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PROFILES OF EDGARDO MARTÍN'S MUSICAL AND PEDAGOGICAL WORK IN CUBA

PERFILES DE LA OBRA MUSICAL Y PEDAGÓGICA DE EDGARDO MARTÍN EN CUBA

Hugo Freddy Torres Maya¹

E-mail: hftorres@ucf.edu.cu

ORCID: <https://orcid.org/0000-0002-0606-8108>

Alejandro Armentero Reboredo¹

E-mail: aarmentero@ucf.edu.cu

ORCID: <https://orcid.org/0000-0002-9640-9470>

¹Universidad de Cienfuegos "Carlos Rafael Rodríguez." Cuba.

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ABSTRACT

The article shown is part of a research on the Cuban musician and teacher Edgardo Martín Cantero, therefore, the essential objective of this material is to briefly characterize part of the profiles of his work. The article is based on the analysis of a selection of texts written by Edgardo about several critics, personalities, concerts, institutions, groups, the history of music, ballet, and music education, on the occasion of the celebration in 2023 of the 108th anniversary of his birth. For the research, different theoretical and empirical methods were used, which allowed to determine the characterization of the figure's work.

Keywords:

Edgardo Martín's musical work, pedagogical work, musical significance, musical renovation, musical appreciation.

RESUMEN

El artículo que se muestra, es parte de una investigación sobre el músico y profesor cubano Edgardo Martín Cantero, por ello, el objetivo esencial en este material es caracterizar de manera breve una parte de los perfiles de su obra. El artículo se confecciona a partir del análisis de una selección de textos elaborados por Edgardo sobre varias críticas, personalidades, conciertos, instituciones, agrupaciones, la historia de la música, el ballet, y sobre la educación de la música, a propósito de celebrarse en 2023, 108 años de su natalicio. Para la investigación se utilizaron diferentes métodos teóricos y empíricos, los que permitieron determinar la caracterización de la obra de la figura.

Palabras clave:

Obra musical de Edgardo Martín, obra pedagógica, significación musical, renovación musical, apreciación musical.

INTRODUCTION

This article is the result of the research on the musical and pedagogical work of Edgardo Martín (Cienfuegos, 1915-Havana 2004), on the occasion of the 108th anniversary of his birth this year 2023. It was made on the basis of a selection of representative texts, elaborated by him in different periods, which are scattered in different publications.

He first studied music with his maternal grandmother, Aurea Suárez, a pianist from Madrid, who in previous decades had given recitals in Trinidad. She came to live in this country because she was married to a Cuban, a member of an opulent family already in the process of economic decline.

Edgardo moved to Havana at the age of 20 to further his piano studies with the Russian professor Jascha Fischermann; he then took a pedagogy course on the same instrument with maestro César Pérez Sentenat; he studied composition under the direction of composer José Ardévol at the Municipal Conservatory, which would later become the Amadeo Roldán Conservatory.

He graduated as Doctor in Pedagogy at the University of Havana. He was a member of the Havana Choir, directed by María Muñoz de Quevedo. He was a professor of Music History for 24 years at the Municipal Conservatory and later at the National School of Arts. He also taught Aesthetics of Music at the Municipal Conservatory and Integral Musical Analysis at the National School of Arts.

During that time, he taught dozens of courses on music appreciation, a subject in which he introduced essential educational concepts and techniques; he offered courses on the history of music, various monographic courses (on Cuba, America, Spain and historical figures), given at the summer schools of the universities of Havana and Oriente, at the National Library, at the Lyceum of Havana, at the Seminar of Popular Music and at other institutions in Pinar del Río and Matanzas.

He gave lectures, talks and commented auditions, in the mentioned institutions and in other cultural societies of Pinar del Río, Matanzas, Cienfuegos and Santa Clara, on radio and television. He was vice-president of the *Nuestro Tiempo Society*. Under the presidency of composer Harold Gramatges, this institution was a bastion of the young Cuban intelligentsia against Batista's tyranny and at the same time, a melting pot of progressive attitudes.

