measures 33 and 34 but with a variation using diminution.

Example 12
m. 32 flutes and oboes

Example 13
m. 33-34 trumpets
At the end of the second B section (m. 135-137) we hear a foreshadowing example of the choir part heard in measures 141-143.

Example 14
mm.135-137 flutes and oboes

Example 15
mm.141-143 choir
The C Section

The C section, (m 33-42) only occurs once in the piece. The main characteristic of the C section is the march theme in Ab major played by the horns and trumpets. Throughout this section the march theme is accompanied by a rolling snare drum that is interrupted by the familiar dissonant dyad gesture that began the piece.

The march theme associated with C section returns in measures 212-254 where it is woven into the coda (H) section.

The D Section

The D section first appears in measures 43-67 and then returns in measures 176-195. This section is characterized by a driving motoric ostinato in D major played by the marimba and vibraphone that is echoed in the flutes and oboes along with sustained chords in the brass section and short melodic figures in the woodwinds. The section ends with an energetic hocket between the mallet percussion and the flutes and oboes.

Example 16

mm. 43-45 marimba and vibraphone
The E section is an arpeggiated figure that appears as reoccurring material between larger sections, functioning as the connective tissue of the piece. The first E section, played by the clarinets and flutes in m. 67-70, is based on a Cm\textsuperscript{maj} chord. E returns in measures 78-79 with the same instrumentation but this time they outlining an Am\textsuperscript{9} chord. The E section returns in measures
196-199 as a transition to the coda material. The third E section is also based on an Am\(^9\) chord, this time played by the trumpets, the first horn, clarinets and flutes. The final E section ends the piece (m.254-258) where the trumpets, horns, clarinets and flute outline the familiar Am\(^9\) for the last time.

The main function of the F section (mm.94-116) is to introduce the choir. Utilizing only strings and mallets, the thinner texture and softer volume help shift the listener’s attention to the voices. In contrast to the vibraphone, which is used very sparsely to double vocal lines, the strings act as a droning pad and provide
some melodic counterpoint. Harmonically, the section is based on A minor. The lower strings are providing a drone dyad of B and E for the majority of measures 94-109 while the violins either drone on an A or provide counterpoint to the vocal lines. The choral melodies are all derived from A minor. This gives the effect of A minor melodic material on top of the dominant harmony of E7 until the lower strings resolve to A in measure 116. The vocals are in two-part harmony for the majority of the section. The melody in the first two measures of the choir (mm.94-95) is repeated with different lyrics in the second vocal section in measures 147-148. In mm. 94-95 the lyric is “Airiños, airiños” (breezes, sweet airy winds) and in mm.147-148 the lyric is “Levaime, levaime” (Carry me, carry me). The rhythm of the lyric and syllables are the same in both instances. The repetition of the melody follows the natural rhythm of the poetry.

Example 19
mm. 94-95 choir
This vocal refrain is brought back once again in the H section where disparate melodic fragments of the piece come together in the coda as a non-traditional recapitulation of sorts.

In measure 114 the lyric “cróbeme” (hangs over me) is sequenced to give the effect that one cannot get away, that it is all around, above and below. The rhythmic and melodic figure is first played by the strings and then echoed in the choir.
The G Section

The G section mm. (139-175) marks the second entrance of the choir. Texturally it is similar to the first vocal section, employing light accompaniment from the strings, vibraphone and crotales, intermittently doubling vocal lines. The strings in measures 139-146 are much busier than they were in the previous vocal section, doubling vocal parts, providing counterpoint and harmonies. The harmonic rhythm is much faster in measures 139-146 as well shifting every few
bars until we come back to the familiar vocal refrain in A minor at measure 147. The melody heard in mm. 144-145 in the mezzo-soprano vocal line is repeated in mm. 153-154 and then sequenced in mm. 155-156 and mm.172-173. This sequence reflects the repetitions in the rhythm of the poetry by Castro.

Example 22
m.144-145 choir

Example 23
m.153-154 choir
In measures 156-157 we hear the highest note in the vocal part (A5) sung for the first time. This note occurs on the exclamation “ai” and is a response to the lyric that precedes it “a callentura que quiema” (the fever that burns). This high note is repeated at the climax of the piece in measures 174-175, when it is sung in response to the lyrics “Vaime consumindo lento” (keeps consuming me slow). This climax at the end of the G section transitions back to the D section.

**The H Section**

The H section functions as the coda and consists of measures 200-253. This section is marked by a long droning chord progression that undulates in a 2/4+3/4+4/4 rhythm. If the E section that ends the piece is included as part of H, elements of every section of the piece reoccur in some form or another within the H section. It is a type of fragmented recapitulation.
On top of this pad of strings we have the march melody from the C section played by the horns, a variation on the A minor vocal refrain from both vocal sections (F) and (G) sung by the soprano, and melodic fragments from the A, B and D sections. The H section also has the addition of a narrator that speaks more of the poem by Castro from where the choir left off. Following the H (coda) section we have one more iteration of the E section to end the piece.

Conclusion

The pleasure and challenge of writing this piece was in creating a unique and contemporary piece of music that holds the listeners attention while not following any familiar musical formal structures very closely, while at the same time bringing out the full emotional and lyrical meaning of the Poetry by Castro in a comprehensible way. The influence of traditional Galician music in my score is minimal, however the drones in the strings and the modal style of the vocal parts do incorporate elements of Galician music. In this piece I have utilized the traditional musical tools of repetition, variation, sequence, diminution, and elongation, but these techniques are not framed in a formal structure familiar to the listener. There is no traditional sonata-allegro, rondo or theme and variations structure to follow. The listener must experience the piece as it is, a unique sonic form.
Bibliography


Vita

Scott Stobbe has an Associate of Arts degree in music composition from Foothill College in Los Altos California, a Bachelor of Music degree in music composition from Portland State University and is currently a candidate for the Master of Music in Composition degree at Stephen F. Austin University.

Scott’s music has been performed by The New Music Works Ensemble in Santa Cruz, CA, The Cabrillo College Guitar Orchestra, Thollem Mcdonas, The Blue Cranes, The Quadraphonnes, Triems and the New Music Society of Portland. His music has been featured at The Portland Jazz Festival and the Olympia Festival of Experimental Music. His works have been recorded by The Blue Cranes, The Quadraphonnes, The Underscore Orkestra, Triems, Michelle Alany, and Thollem Mcdonas.

Scott currently teaches guitar and music theory at Salinas Valley State Prison and has a firm belief that music is a powerful force that can uplift, heal, educate and bring people together.

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