

Evolución y desarrollo de la dirección orquestal en México y el mundo

Evolution and development of the orchestral conducting in Mexico and the world

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You conductors who are so proud of your power! When a new man faces the orchestra—from the way he walks up the steps to the podium and opens his score—before he even picks up his baton—we know whether he is the master or we.

Franz Strauss

Resumen

Esta es una mirada al desarrollo de una de las profesiones más jóvenes y polémicas del mundo de la música, un análisis del desarrollo histórico y social de la función del director de orquesta. Incluye los orígenes de la dirección de orquesta: desarrollo y evolución en Europa y América. Así como la evolución histórica de la dirección de orquesta en México durante la primera mitad del siglo XX, los principales maestros en esta etapa, el análisis del rol desempeñado por la Orquesta Sinfónica de Xalapa dentro de la vida musical mexicana y latinoamericana, y la labor de Luis Ximénez Caballero como director de orquesta.

Palabras Clave: Sinfonismo mexicano, orquesta sinfónica de México, Luis Herrera de la Fuente, Carlos Chávez, nacionalismo musical mexicano, orquesta sinfónica de Xalapa.

Abstract

This is a look at the development of one of the youngest and most controversial of the world of music professions, an analysis of the historical and social development of the Orchestra conductor. Includes the origins of Orchestral conducting: development and evolution in Europe and America. As well as the historical evolution of Orchestral conducting in Mexico during the first half of the 20th century, leading teachers in this stage, the analysis of the role played by the Xalapa Symphony Orchestra in Mexican and Latin American musical life, and the work of Luis Caballero Ximénez as Orchestra conductor.

Key words: Mexican symphonism, National Symphony Orchestra (Mexico), Luis Herrera de la Fuente, Carlos Chávez, Mexican musical nationalism, Xalapa Symphony Orchestra

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Introduction

Origins of Orchestra conducting, development and evolution in Europe and America

The debate over the orchestral conducting is a current topic in the research and study of the orchestral conducting. There are not yet fully clarified issues such as the background, the emergence and the development of the orchestral conducting, so we will make a synthesis of the information discussed on the role of conductor and its evolution throughout history.

The Orchestral conducting, today known as, responds to a natural evolution that is based on the need for the music have a certain order to be heard.

It is difficult to summarize in a few words the work of an Orchestra conductor. Obviously, to conduct an Orchestra there are some essential requirements, such as: to be a musician of extensive training, be studious and cultured in all senses, knowledgeable of the composer's music, his historical moment and specific place of execution.

The Orchestra conductor, as well as musical skills that should be treasured, usually can aid with extra musical techniques (motivation, reading body language, gestures, among others)

to reach his/her goal: achieving a coherent and delivered performance that communicates to the public the feeling of the music itself.

Among the major problems that I face when teaching Orchestral conducting, the following ones are found: how to teach students to handle with equanimity an unforeseen situation and achieve to carry on an interpretation after a human error?, How to distinguish when a director doesn't have enough leadership or the musical and personal solvency to confront an orchestra?, how to achieve a memorable interpretation?

Many of these responses can be found in the way Orchestral conducting was began: the conductor's problems in its essence remain the same even though the actors and the stage have changed. The difficulties of the orchestral include: the absence of leadership, highly skilled directors that are not good communicators, and that do not convey to his Orchestra what they wish to obtain, or highly trained managers who are good musicians but who behave improperly in interpersonal and professional relationships with the orchestral musicians.

The first directors were the composers themselves and choirmasters who took care of the performance of his music, from the harpsichord or the first violin. Surely it was in the vocal groups of the Middle Ages where it was needed for the first time the presence of a director. The presence of Kapellmeister at the Renaissance (1400-1600) shows the figure of a court composer who was responsible for organizing music for the employer in question. At this time, the composer, and create music, was forced to hire who interpret and to arrange for the musical result was nice enough for the ears of his employer. In summary, the director comes to meet the need for organization and coordination of a group of people facing a common goal.

In this same stage began a chapter that some authors like Schoenberg (1990) called "split direction" where each orchestra had his "boss" regularly represented by a violinist (what we now know as concertmaster) or harpsichord. The director and composer made while working together with these instrumentalists to achieve the performance of his music. In the divided address shared with a musician of the orchestra, which now holds the concertmaster symbolically shown leadership. Yet full responsibility in one person is observed. Moreover,

the role played by the concertmaster has also been an evolution and today greeting the concertmaster is an act of gratitude, respect and complicity that the director uses to greet all the musicians of the orchestra.

Claudio Monteverdi (1567-1643) was a composer, performer shrimp and Italian singer, creator of the lyrical drama that would lead to what we now know as opera. It is recognized as one of the first directors and although there are not many details about his method imposed its authority by requiring musical quality to musicians in performance.

The first great figure of conducting was certainly Jean Baptiste Lully (1632-1687).

Lully usaba batuta –a stick or cane and long this device hit the ground to indicate the compass. Surely had the help of a harpsichordist, but we do know something about this arrogant, scheming, ambitious, obsequious, bright and energetic man, is undoubtedly dominated his personality all representations in which it participated ... The orchestra of Lully He became the model from which the modern orchestra, especially opera, with singers on stage and the orchestra below, both directed by a director on a platform developed. We owe this to Lully. The musicians of all Europe flocked to Paris to study orchestral technique Lully. Lully also learned what could be the temperament. Lully was a prima donna in style Toscanini.¹

Schoenberg also refers to the dedication and passion of Lully in front of an orchestra, which cost him his life.