For 22 years he wrote *program notes* for the regular concerts of the Chamber Music Society, the Concert Society, the National Institute of Music (organized by Radio C.M.Q., by conductor Mantici, with an orchestra that he put at the

service of national composers, conductors and performers) and for the National Symphony Orchestra and its annexed Chamber Orchestra. He was a music critic and music editor of the *Información* newspaper for 17 years. During the revolutionary period he wrote for *Prensa Latina* for 4 years and also for the newspaper *Granma*.

Guridi (2013), in studying his work, has determined that Edgardo's work as a music critic included more than two thousand five hundred articles on national and foreign musical events and facts, during his tenure as a journalist in the capital's *Información* newspaper, between 1943 and 1960; To these we can add a hundred and a half for *Prensa Latina*, almost another hundred for the newspaper *Granma*, those he wrote for the Cuban magazines *Conservatorio*, *La Música*, *Inventario*, *Germinal*, *Lyceum*, *Pro-Arte Musical*, *Diplomacia*, *Estudios*, *Nuestro Tiempo*, *La Gaceta de Cuba* and for foreign magazines such as *Norte*, *Américas*, *Heterofonía*, as well as hundreds of notes for the concert programs of the various musical societies, throughout the length and breadth of our geography.

And in that sense, closely linked to the concerts, in the consultation to Guridi (2013), the usefulness of Edgardo's work in favor of popular aesthetic education is considered by the dozens of conferences and lectures he offered, along with the comments in the programs *Apreciación de la música contemporánea* and *Concierto CMZ* of the radio station of the Ministry of Education, between 1945 and 1947, and those of the weekly program *Comentarios y noticias musicales* of *La Voz del Aire*; all of which allows us to appreciate the very broad thematic content of his writings, which covered all the periods of universal musical history.

At the same time, he wrote essays and articles for *Boletín de la Dirección de Cultura del Ministerio de Educación*, *Revista de Música de la Biblioteca Nacional*, *Pro-Arte*, among others. For 12 years he wrote the musical news report on Cuba for the Pan American Union, and also for other foreign publications.

Considering the previous ideas, it is affirmed that Edgardo Martín is an expression of the Cuban music and pedagogy of his time. So that the work of this composer, teacher, critic and editor of music, deserves to be recognized among those who have renewed music in Cuba. For such reasons it is decided to characterize this work by means of three profiles: significance, renovation and musical appreciation, determined by his texts written in diverse publications.

Edgardo Martín's work transcends the present day, and its treatment corresponds to the new demands of music and its education. We highlight his work so that in the present and the future it can be used as a tool in teacher training,

linked or not to ICT, as a biographical-narrative research tool and as a didactic tool, urgent needs with which the demands of Sadio-Ramos et al. (2020) and Nieto-Miguel et al. (2022) are linked.

METHODS

For the research, the qualitative methodology was used, from the use of methods and techniques of the theoretical and empirical levels, derived from their relation with the profiles of the musical and pedagogical work of Edgardo Martin in Cuba.

Historical-Logical: In the study of the historical antecedents on the profiles of Edgardo Martin's musical and pedagogical work in Cuba. It was of vital importance for the analysis of the evolution of Edgardo's work in its relation with the social-historical context in which this process takes place.

Analytical-Synthetic: This method allowed the analysis of the bibliographic sources consulted on the profiles of Edgardo's work, in particular, the significance, renovation and appreciation of his work, linking them in the research as a whole and arriving at a synthesis of those profiles.

Inductive-Deductive: Induction facilitated from the particular to arrive at generalizations from the analysis of the profiles of Edgardo Martin's musical and pedagogical work. Deduction determined the general elements within the particular and the specific, to arrive at conclusions. This method was necessary in the formulation of ideas of a marked musical and pedagogical nature in the analysis of the referents used by Edgardo.

Content analysis: of some of the written sources determined for the study presented and the representation of the main terms linked to the profiles of Edgardo Martín's musical and pedagogical work.

