

# Preludio N°1

(1912)

Alfonso Leng

FOR REFERENCE ONLY  
NOT FOR PUBLIC  
PERFORMANCE USE  
DO NOT DUPLICATE  
OR REPRODUCE  
WITHOUT PERMISSION

# Alfonso Leng

## Biographical note

Alfonso Leng (1884-1974) was a Chilean composer who, although not having received formal training, developed an important body of work under the influence of the German postmodernism of Strauss, Scriabin and Wagner, and the French Impressionist school.

His early interest in music led him to attend for a short period to the harmony and composition classes of Enrique Soro at the National Conservatory of Music in 1905.

He was a member and supporter of various art institutions that existed in Santiago de Chile during the first half of the twentieth century, which brought together writers, poets, artists and composers around the search for modern and contemporary aesthetics. He played also an interesting part in the creation of new institutions such as the Faculty of Fine Arts at the University of Chile, collaborated to the design of the Chilean Music Festivals which began in 1948, and contributed to the reform of the National Conservatory of Music.

Chile at the beginning of the twentieth century experienced a renewed air of excitement around the European musical culture, but also a strong desire to create institutions to boost the cultural life produced around many circles of poets, musicians, painters and artists in general. Alfonso Leng contributed from the small university choir of the Bach Society to create symphonic, choral and chamber music organizations to encourage Chilean musical life without waiting for the visit of foreign artists.

The Bach Society, founded in 1924, established his own conservatory between 1926-30, applying innovative teaching methodologies and education programs as opposed to what was then considered "obsolete ways", taught the National Conservatory.

These contributions to the Chilean musical life reflected immediately. Already by 1936 the National Association of Symphony Concerts had offered more than 200 concerts in several major cities and performed more than 1000 works of 89 authors, 10% of whom were Chilean.

Parallel to his musical activities, he excelled in the scientific field. In 1909 he graduated as a Dentist, creating the university chairs of Periodontology and Physiological Chemistry, and eventually being appointed the first Dean of the Faculty of Dentistry at the University of Chile, in 1945. He was a member of scientific institutions in the U.S., Italy, England and a member of the faculties of Dentistry of Argentina, Peru and Cuba.

Among his most significant works are his "*Andante for Strings*" (1905) and "*The death of Alsino*" (1922). This work is considered the most important contribution to Chilean symphonic music of that period. Also important is his work for piano "*Dolores*" (1914), as well as his compositions in lied form of poems by French, Germans and Chilean writers.

He received the **National Arts Prize** in 1957, in recognition of his musical trajectory.

Marino Martínez E.

Director de Investigación - FILARMONIKA Music Publishing

## Reseña biográfica

Alfonso Leng (1884-1974) fue un compositor chileno que pese a no haberse formado académicamente, desarrolló una importante obra musical bajo la influencia del posmodernismo alemán de Strauss, Scriabin y Wagner y de la escuela del impresionismo francés.

Su temprano interés por la música lo llevó a asistir por un período corto a las clases de armonía y composición que dictaba su compatriota Enrique Soro en el Conservatorio Nacional de Música, hacia 1905.

Fue integrante e impulsor de diversas instituciones artísticas que existieron en Santiago de Chile durante la primera mitad del s. XX, que agruparon a escritores, poetas, artistas plásticos y compositores en torno a la búsqueda de una estética moderna y actual. Tuvo también una interesante participación en la creación de nuevas instituciones como la Facultad de Bellas Artes de la Universidad de Chile; colaboró en el diseño de los Festivales de Música Chilena que se desarrollaron a partir de 1948 y contribuyó en la reforma del Conservatorio Nacional de Música.

Chile vivió a inicios del s. XX un renovado aire de entusiasmo en torno a la cultura musical europea, pero a la vez un decidido afán por crear instituciones que impulsaran la vida cultural que se recreaba en torno a una gran cantidad de círculos de poetas, músicos, pintores y artistas en general. Alfonso Leng contribuyó desde el pequeño coro universitario de la Sociedad Bach a la creación de organismos sinfónicos, corales y de música de cámara que animaran la vida musical chilena sin necesidad de esperar la visita de artistas extranjeros.

La Sociedad Bach, creada en 1924, fundó su propio Conservatorio entre 1926-30, orientado por metodologías de enseñanza y programas de educación innovadores en oposición a lo que entonces se consideraban "formas anticuadas" que impartía el Conservatorio Nacional.