The circumstances of the death of Lully are famous. Dominated nobody knows whether by anger, inspiration or enthusiasm, accidentally discharged his stick over his own feet. Surely it was a colossal blow and history says nothing rear cry of pain. Clearly it injured and perhaps the stick through him. He formed an abscess, gangrene and later came Lully died.²

The importance of Lully resides in providing, in a primitive version of what we now know as a metronome. Keep in mind that at this time there was still no figure of director with a baton. The director was the choirmaster since the violin or the harpsichord shook his head or using some rudimentary as hitting the floor with his feet and to guide the other musicians to follow a pulse or fixed time method. After all, the choirmaster was a living metronome

¹ Schoenberg, 1990, p. 32.

² Schoenberg, 1990, p. 33.

that also had to execute an instrument. Lully we have the first person who stood in front of an orchestra and set aside the instrument; he devoted himself to hit the floor so strongly that he was capable each of his musicians could hear the pulse.

An important in the evolution of the conducting date was marked by series of reforms promoted by the German Empire to the court orchestra of Mannheim, in the latter half of the eighteenth century. It was well known that the best virtuosos of the time were in this court. Such virtuosity was based first of all on the discovery that the instruments could do more: sudden crescendos, dynamic nuances, work uniform arcs, ie all instrumentalists had the same concept. When we talk about virtuosity of an orchestra we are not referring to the performers who come to play notes very fast. Virtuosity is present when the musician manages to play all the notes at the right time at the right phrasing and in the right style. Virtuosity is one who understands music completely and pays attention to every detail to achieve a uniform whole orchestra.

Mannheim Orchestra with a great set-for his time, his considerable magnitude-about forty-five musicians in 1756, a number that increased in later years, the uniform arc management, delicacy and strength of their innovations dynamics and precision of phrasing, helped launch a whole new school of composers and directors. Johann Stamitz was the man who brought to fruition the development of the orchestra, and when Charles Burney attended a performance directed by the group he said was an army general.³

Work in Mannheim greatly impacted as the example of discipline and teamwork that took the orchestra began to think the world could be made better music when all factors come together. In an example about this attitude to work in court, Leopold Mozart writes: "It is certainly the best in Europe. It consists exclusively of young and good-natured people, not drunk, players or dissipated, so that both their behavior and their interpretation are admirable".⁴

Not all composers could get in front of groups what they wanted, such it was the case of Johann Sebastian Bach (1685-1750). The first biography of the composer was Johann Nikolaus Forkel written by, C.P.E. The son of Bach (1714-1788) told him Forkel:

³ Schoenberg, 1990, p. 39.

⁴ Schoenberg, 1990, p. 40.

The exact tuning of their instruments (who played Bach), as well as corresponding to the entire orchestra, deserved their deepest attention. No one could refine and adjust their instruments to please him; he did everything himself. perfectly understand the distribution of an orchestra. He took advantage of the space well. At a glance perceived acoustic properties of a place...⁵

In October 2014, I had the opportunity to attend a conference connoted a specialist in Joan Sebastian Bach, Sir John Elliot Gardiner. This mentioned that Bach was a man who took notice of the details even though much of his music was performed in unsuitable places and times, such as cantatas, that ran when people entered and left the church. Obviously, in these circumstances no director could make a brilliant performance, although being one of the most important composers of all time.

Some of the composers who were influenced by the work of the Orchestra of the Court of Mannheim, based on the attention to detail was clearly Christoph Willibald von Gluck Ritter (1714-1787). "Gluck demanded and was determined to get things many orchestras of his time were unable to give. He demanded all sorts of shades, and knew very well that no director's got".⁶ Gluck was forced to be a very severe head, thereby contributing to the growth of the profession.

Franz Joseph Haydn (1732-1809) was appointed first Kapellmeister in 1766 to serve the Esterhazy. The taste for the music of their patrons prompted the composer to be very active to meet all its obligations, from composition to the address, which was known as "energetic and demanding".⁷

Wolfgang Amadeus Mozart was a musical leader who rebelled against the custom of the time to lead from the violin. Mozart directed from the keyboard and musical practice always "demanded fidelity to the composer's intent, within the framework of the freedom granted at the time. Sobrentendía musicians adorn and embellish-that showed his taste- but not at the expense of the composer." ⁸

⁵ Schoenberg, 1990, p. 36.

⁶ Schoenberg, 1990, p. 40.

⁷ Schoenberg, 1990, p. 41.

⁸ Schoenberg, 1990, p. 44.

A different case was that of composer Ludwig Van Beethoven (1770-1827). In contrast to the aforementioned composers, he puts into question his abilities as director. Ignaz von Seyfried made a description about it:

We have no reason to say that our teacher was a model of director and orchestra always had to prevent his mentor's astray, because he had ears only for his own works and was always busy with multiple gestures intended to indicate the desired expression. Often mistakenly he marked a downward compass instead of an accent. I used to suggest a diminuendo stooping more and in a pianissimo almost he crawled under the table".⁹

Referring to the premiere of his Seventh Symphony, the critic and composer Louis Spohr (1784- 1859) states the following: "The execution was absolutely masterful, despite the uncertain direction and often ridiculous Beethoven".¹⁰

One of the most important innovations for the orchestral direction was the composer, critic and German musicologist, Johann Freiderich Reichardt (1752-1814). This was choirmaster composer Frederick II of Prussia. He renewed interest in Haendel and discovery in Paris of an opera by Gluck is due. When he was appointed Kapellmeister in Berlin in 1776, "he reorganized the orchestra, abolished the piano and conducted the orchestra and singers from a separate desk, placed near the footlights, in the center of the orchestra. Reichardt is one of the most important early innovators".¹¹ This separation of the orchestra was, along with the use of cane by Lully, one of the most important function of the director, something visual clarity by logic inputs.