Techniques and instruments

The analysis of documents was undertaken, which allowed configuring the information linked to the categories of analysis to be worked on in the research: significance, renewal and appreciation in Edgardo's work, and the indexes that allow determining with them the state of the matter in question from the analysis of the content of the written sources.

RESULTS AND DISCUSSION

Edgardo Martin's musical and pedagogical training

In his professional training in music and pedagogy he studied the following subjects:

1924-1935: Piano, Music Theory and Solfeggio, with the Madrid teacher Áurea Suárez. Chopin Music Academy, Cienfuegos.

January 1936-May 1937: Piano, with Russian teacher Jascha Fischermann.

1937-1941: Pedagogy, at the School of Education of the University of Havana.

1939-1949: Musical Composition, at the Municipal Conservatory of Havana, under the direction of composer José Ardévol.

March-May 1940: Piano Pedagogy, Williams System, with Professor César Pérez Sentenat.

He received the following titles:

1935: Professor of Piano, Theory and Solfeggio, by the Pastor Conservatory, Havana.

1940: Professor of Piano Teaching, Williams System, by the Escuela Normal de Música, Havana.

1942: Professor of History and Aesthetics of Music, Municipal Conservatory of Havana.

1942: Doctor in Pedagogy, University of Havana.

1945: Professional Journalist, Manuel Márquez Sterling School of Professional Journalists, Havana.

1946: Professor of Harmony, Municipal Conservatory of Havana.

1949: Professor of Musical Composition, Havana Municipal Conservatory.

He held technical positions in the Ministry of Education. From 1962 to 1967 he was an executive member of the National Directorate of Music of the National Council of Culture. He collaborated in other organizations and institutions such as the National Union of Writers and Artists (UNEAC) and the National Library, in other international organizations such as UNESCO (National Music Committee, National Commission) and the Latin American Documentation Center.

During the forties and in later years, Edgardo Martín and other composers formed the representative group of concert music in Cuba (Grupo de Renovación Musical) and achieved great prestige and recognition in the American continent. The artistic current that prevailed among its members (neoclassical) was based on musical objectivity.

The classes of José Ardévol and the Grupo de Renovación Musical, with its avant-garde position in the forties, forged the creative possibility of Edgardo Martín. Since then he tried to make a music that responded to the sense of

Cuban identity, without declining towards nationalist limitations. He never conceived the national as rhapsody, picturesque, costumbrism, colorism or as a mosaic or fantasy of popular airs.

In Martín (1971) the Cuban and the American are placed in first place. The referent constructed by him is the following:

Conscious (or trying to be) of what Our America is -that world that José Martí wanted to rediscover, define and strengthen-; trying to incorporate those techniques or those contemporary currents that have been more similar and that seem to be assimilated to my concept of Cubanness and Americanness. I am not a very intellectual composer and I try to make my music spontaneous, expressive, rather conceived so that many people can understand it and like it. I do not restrain a natural lyrical tendency. (p.217).

I am not interested in a technique as such, but insofar as it is a resource for musical creation that leads to results that I myself can consider as art. Nor am I interested in experimentation, because I consider that, although it has been important throughout human history, in the end the purpose of art is creation and not the invention of new means. In any case, I am one of those who take advantage of the discoveries of others, as far as it suits or pleases me. I share Schoenberg's criticisms directed against the simulators of any kind of modernity and against those who do nothing but boast about the means they use or the resources they feel they have discovered. I consider it dishonest to try to deceive the people, in any measure and in any sense, and to subjugate the listener without letting his own sensibility run free. (p.217).

As a composer he won national awards and was invited to national and international congresses and festivals. Several of his works received multiple performances in Cuba: Fugues for strings (1947), Soneras for orchestra (1951), preludes for piano, songs) and some of them have also been performed abroad, for example, the fugues (Caracas, United States, Montevideo, Leipzig, Sweden...), the soneras (Scranton, United States, Mexico, Leipzig, Paris, Zurich) and others.