Estos aportes a la vida musical chilena se reflejaron de manera inmediata. Ya hacia 1936 la Asociación Nacional de Conciertos Sinfónicos había ofrecido en varias de las principales ciudades más de 200 conciertos y ejecutado más de 1000 obras de 89 autores, el 10% de los cuales era chileno.

Paralelamente a sus actividades musicales, destacó en el ámbito científico. En 1909 obtuvo el grado de Dentista, creando las cátedras universitarias de Parodontología y Química Fisiológica, para finalmente ser nombrado Primer Decano de la Facultad de Odontología en la Universidad de Chile, en 1945. Fue miembro de instituciones científicas en EE.UU., Italia, Inglaterra y miembro de las facultades de Odontología de Argentina, Perú y Cuba.

Entre sus obras más destacadas figuran su obra "*Andante para cuerdas*" (1905) y "*La muerte de Alsino*" (1922). Esta obra es considerada el mayor aporte al sintonismo chileno de ese período. También figura su obra pianística "*Dolores*" (1914), así como la musicalización en forma de lied de poemas de escritores franceses, alemanes y chilenos.

Obtuvo el **Premio Nacional de las Artes** en 1957, en reconocimiento a su labor musical.

Marino Martínez E.

Director of Research - FILARMONIKA Music Publishing

# Preludio N°1

---

## About the work

Relatively little is known about *Preludes N°1* and *N°2* for orchestra. Musicologist Vicente Salas Viú points out in *"Musical Creation in Chile, 1900-1951"* (Santiago, 1952): "The Preludes N°1 and N°2 were orchestrated by Alfonso Leng in 1912 [...] The orchestration of the Preludes is extremely revealing, despite its shortcomings, of the future style of this musician as a symphonist." Our research has shown that they are not orchestrations of any of his 10 preludes for piano, which are later works, but we have found that "*Prelude N°1*" is evidently based on his "*Andante for Strings*" of 1905, one of his most frequently performed and most popular works.

Marino Martínez E.  
Director of Research  
FILARMONIKA Music Publishing

## Notas sobre la obra

De los *Preludios N°1* y *N°2* para orquesta se sabe relativamente poco. Según señala el musicólogo Vicente Salas Viú en *La creación musical en Chile, 1900-1951* (Santiago, 1952): "Los Preludios N°1 y N°2 fueron orquestados por Alfonso Leng en 1912 [...] La orquestación de los Preludios es sobremanera reveladora, a pesar de sus defectos, del estilo futuro de este músico como sinfonista." Nuestra investigación ha comprobado que no se trata de orquestaciones de ninguno de sus 10 preludios para piano, que son obras posteriores; sin embargo encontramos que el "*Preludio N°1*" está evidentemente basado en su "*Andante para cuerdas*" de 1905, una de sus obras más frecuentemente ejecutadas y de mayor popularidad.

Marino Martínez E.  
Director de Investigación  
FILARMONIKA Music Publishing

FOR REFERENCE USE  
NOT FOR PUBLIC  
PERFORMANCE USE  
DO NOT DUPLICATE  
OR REPRODUCE  
WITHOUT PERMISSION

## Instrumentation

---

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
2 Horns in F  
2 Trumpets in B $\flat$   
3 Trombones  
Strings

Duration: 5:15 min

## Instrumentación

---

2 Flautas  
2 Oboes  
2 Clarinetes en Si $\flat$   
2 Fagotes  
2 Cornos en Fa  
2 Trompetas en Si $\flat$   
3 Trombones  
Cuerdas

Duración: 5:15 min

FOR REFERENCE ONLY  
NOT FOR PUBLIC USE  
DO NOT DUPLICATE  
OR REPRODUCE  
WITHOUT PERMISSION

# Preludio N°1

(1912)

TRANPOSED SCORE / PARTITURA EN TRANSPOSICIÓN

Alfonso Leng (1884-1974)

Andante ♩ = 60

The score is divided into two systems. The first system contains the woodwind and brass parts, and the second system contains the string parts. All parts are in 3/4 time and marked 'Andante' with a tempo of 60 beats per minute. The woodwind parts (Flauta I, Oboe, Clarinete en Si b, Fagot, Corno en Fa, Trompeta en Si b, Trombón, Trombón III) are currently blank. The string parts (Violín I, Violín II, Viola, Violonchelo, Contrabajo) contain musical notation starting with a piano (*p*) dynamic. A large watermark 'FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION' is overlaid diagonally across the score.