For the decade of the thirties of the nineteenth century, still orchestras and the figure of the first violin were responsible to confirm the time directorial feet. The literature mentions that sometimes more I heard the sound of feet that same music. The leadership of a director in musical organizations was something increasingly necessary. The demands of the repertoire and increasing the number of interpreters were making more precise essential to achieve good performance of the orchestra (Schoenberg 1990) guide.

The official arrival of the baton and silent address

⁹ Schoenberg, 1990, p. 50.

¹⁰ Schoenberg, 1990, p. 51.

¹¹ Schoenberg, 1990, p. 72.

Louis Spohr, composer, violinist and German conductor, developed its main activity in the first half of the nineteenth century. He was director of several orchestras courts Kotha, Frankfurt and Kassel. He was also close to figures such as Beethoven and Carl Maria von Weber (1786-1826). In addition to his work as a composer and director of several orchestras, its influence remains in force it was he who introduced the use of the baton in Europe: "At first I used the violin bow, like everyone else. Then he moved to a roll of paper. In 1810 he innovated the management to make a silent style direction. It was the first director who led noiselessly".¹² His first appointment as director was in 1805. His contribution to direct with a baton and clear movements in the air was essential for the time since before that time interpretations should have been done with sound "bashes" that could be heard up the last member of the orchestra.

Some data confirm that in 1817 in Hamburg, Spohr directed "according to the French style, with a baton, as he says in his autobiography".¹³

Spohr made another important contribution. Apparently was the first to enter numbers or letters of reference to the score and the parties. I consider it essential this contribution, because without these guides imagine the waste of time would be enormous at the time of testing.

Another important innovation is attributed to Wagner, a pioneer in position in front of the orchestra and back to the audience, as stated by the Russian director Serge Koussevitzky, quoted by Bamberger:

When we remember that Berlioz, Mendelssohn and Wagner were the first conductors who performed works, we realize that the art of interpreting music, and especially the art of directing is very young. These musicians founded a new school. I understand, Wagner was the first to conduct the orchestra with his back to the public. Previously, directors headed

¹² Schoenberg, 1990, p. 72.

¹³ Schoenberg, 1990, p. 73.

facing the audience or at an angle of three quarters. We can imagine what the influence of the leader of the orchestra if practically give her back.¹⁴

For the first half of the nineteenth century, Spontini, Nicolai, Berlioz, Mendelssohn and Wagner dominated the world of management with other composers, something forgotten.

Otto Nicolai Mendelssohn and laid the foundations of what is now known as professional symphony orchestras and orchestral conducting. They gave orders to the work of the director and founded the first serious orchestral institutions currently survive: Gewandehaus of Leipzig and the Vienna Philharmonic. When mention Gewandehaus of Leipzig I mean the orchestra whose concert hall bears the same name. Leipzig concerts originated in the early eighteenth century. This orchestra was born of the bourgeoisie and not of the king's court, and despite being the oldest in Germany already had a concert hall in 1780-1781. In one of his most memorable periods in the early nineteenth century, Mendelssohn served as the Kapellmeister.

Hector Berlioz was the first to develop an objective treatise on management. From his own experience he spoke of the work of the director in his essay "The conductor, his theory of art." That provides technical advice, speaks of bad managers and explains some basic schemes of management (Bamberger, pp. 22-60).

Professionalizing the career of conductor arose from the need to have a person in front to order the group. The bigger the musicians on stage and the composer's more the director becomes essential.

In the late nineteenth century, composers-directors such as Richard Wagner, demanded increasingly dominant share of the director. In the latter figure the composer virtually solidified as an omnipotent being.

Wagner can be considered the father of modern management. His vision about the technique was diffused through one of his proteges, Hans von Bülow, born in Dresden (1830-1894). This German musician was a conductor, pianist and composer. This diffusion also performed through theater in Bayreuth, Wagner and built to host the annual festivals

¹⁴ Bamberger, s.f., p. 141.

dedicated to this composer. This scenario has the characteristic of being built under the influence of Wagner and designs for your music; it certainly is a sanctuary of Wagnerian music. Wagner, from this stage and to his many musical and theatrical demands, built his own theater to spread his works, which he did everything. The director who was in charge of the orchestra became the master apprentice in all aspects. It was influenced Bulow and the most important figures of the second half of the nineteenth century: Hans Richter, Hermann Levi, Felix Mottl and Anton Seidl, all directors who directed the works of Wagner after the departure of Bulow. It was probably one of the most sought-after address learning among young directors of the time positions.

Bulow had a direct influence on the figure of Richard Strauss, his once assistant principal. Felix Weingartner, a brochure dedicated to management, Bulow was mentioned that people who "managed to discipline an orchestra".¹⁵ After him, the interpretation could not be done carelessly.

Among the main successors of these directors were figures such as Bruno Walter and Arthur Nikish who in one way or another were influenced by the management styles of the period and impacted the global vision of management.