Edgardo Martín was awarded several distinctions, among them:

- Alcaldía Prize, for the essay *La música hispanoamericana del presente* (1945), awarded by the Municipal Conservatory of Havana.
- Edison Award for Discography (1956), summoned by the *Diario de la Marina*, given to him for *La música contemporánea de los Estados Unidos* (A través

del disco) (*Contemporary Music of the United States (Through the Disc)*).

- National Prize of Musicology, summoned by the José Martí National Library in 1961, he receives it for the essay *Las canciones de Caturla*, although it is published in 1976. (Martín, 1976).
- La música hispanoamericana del presente Award. This award was given in the category of Graduate Student to Isaac Nicola and in the category of Graduate Student of History and Aesthetics to Edgardo Martín. The award ceremony took place in the auditorium of that institution on Thursday, July 12, 1945, with a concert program where the Conservatory Orchestra, conducted by Harold Gramatges and the Choir conducted by Serafín Pro, made their debut. The members of the Tribunal were Diego Bonilla, César Pérez Sentenat, José Ardévol, Serafín Pro and Harold Gramatges.

Up to 1969 his catalog included some sixty works, it also includes the following:

- Two symphonies for orchestra (1947 and 1948).
- Concertante for harp and small orchestra (1949).
- Danzón (1954).
- Ballet *El caballo de coral* (1960), based on a text by Onelio Jorge Cardoso, presented by the National Ballet; he composed the music by commission.
- Cantatas *Los dos abuelos* (1949), for choir and orchestra, text by Nicolás Guillén; *Canto de héroes* (1967), for soprano and baritone soloists and orchestra, text by Pablo Armando Fernández.
- Chamber music: a concerto for 9 wind instruments (1944), a trio for woodwinds (1963), two quartets (1967 and 1968).
- Works for piano solo (preludes, two sonatas), variations for harp and variations for guitar.
- For voice, songs for voice and piano (1937-1955): choral songs, *Seis villancicos cubanos* (1953), text by Dora Carvajal; *Cuatro cantos de la Revolución* (1962), with texts by Pablo Armando Fernández and Nicolás Guillén; *Cantos del amor imposible* (1964); *Así Guevara* (1967), text by Guillén; *Oda por Giraldo Piloto* (1967), own text.
- Music for two short films by ICAIC (1962-1963).

National and foreign directors and interpreters have played his music in Cuba, America, Europe and elsewhere. Among the Cubans: José Ardévol, González Mantici, Duchesne Cuzáin, Sánchez Ferrer, Iris Bueguet, Zoila Gálvez, Ramón Calzadilla, Alice Dana, Pedro Rodríguez, Jesús Ortega, Ramón Santana; among the foreign conductors: Frieder Weissmann, Guillermo Espinosa, Antonio Estévez, Xancó, Ríos Reyna, José Serebrier, Manuel

Rosenthal; chamber groups, choirs and soloists have also interpreted his music.

As previously stated, Edgardo Martín was influenced by José Ardévol, a Spanish composer, nationalized in Cuba. The following is information about this composer, who in 1942 founded the Grupo de Renovación Musical, made up of some of the conservatory's disciples: Gisela Hernández, Serafín Pro, Argeliers León, Harold Gramatges, Hilario González, Dolores Torres, Juan Antonio Cámara and Julián Orbón.

There are several criteria in favor of this group and its musical environment. For example, about this generation of musicians, Alén (2006) expresses: *"The most generalized stylistic tendency among these musicians was neoclassicism, although this was impregnated with musical elements taken from Cuban music."* (p. 269).

Gómez and Eli (1995) they address the form, conceived as the universal support of the order, integration and life of the work, which acted in function of a precise treatment of the sonorous elements and in which polyphony, polyrhythm and modalism were combined. These researchers affirm that as a result of the compositional work of these creators, some fugues, ricercari, symphonies, sonatas appear, which constituted the foundation of the teachings received from José Ardévol. These works constituted, at the same time, an object of academic study and forms of creative realization.

The Grupo de Renovación Musical oriented concerts of contemporary music, written by its members and others of the international repertoire; dictated and sponsored conferences and developed, in general, a promotional work in a stage in which, from the socio-political angle, the diffusion of Cuban concert music was not favorable. Its members occupied prominent positions as professors and critics and did musicological work (Gómez and Eli, 1995).