Musical score for Preludio N°1, measures 9-12. The score includes parts for Flute I, Oboe I, Clarinet in B-flat I, Bassoon I, Horn in F I, Trumpet in B-flat I, Trombone I, Trombone III, Violin I, Violin II, Viola, Violoncello, and Contrabass. A large watermark 'FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION' is overlaid diagonally across the score.

Measures 9-12 are marked with a boxed 'A' in the top left of each system. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano) again. The score features various musical notations such as slurs, accents, and dynamic hairpins.

17 **B**

Fl. I II

Ob. I II

Cl. Si $\flat$  I II

Fg. I II

Cor. Fa I II

Tpt. Si $\flat$  I II

Tbn. I II

Tbn. III

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

div.

div.

div.

poco a poco crescendo e accelerando.....

25 **C**

Fl. I II *mf*

Ob. I II *mf*

Cl. Si $\flat$  I II *mf*

Fg. I II *p*

Cor. Fa I II *p*

Tpt. Si $\flat$  I II

Tbn. I II

Tbn. III

poco a poco crescendo e accelerando.....

25 **C**

Vln. I *p*

Vln. II *p* unis.

Vla. *p*

Vc. *p*

Cb. *p*



(cresc. e accell.)

Fl. I II

Ob. I II

Cl. Si $\flat$  I II

Fg. I II

Cor. Fa I II

Tpt. Si $\flat$  I II

Tbn. I II

Tbn. III

*mf*

(cresc. e accell.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

(cresc. e accell.)

35

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

Cor. Fa I II

Tpt. Sib I II

Tbn. I II

Tbn. III

*mf*

(cresc. e accell.)

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

39 **D**

Fl. I *fff*

Ob. I *fff*

Cl. Si $\flat$  I *fff*

Fg. I *fff*

3

3

3

39 *ff*

Cor. Fa I *ff*

a2

Tpt. Si $\flat$  I *ff*

Tbn. I *ff*

Tbn. III *ff*

3

39 **D** *fff* *div.*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff* *unis.*

Cb. *fff*

NOT FOR PUBLICATION WITHOUT PERMISSION

rall. E

Fl. I II

Ob. I II

Cl. Si<sup>b</sup> I II

Fg. I II

Cor. Fa I II

Tpt. Si<sup>b</sup> I II

Tbn. I II

Tbn. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

rall.

E

unis.

*p*

1.

FOR REFERENCE ONLY  
NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION

55 **F**

Fl. I II *p*

Ob. I II *p*

Cl. Si $\flat$  I II *p*

Fg. I II *p*

Cor. Fa I II

Tpt. Si $\flat$  I II

Tbn. I II

Tbn. III

55 **F**

Vln. I *pp*

Vln. II *pp* div.

Vla. *pp*

Vc. *pp*

Cb.

div.

3

div.

63 [G]

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

Cor. Fa I II

Tpt. Sib I II

Tbn. I II

Tbn. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

unis.

div.

3

FOR REFERENCE ONLY  
 NOT FOR PUBLIC PERFORMANCE  
 WITHOUT PERMISSION

poco a poco crescendo e accelerando

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in B-flat (Tpt. Sib.), Trombone I (Tbn. I), and Trombone III (Tbn. III). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A dynamic marking of *mf* is present in the Trombone I part. The score is marked with a large watermark: "NOT FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION".

poco a poco crescendo e accelerando

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The score is marked with a large watermark: "NOT FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION".

(cresc. e accell.)

73

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

fff

a2

3

3

3

3

3

3

73

Cor. Fa I II

Tpt. Sib I II

Tbn. I II

Tbn. III

fff

fff

fff

(cresc. e accell.)

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

fff

fff

fff

fff

3

3

3

3

3

3



77 H

Fl. I II

Ob. I II

Cl. Si $\flat$  I II

Fg. I II

Cor. Fa I II

Tpt. Si $\flat$  I II

Tbn. I II

Tbn. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

FOR REFERENCE ONLY  
NOT FOR PUBLIC PERFORMANCE  
DO NOT DUPLICATE  
OR REPRODUCE  
WITHOUT PERMISSION