Special mention should Nikish Arthur (1855-1922), who surely "the years when he was violinist of many orchestras had made him certain view of mental functioning of orchestral instrumentalists and thus automatically find the right tone".¹⁶ Nikish was a director who did not have to resort to a tyrannical treatment to obtain musical results. His long life as a director made had a strong influence on the most important musical groups of the time. He was head of the Boston Symphony, Gewandhaus Leipzig and the Berlin Philharmonic. As head of the Berlin Philharmonic Orchestra, Nikish was the first person who recorded the complete Beethoven Fifth Symphony with the resources of the time. Silentes survive some videos, but your management style inspired others, as was the case of Whilhelm Furtwangler.

¹⁵ Schoenberg, 1990, p. 154.

¹⁶ Schoenberg, 1990, p. 181.

Another relevant for the development of management technique, aspects is the arrangement of the orchestra. For 1842, the orchestral musicians played standing according to a style approved by the Gewandhaus Leipzig, as mentioned in some handbills of the New York Philharmonic. One writer wondered why touching up, when they should feel much more comfortable sitting. According to Schoenberg, "Gewandhaus musicians had to wait until 1905 to sit".¹⁷

America in the direction of orchestra

The first stable American orchestras emerged in the United States. In the late nineteenth century, New York and Boston benefited from the experience of people like Felix Mottl and Anton Seidl, both specialists in the work of Wagner and his direct pupils.

In this period the work of Theodore Thomas (1835-1905), musician of German descent who made his career in the United States was very important. His struggle to make this country had a stable orchestra and the American public is accustomed to concert music was very important. Unveiled much of the universal repertoire, he was the first director of the Chicago Symphony Orchestra and promoted the first concert hall in this city. Although he struggled to build it, he could not enjoy it because death surprised him.

In the twentieth century, the United States imported a great directors like Otto Klemperer, Fritz Reiner, George Szell, Bruno Walter and Arturo Toscanini, among others. These directors migrated to that country for various reasons. Among them were the professionalization of the orchestras, the European vanguard in the field, and the outbreak of the First and Second World War. Thus, we can mention the arrival of Arnold Schoenberg in California, or Bela Bartok, who at the end of his days lived in poverty after being a professional in Europe of vast knowledge. The war left many unemployed musicians on this continent, so they decided to emigrate to other countries. An example of these was Erick Kleiber, who was hired by the Philharmonic of Havana, and although the following is a purely speculative question would ask whether Kleiber had accepted this position holder in the Philharmonic Havana if I had a job stable in Europe.

¹⁷ Schoenberg, 1990, p. 65.

Historical evolution of conducting in Mexico during the first half of the twentieth century

As developments in the United States, Mexico had no stable until the arrival of the Symphony Orchestra of Mexico orchestra. Regarding the Mexican school address, then the main conductors are mentioned and its various influences:

Julian Carrillo (1875-1965) was a composer, violinist and orchestra Mexican won a scholarship of President Porfirio Diaz to study at the Royal Conservatory of Leipzig. Carrillo joined the conservatory orchestra and the Gewandhaus Leipzig, led at the time by Arthur Nikish. Although no official records, the five years he spent in Europe served as violinist major orchestras (1899-1904) and worked directly with Arthur Nikish and directors of that time. Carrillo organized an orchestra on his return in 1905 and was named chief conductor of the National Symphony (1918-1924). His dedication to the specialty Sound him away from his path as a conductor; in their quest to defend the division of tones into quarters and eighths tones and so on, he abandoned a promising career in management. Currently the sound 13 remains as a theory on paper that has failed to be interpreted. However, it is memorable recording in front of Gewandhaus of Leipzig in the interpretation of his First Symphony, composed in Europe in the early sixties of last century tonal language, which gave President Porfirio Diaz.

Manuel M. Ponce (1882-1948), pianist and composer, he not majored director nor was apprenticed to a director or member of an orchestra, unlike Carrillo, who did have the opportunity to play for large conductors such as Nikish. As director, he was conductor of the Symphony of Mexico from 1918 to 1920. He studied in Europe, specifically in Germany and Italy, from 1904 to 1908. In the early thirties and with nearly fifty years of age became a student of Paul Dukas. They do not have exact data on the conduct of Ponce, or his character or efficacy in such work, but certainly he and Carrillo were influenced by European musical trend of the times.

Carlos Chavez (1899-1978), composer, pianist and conductor, was a student of Manuel M. Ponce and Pedro Luis Ogazon. Chavez was one of the most influential musicians of the twentieth century and founder of the first Mexican stable orchestra, ie Mexico Symphony,

which later became the National Symphony. Chavez, a self-taught, made several trips to the United States. In his directing career he led to major groups in the world, among which the orchestras of Boston, Chicago, Pittsburgh and New York. In Europe he led the Berlin Philharmonic and the London Symphony Orchestra, among others. In the journal edited by him, *Our Music*, devoted a series of articles to the orchestral conducting (facsimile reprint of the magazine *Our Music: 1946-1948-1992*).

In September 1946, Carlos Chavez Ramirez published in the bimonthly magazine *Our Music*, the first of four deliveries of what he called "Introduction to the Orchestral Conducting". This series of articles contains a simple and schematic (very similar to the book of Berlioz) explanation of the principles of management. This was the first time in the history of Mexico that an author devoted himself to talk about education in conducting.