The group, as a nucleus of creation, did not have a long life, it disintegrated in 1948. The neo-classicism advocated could not achieve the unanimous adhesion of the composers, many went towards different directions, some more traditional, others more advanced.

Regarding the Grupo de Renovación Musical, Gómez and Eli (1995) state:

Even though this group was forced to a process of disintegration, among its members there remained a fraternity derived from the common action and a generational situation; it left to its credit a positive balance: the revaluation of the Cuban musical; the inevitability

of combining the above with a solid technique; the rejection of colorist, provincial, anecdotal rhapsodism; the formulation of the principle of the great forms (instrumental, vocal and mixed); the shaping of a creative work that demonstrates mastery of the craft, without this being an impediment to the further dialectical development of each of its members and the composers of the following generations. (p.392)

This sort of balance of the results of the Grupo de Renovación Musical de Cuba can undoubtedly be extended to all Latin America. The core of the contradiction for all the cultured composers of these decades was located in the categorical pair nationalism versus universalism. The Peruvian Enrique Iturriaga questioned the reason for this nationalism when the world tended more and more to unify culturally; that is, why, then, want to particularize instead of universalizing? (Gómez and Eli, 1995)

This is the conceptual conflict that embodies the neoclassical stage: once he has found his own accent, the composer wishes to integrate himself into the great creative way, without regionalisms or stammering, but demonstrating that he knows how to compose like all the great composers who had preceded him up to that moment. The solid academic training -common denominator in the different countries- is the positive balance: the technical mastery and the trade achieved, opened the doors to experimentation, a phenomenon that hatched from 1960, but was in the process of maturing when the Latin American composer found the answer to the questions of what to say and how to say it (Gómez and Eli, 1995, 392-393).

For example, in *Creador del hombre nuevo*, a cantata for soloists, narrator, chorus and double wind and percussion ensemble by Argeliers in 1969, the composer employs aleatoric techniques and applies the mathematical principle of the combinatorial law, by creating a system of permutations; José Ardévol employs the serial system in Noneto, for wind quintet and string quartet (1966) and in the Symphonic Movement no. 1, based on his cantata La victoria de Playa Girón, (1967), for soloists, choir and orchestra; he occasionally employs aleatorism in other later works, although he remained attached to the austerity of his style, especially in the formal conception.

Harold Gramatges and Argeliers León are the most distant from neoclassicism and the previous nationalism; José Ardévol, Edgardo Martín, Hilario González, Enrique González Mantici, Félix Guerrero, Fabio Landa and Nilo Rodríguez, among others, enriched the language of neoclassicism, but within a scope close to its previous line. (Gómez and Eli, 1995).

Regarding the figure of Edgardo Martín, (Gómez and Eli, 1995), comment:

His sustained pedagogical work has been of great importance in the formation of several generations of musicians; as music critic and editor he has been pronounced throughout several decades in Cuban and foreign periodicals. He has been in charge of the program notes of the main symphonic and chamber ensembles in the country, and has given countless lectures for different audiences. (p.389).

Edgardo Martín has compositions for orchestra, including two symphonies, as well as chamber music, works for piano, harp, guitar, vocal-instrumental, choral, a ballet and two cantatas. His Fugues for strings and Soneras for orchestra, among others, have been repeatedly performed in Cuba and abroad. This creator has a natural lyrical tendency and a careful handling of different techniques, always in function of the achievement of a finished artistic quality. (p.389).

Profiles of significance, renovation and musical appreciation in Edgardo Martín

Without arriving at an analysis of the contents of Edgardo Martín's writings, I have decided to point out the most representative articles of this figure, which I have decided to distribute in three essential profiles. The first one with the title Significance of music in Edgardo Martín, the second one, Musical Renovation in Edgardo Martín and the third profile called Musical Appreciation in Edgardo Martín.

Significance of music in Edgardo Martín

The profile Significance of music in Edgardo Martín has been structured in three groups. The first one deals with the **Significance of music**, in which he underlines Brief considerations on the significance of the teaching of the history of music (this constitutes the teaching exercise for the II course of History of Music, Municipal Conservatory of Music, 1940).

In this group he distinguishes music, as an art of value, by justifying that it is abominable to hear talk of a reason of art or of a reason in the essential processes of art, among other elements associated with meanings of music and other categories linked to art.

The reader is offered three articles by Edgardo Martín. In the first one he expresses, among others, his criteria about musical education and the place it occupies in the general framework of man's education (Martín, 1940). In *Muerte racionalista del músico*, (Martín, 1960) offers personal criteria about how the musician's training was assumed at that time, but sixty years have passed and some

points of view could have other interpretations in the XXI century. From what is expressed by the author, the idea that the use of intuition and reason, together with experience, constitutes the tripod on which the musician's training is based, stands out.

The second group, **Música y personalidades** (Music and personalities), presents articles related to musical personalities from Cuba, America and other parts of the world. Articles such as *Significación de Caturla* (Martín, 1944c) and *Las canciones de Caturla*, (Martín, 1976) are pertinent in order to describe Cuban musical work. It is necessary to clarify that although in this group a criterion of selection of the articles by chronological order has been declared, the subject that is contributed has also been considered as it is the case of the articles on Caturla.

In addition, works on *La música hispanoamericana del presente* (Martín, 1945c), and *Oyendo a Villa-Lobos* (Martín 1961a and 1961b).

I emphasize the essay that stimulates attention such as *Significación de Caturla*, Martín (1944c) in which he highlights the work of Alejandro García Caturla (Remedios, 1906-1940) and Amadeo Roldán (París, 1900-Havana, 1939), who according to him signify the same historical need of Cuban music, which each one manifests it according to his own characteristics. Roldán and Caturla raise the libertarian flag, which without any possible paradox, creates yearnings for the recovery of the lost traditional values.

An interesting idea is linked to music in America. Edgardo in *La música hispanoamericana del presente*, affirms that the music of America, the Hispano-American music fights for its present. It wants to be today, American, Cuban, Brazilian, Argentinean, that is, it wants to be, not to be. But this is a great effort, because to be is to stop being; to be what one should be and not what one is, to save oneself from one's own negation (Martín, 1945c).

A noteworthy essay (for the time) is the one related to Heitor Villa-Lobos (1887-1959) and his musical work. Villa-Lobos is declared to be the best known New World composer and the Latin American whose music has so far received the greatest number of editions and recordings. The reason for this anomalous situation lies in a fact that is also well known: the extraordinary amount of music Villa-Lobos composed.

The third group, **Music and Cuba**, highlights the relation of music with Cuba, especially works that refer to Chamber music in Cuba from the mid-19th century to the present day (Martín, 1954a) and to Musical pedagogy in Cuba: its precursors and eminent educators (Martín, 1954b).

In a general sense, it deals with musical pedagogy in Cuba: its precursors and eminent educators. It is interesting to note that with this title Edgardo Martín applied for the María Teresa García Montes de Giberga Award, the rules of which were published by the magazine Pro-Arte Musical. In 1954 he received the prize for his work *La música de cámara desde mediados del siglo XIX hasta nuestros días*.

Musical Renovation in Edgardo Martín

This profile is structured in four groups with their titles. The first group, **Music and personalities**, deals with characteristic elements of the work of artists such as Andrés Segovia, Robert Casadesu, Ignacio Juan Paderewski, Benjamín Orbón, Heitor Villa-Lobos, Rita Montaner, Ravel, José Ardévol, Amadeo Roldán and Joaquín Nin-Culmell. Many were presented in concerts sponsored by the Sociedad Pro-Arte and the Sociedad Musical Daniel, among other societies.

This group includes contents related to music personalities, both from Cuba and from other parts of the world. The articles related to Amadeo Roldán (Martín, 1943), Rita Montaner (Martín, 1958).