In the first installment of the first year of publication of the magazine, No. 4 Carlos Chavez says the following about the nature of directing:

If problems playing the -Playback music in the sense of re-creation-are many and complicated when it comes to works played on a single instrument, when it comes to an orchestral ensemble not multiply in direct proportion to the number of instruments that form, but change radically from nature: in the first case, the artist who recreates himself touches on the instrument; in the second case, the artist who interprets and recreates himself does not touch on the instrument, but rules and encourages the implementation of a group of individuals, who by that fact are in a situation sui generis.¹⁸

Later it refers to the special qualities required a conductor, as well as knowledge of their specialty. "The head, above the technical and artistic ability, should have another fitness more psychological in nature, enabling him to master the infinite nuances of the great

¹⁸ Reimpresión facsimilar de la revista *Nuestra Música: 1946-1948 1992*, p. 213.

general problem of human relations... The authority of the director, no one other than himself you can give it or take it off".¹⁹

Chavez in his writings defines two main aspects for learning management, on the one hand and first of all, the analytical study on the other hand, the re-creative synthesis.

Carlos Chavez and in 1946 posed a major problem that would have an impact on the first generation of conductors in Mexico and in my opinion could be a subject of study and research of a thesis master's or doctorate in the future. In the following statement he speaks of the difficulty of teaching orchestral conducting "Should and can teach methodically to lead orchestra The answer is yes it is absolutely necessary The more difficult and complex it is a matter, more must be secured?.. a methodical study. on the other hand, it is perfectly possible to do so, although it will be difficult, laborious and costly".²⁰

Chavez repeated a question that I personally do in everyday management: really can be taught to lead? And there are certain aspects that are difficult to convey in the direction of orchestra. How would it be possible, for example, a student inculcate the qualities of coolness and presence of mind so necessary to a dangerous situation or impending failure, as sometimes happens in a large set?²¹

These jobs and drive the main Mexican director, one of the most influential figures in the first half of the twentieth century, possibly detonated creating career conducting at the National Conservatory of Music. Chavez suggests:

I think our Conservatory should make its own effort, using, of course, all the experience gained by other establishments and other foreign teachers, but applying it to advance itself and as much as possible in solving a problem of universal interest, which all efforts made

¹⁹ Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 214.

²⁰ Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 281.

²¹ Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 218.

everywhere are few. You have to experience, and for this we must make use of all available items.²²

Carlos Chavez proposes an educational program that includes:

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1. *Melodic auditory Education*
2. *Harmonic auditory Education*
3. *Orchestral Dictation*
4. *Rhythmic Education*
5. *Rhythmic Dictation*
6. *Particular knowledge of each instrument*
7. *Study of instrumentation and orchestration*
8. *Formal and thematic knowledge of the score*
9. *Harmonic and contrapuntal knowledge of the score*
10. *Study and exercise of the mechanical means of direction: the baton left hand.*
11. *Disquisition on the psychological means of conducting*
12. *Education memory*
13. *Education musicality*
14. *The emotion and imagination*
15. *Interpretation*²³

In 1948, the third year of publication of the magazine and its No. 9, Chavez writes the "Disquisition on the psychological means of orchestral conducting", where you can read between the lines some of the problems faced in the nascent life Mexican orchestra; remember that Chavez had learned "on the fly" in front of his orchestra:

Each also has its pride or vanity more or less raised, which by the way is not always fair share with his professional musical aptitude. In addition, the orchestra musician is usually centrifugal tends to get distracted, to be absent mentally the whole, not only by the natural

²² Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 221.

²³ (Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 222.

impulse to follow the line of least resistance, but by (the) sincere and unconscious individualistic feeling ... Moreover, musician, realizing that it is only a small cell set, you can easily lose track of your own personality, a sort of underestimation of their particular contribution to the whole. That is, playing only a musician knows that the results, good or bad, depend on it exclusively. Not so when it is only one of a hundred touching ... who is this man who is coming to address, sending me, to have me? (P.6).

This thought of 1946 still prevails in many of our musicians. Chavez also talks about the importance of visual communication director:

Established and visual communication, and only by this means, the director achieves all the conditions of good mechanical performance, ie, attack, gradual and sudden changes of time, balance of orchestral sonorities, and so on, but also only also by this means you can transmit music to your mood, vigor, his excitement of music in every moment of execution.²⁴

Carlos Chavez's influence was very important. One of his chief disciples was undoubtedly Eduardo Mata. Chavez Mata saw a promise came true. He was the one who drove for Mata was head of the Guadalajara Symphony Orchestra (now known as Jalisco Philharmonic) and head of the UNAM Symphony (now known as OFUNAM).

Chavez and Mata worked together for recording cycle symphonies Carlos Chavez as well as concertos for violin and piano in the decade of the seventies of the last century. It also recommended that Mata Chavez for his death was appointed to the College of Mexico. El Colegio de Mexico is a group that gathers the most important intellectuals of the country. When someone is a member it is until his death. Upon appointment, each of them has to appoint a successor, ie, the current members are as species of grandchildren or great-grandchildren ideological and cultural of the first generation. Mata Carlos Chavez appointed as his successor and this in turn made with composer Mario Lavista.

²⁴ (Reimpresión facsimilar de la revista *Nuestra Música*: 1946-1948 1992, p. 10.