The second group, **Music, history and ballet**, focuses on several topics such as The problem of composers in America, The mystery: essence of music, Modernism and avant-gardism, The sacrifice of criticism. The author evidences his experience in criticism, extols the place of music, especially in Latin America.

Another section deals with The history of music in Cuba, what has music been in historical epochs, Yesterday's music and today's music, Introduction to the history of music, Practical history of music, History against music. It makes presentations of music and its history in the world, allows to deepen in the roots of the cultures of the peoples.

Finally, ballet is addressed in Pro-Arte; Ballet Ramiro Guerra's dance recital, values the creation of this Cuban figure in his concept of a unique danseur and in his perfect unity of unique dance.

Articles highlighting critical analyses on music, its history and ballet in specific periods are shown. These analyses are carried out by taking into account categories that are still key today, such as *El sentimiento musical* (Martín, 1944a) and *La libertad de la creación musical* (Martín, 1950).

The third group, entitled **Agrupaciones y conciertos**, presents articles linked to the work of chamber orchestras and other instrumental and vocal groups, the Grupo de Renovación Musical (fragment), influence in the musical

environment of the time, its Cubanity; *Concierto de obras de José Ardévol*, the resonance of the concert that the Chamber Orchestra offered with works by this creator.

This group presents a diversity of works on musical groups and concerts, among which stand out those of *La conducta del Grupo de Renovación Musical*, (Martín, 1944b). It also deals with contents related to the Concert of works by Ardévol (Martín, 1946).

The fourth group, **Music in Cuba and the world**, highlights various musical curiosities. It expresses the work of conservatories, the place of music in different contexts and countries, and offers information about musical contests of the Ministry of Education, congresses of music teachers, courses of this specialty and the university.

This group presents diverse information that focuses its attention on its content. This information presents contents on music conservatories, both in Cuba and in other latitudes. There is also information on music and musicians from different parts of the world. Important are the materials on education and universities and the place of music in these sectors.

It is interesting everything related to the musical contests of the Ministry of Education, congresses and music contests, which were published as news in different periods. The articles have been subdivided into related topics for a better understanding.

In the whole selection of the texts elaborated by Edgardo Martín, and especially for their content, a particular satisfaction remains: to have tried to widen the limits of truth, to call attention to a truth that can have important consequences in our future creation and in our musical research.

Music appreciation in Edgardo Martín

This profile has been structured in three groups. The first group, **Musical Appreciation**, is made up of several lectures, some of which are part of a cycle of lectures and chamber music concerts of the 1940-41 course of the Félix E. Alpízar Municipal Conservatory of Music in Havana. The lectures reflect: *La apreciación musical* (1941a), *Los estilos musicales* (1941b).

The second group, **Radio Music Appreciation**, deals with radio materials for the C.M.Z. Music Appreciation program (1945-1946). Materials such as the following are highlighted: Heitor Villa-Lobos (1945a), Carlos Chavez's *Indigenismo* (1945b). Also presented are Notes for the C.M.Z. Concerts program and Radio Notes for the UNESCO. Music Program.

In the third group, **Notes for concert programs**, some of the notes to the concert programs of different seasons

of the Sociedad de Música de Cámara de Cuba are presented.

CONCLUSIONS

The text presented here is the result of the research on the musical and pedagogical work of Edgardo Martín in different periods as part of the history of music, underlined in musical and pedagogical terms, without going into an in-depth analysis (for which there are other possibilities for its use).

The profiles were determined on the basis of a precise analysis of the sources and considering their order in the references according to their diversity. Space was given to verify the sources in the bibliographic references and their direct relationship with the construction of the groups of sources in order to achieve a better operationalization in this construction.

The reader must know that he is reading what Edgardo Martín wrote, that emblematic, essential figure of Cuban musical historiography. Reviewing his theoretical writings has been a special opportunity to delve into the unmistakable imprint of this excellent musician, teacher and human being.

It is up to us to disseminate his legacy and deliver his particular vision of the history of music, to bring the study of his work from a vision of the past to the present, to understand it and to shape our future.

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