In the latter part of his life he prompted Chavez's career Eduardo Mata, who became the director of the most important twentieth-century Mexican orchestra. Eduardo Mata said the following about his teacher:

I think the best example, the best teaching he gave us his direct disciples and indirect I mean all who belong to this generation and that so little of our musical history or the history of our musical environment, we to refer to it, which is an important part of that history-was virtually nonexistent acquire a discipline, self-criticism and a very special meaning in the quantity-quality relationship in the work of art based on the principle that only much writing or painting much or writing a lot you can get to get a quality product fairly.²⁵

Eduardo Mata had an important career in front of the Dallas Symphony, Phoenix, Simon Bolivar and UNAM. So far remains the Mexican director who has directed as many major orchestras in the world. He died in 1995 and was assistant Erich Leinsdorf and Chavez himself.

Carlos Chavez parallel way, there were three European masters who exerted a direct influence on Mexican orchestral direction: Herman Scherhenn, Igor Markevitch and Sergiu Celibidache.

Another important figure in the direction of Orchestra was without a doubt Luis Herrera de la Fuente (1917-2014). Herrera was head of the most important Mexican orchestras, was discovered by Sergiu Celibidache, he perfected his studies with Markevitch and Scherhenn and was masterful director and promoter of master classes in his early professional life. Among his students are: Manuel de Elías, Francisco Savin, Jorge Armando Zayas and Deleze. Later, Francisco Savin, director from his chair at the National Conservatory of Music in Mexico, became the first great master of conducting with a teaching position. As students of the courses there were directors like Eduardo Diaz Muñoz, Enrique Barrios and Felix Carrasco, just to mention a few.

²⁵ Eduardo Mata (1942-1995): Iconografía, s.f., pp. 25-26.

Herrera promoted Celibidache management courses and Markevitch in Mexico City.

On written and published in dedicated to educating the direction of orchestral conducting, Mexico texts are two other very laudable efforts: The Coral Discipline composer, organist and choir director (and orchestra) Miguel Bernal Jimenez and The Left Hand bandleader Fernando Lozano.

The Coral Discipline was written in 1947 by the publisher of the School of Sacred Morelia Music, and was the result of a series of articles around the choral conducting, with practical tips applicable to all disciplines of music, from the possibilities of all the voices of the choir, available within the group, marking and some basic concepts that have to do with humane treatment.

Moreover, the last and most recent text on the subject is the work of the left hand of Fernando Lozano, published in 2007 by the publisher Miguel Angel Porrua and reprinted in Mexico City. This book covers from the theoretical preparation, a brief review of the characteristics of the instruments, basic knowledge of the director, to the different types of assembly with which it interacts.

However, due to the breadth of its proposal and its context, written by master Carlos Chavez work it remains the most comprehensive national publications on conducting.

Xalapa Symphony Orchestra and its importance in the Mexican and Latin American musical life

In Xalapa in the early twentieth century some sporadic symphonic concerts were made, conducted by Professor Juan Loman and Good. On the date of foundation of the OSX there are certain discrepancies as raised by Federico Ibarra (Ibarra Groth, 2011), which indicates the possibility that the orchestra was founded three years before the official date, with reference to some writings of Jalisco composer Jose Rolon.

Moreover, in most official documents it indicated 1929 as the official date of the founding of the Xalapa Symphony Orchestra (OSX) in the state of Veracruz, located in the coastal region of the Gulf of Mexico. Since then, the OSX came to represent the first orchestral group created a province of the country, to date orchestra is considered one of the most

recognized in Mexico, with a path that exceeds 80 years. The OSX was founded and led by violinist and conductor Juan Loman and Bueno, who remained in charge until 1943. During those fourteen years, OSX achieved recognition as a formal symphonic group, although its efforts to spread the musical culture they were limited to a few towns near the state of Veracruz (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002).

In the late forties, Xalapa had a musician who was remarkable for this city. Gabriel Pareyon states: "In 1944, the governor of Veracruz, Jorge Cerdan, entrusted José Yves Limantour the reorganization of the orchestra, which was transformed in a short time to become, along with the symphony orchestras of Guadalajara and Merida, in a of the most important Upcountry".²⁶

With the arrival of José Yves Limantour the orchestra, this group had a 180 degree turn. If an orchestra of amateur vision complacent and repertoire, the orchestra quickly became the rival of the National Symphony Orchestra. His constant premieres of works by Mahler, Villalobos, Honneger, among others, reached the ears of the whole country. Also, Limantour was the first director with his strong personality and well maintained gave the touch of Mexican movie star. With the departure of Limantour in the midst of an economic and political scandal reaches the podium of the Mexican violinist OSX Luis Ximénez Horseman.

From 1944 to mid-1952, José Yves Limantour served as conductor of the OSX. During his tenure as head of the OSX, the master Limantour achieved the consolidation of the orchestra nationally. During those eight years, the OSX reached transcendent achievements as the participation of guest directors such as Fritz Reiner and Hermann Scherchen, the interpretation of the concert no. 1 of Paganini by violinist Ruggiero Ricci, and the premiere in Mexico Symphony no. 4 "Deliciae Basiliensis" Honegger and Symphony no. 4 of Mahler, among others (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002).

Innovatively for the time, the OSX began to expand its activities with scheduling tours that extended not only to locations within the state of Veracruz, but also some neighboring villages of states and the capital. However, lack of funding and strategic planning to

²⁶ Pareyon.

support the symphony tours, led to the OSX in 1951 to the economic collapse during the concert season that year at the Palace of Fine Arts in Mexico City. The return of OSX to the city of Xalapa, several Mexican musicians remained in the capital and most foreigners returned to their countries of origin. Given economic insecurity and uncertainty about the future of OSX, José Yves Limantour decided to seek new horizons and accepted the direction of the Bilbao Symphony Orchestra. However, the name remained linked Limantour almost as a kind of *sinónimo*- to the OSX years after being separated from their activities (Reyes Dorantes Pale and Guzman, 1994) (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002).

In 1952, at what seemed the imminent dissolution of the OSX, Luis Ximénez Horseman, who had served as a violinist in the ranks of the orchestra since 1942 and was as deputy director from 1950-and with barely 23 years old - he took charge of the symphony and began the hard work it would take about ten years to recover, continue and enhance the achievements and scope of OSX, which despite being left with only 32 performers, was already considered by good part of the country as a tradition (Alemán Velazco, Arredondo Álvarez, y Salmerón Roiz, 2002) (Reyes Pale y Dorantes Guzmán, 1994).

In the decade of the thirties of the last century there were only two regularly scheduled Mexican orchestras: Symphony of Mexico (National Symphony today) and the Xalapa Symphony. There are also indications of sporadic schedules in Jalisco and Nuevo Leon, but it is known that at least had ten years before the outbreak of World War II inactivity.

The geographical situation of Mexico and the musical relevance of the time thanks to the main leadership of Carlos Chavez in Mexico City and José Yves Limantour in Xalapa, caused several artists take into account both orchestras for their presentations.

In the case of the capital was frequently visited by composers such as Igor Stravinsky, who made his first recording as a director at the head of Mexico Symphony of the play "Fairy's Kiss". Similarly, the head of the NSO were conductors such as George Sebastian, Hermann Scherhenn, George Solti, Charles Dutoit, Erick Kleiber, Sergiu Celibidache, Pierre Monteux and Sir Thomas Beecham.

Simultaneously in Xalapa benefit they were by that activity and interesting seasons that this orchestra was in Mexico City, seasons in which the orchestra was moving to the capital and worked with artists who possibly had not traveled to Xalapa, as was the Emil Gilels case, Neeme Jarvi and Fritz Reiner.

The impact of the Xalapa Symphony Orchestra in Latin America is without any doubt from the initiative of the Casals Festival, promoted by Luis Ximénez Horseman. This festival became for several weeks at the Xalapa Symphony Orchestra in the center of the cultural life of the state and country.

In the Casals Festival they participated figures like Rostropovich, Casals own Villalobos and who interacted with the group.

The importance of the Xalapa Symphony Orchestra for Latin America lies in making works of art, attracting great artists and create strong and favorable economic conditions for its artists for over 80 years. In the world of the address something that is applauded, especially in capitalist economies (also in the socialist economy, although this approach is much more akin to culture and capitalism seems anti-cultural) is a government, a trust or a university are willing to pay more than 50 salaries per month for symphony concerts.

Luis Ximénez Horseman and his work as conductor

Born in the city of Xalapa, Veracruz, on January 26, 1928, Luis Ximénez Horseman began his musical education in 1938 after ten years at the National Conservatory of Music in Mexico City. There he received the teachings of Luis Sosa and later the violinist Josef Smilovitz, who served for several years the prestigious quartet Lenner with the eminent violinist and Mexican composer Higinio Ruvalcaba, and teachers Herbert Froelich and Imre Hartmann (Reyes Pale and Dorantes Guzman, 1994).

Ximenez Caballero made formal courses orchestral conducting during the period from 1956 to 1962, at the Mozarteum in Salzburg, Austria, with Igor Markevitch and his first teacher-teaching assistant at the time, Volker Wangenheim; as well as the master Louis

Auriacombe of Toulouse, France. At this time he was hired to lead as guest conductor at the Philharmonic Orchestra of Valencia in Spain, with which he appeared in several annual seasons. During his stay in Europe, he conducted concerts in Salzburg, Vienna, Alpbach, Brussels, Paris, Zurich, Switzerland and Italy. Among its most outstanding achievements in Europe they are:

- First place in the annual Conductors Competition organized by Igor Markevitch, whose final was held in the city of Salzburg on August 27, 1956. It was the first time that a Mexican director was awarded the prize.
- Buñol Silver Award in recognition of his artistic merits as a conductor, awarded in the city of Valencia, Spain, on March 18, 1959.
- Premiere in the city of Valencia, scenic cantata *Carmina Burana* composer Carl Orff, leading the Municipal Orchestra of Valencia, on Sunday February 21, 1960.

For about twenty years Ximénez Luis Caballero served as a member of the OSX. He joined their ranks on December 16, 1943 as a violinist-taking just 15 years of age, and was developed to fill the position of concertmaster fiddle. Shortly after the Classic Quartet formed, which depended on the Universidad Veracruzana and which toured several cities in Mexico. At the same time he directed the choirs of the Diocesan Seminary in the city of Xalapa, activity that is recognized as its inception in orchestral conducting (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002) (Ximénez Horseman, interview handwritten Untitled, 1973) .

From 1950 to 1952 he was violinist in addition to continue as deputy director of OSX, during the latter part of the period in which José Yves Limantour was headed. Subsequently, he served as director for ten years, between late 1952 and December 1962; being so far the second conductor of the OSX that has remained longer in charge in one continuous period -only after its founder, the teacher Juan Loman and Bueno, who was chief conductor in a single period of 15 years - and third, if taken together the years exercised during different periods, as is the case of Francisco Savin, who led the orchestra in total over 17 years exercised in 3 periods (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002) (Ximénez Horseman, documents from his personal archives).

On his appointment as a starter and then dig into some historical records, there are some differences between what is said in the books that exist in the OSX and some newspapers of the time. Ximenez Caballero took over the leadership of the orchestra in late 1952 amid one of the worst crises of the orchestra; during 1953 the name of José Yves Limantour was appearing as conductor, however, all concerts were performed by Ximénez Horseman. We can assume that the OSX for more than a year could not find the way to announce a new young director at the surprise exit Yves Limantour.

The time when he stayed in front of OSX was difficult because of the chaotic conditions in which the symphony was when he took command of it, and by the close relationship that existed between the figure of the previous director, Jose Yves Limantour and the name and identity of the same OSX (German Velazco, Arredondo Alvarez, and Salmeron Roiz, 2002) (Reyes Dorantes Pale and Guzman, 1994). However, under the leadership of Ximénez Knight, OSX could not only recover, but also achieve a degree of consolidation that allowed it to position itself at the level of symphony orchestras in the most important country at that time.

As correctly pointed out Calatayud and Vazquez, "It fell to Luis Ximénez Horseman cover an important stage of the existence of OSX, not devoid of uncertainties. During his tenure of nine years, from 1952 to 1962, the twenty-fifth anniversary of the orchestra was commemorated..."²⁷

Clearly, the willingness to take the orchestra conducting at an early age and the results obtained during the period of his leadership, show us a musician with exceptional qualities.

Luis Ximénez Horseman, like his contemporaries, learned on the fly. He jumped from the lectern to the baton by one of the most remarkable careers in Mexico. His meeting with Igor Markevitch was decisive for his professionalism and his studies with Dr. Moshe Feldenkrais, becoming the only director of the time that alternative techniques implemented in the development of assays orchestra.

²⁷ Calatayud y Vázquez, p. 155.

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Anexo 1

DIEZ REGLAS DE ORO

Para el álbum de un joven director

Richard Strauss

Tomado del libro de Bamberger (ed.) *The Conductor's art*, p. 117.

1. Recuerde que usted hace música no para divertirse, sino para complacer a su público.
2. No debe sudar cuando dirige: solo el público debe entrar en calor.
3. Dirija *Salomé* y *Electra* como si fuesen obras de Mendelssohn: música mágica.
4. Nunca dirija miradas alentadoras a los metales, excepto una breve ojeada para aportarles una indicación importante.
5. Nunca deje de vigilar a los cuernos y los vientos madera. Si usted puede oírlos es porque todavía suenan demasiado alto.
6. Si usted cree que los metales no soplan con bastante fuerza, rebájelos otro punto o dos.
7. No es suficiente que usted mismo oiga cada una de las palabras cantadas por el solista. De todos modos, debería conocerlas de memoria. El público debe encontrarse en condiciones de seguir sin esfuerzo las palabras. Si no las entienden, se adormecerán.
8. Acompañe siempre a un cantante de tal modo que él pueda cantar sin esfuerzo.
9. Cuando usted cree que ha llegado a los límites del prestísimo, duplique el ritmo (en la actualidad 1946, desearía corregir esta norma del siguiente modo: hágalo con doble lentitud, destinado a los directores de Mozart).
10. Si usted aplica cuidadosamente estas normas, con sus excelentes cualidades y sus grandes realizaciones, conseguirá ser siempre el preferido de sus oyentes.

Anexo 2

Reglas para jóvenes conductores de la Pierre Monteux School

Autor: Pierre Monteux

8 "musts"

1. Párate derecho, incluso si eres alto.
2. No te encorves, ni siquiera en pianissimo. El efecto es muy obvio desde atrás.
3. En el momento que subes al escenario, actúa con dignidad.
4. Dirige siempre con batuta, para que los músicos que están más alejados puedan ver el ritmo.
5. Conoce perfectamente tu partitura.
6. Nunca dirijas para la audiencia.
7. Marca siempre el primer tiempo de cada compás muy cuidadosamente para que los músicos que están contando pero no están tocando, sepan dónde estás.
8. Siempre en una medida de dos tiempos, marca el segundo tiempo más alto. Para una medida de cuatro tiempos, marca el cuarto tiempo más alto.

12 "Don'ts"

1. No sobre-dirijas, no hagas movimientos o gestos innecesarios.
2. No dejes de hacer música; no permitas que la música se quede estancada. No te olvides de cualquier frase o pases por alto su papel integral en la obra completa.
3. No te adhieras pedantemente a tiempo metronómico; varía el tempo de acuerdo con el tema o frase y da a cada uno su propio carácter.
4. No le permitas a la orquesta tocar siempre un mezzo-forte aburrido.
5. No dirijas sin batuta; no te encorves mientras diriges.
6. No dirijas solistas en pasajes solistas; no preocupes o molestes a los músicos mirándolos con mucha atención en pasajes difíciles.
7. No te olvides de dar la entrada a los ejecutantes o a las secciones que tienen muchos compases de silencio a pesar de que la parte es aparentemente una voz interior sin importancia.
8. No te pares frente a la orquesta si no has dominado por completo tu partitura; no practiques o aprendas la música con la orquesta.
9. No pares la orquesta si no tienes nada que decir; no hables muy suavemente a la orquesta o solo a los primeros atriles.
10. No te detengas por notas obviamente accidentales.
11. No sacrifiques el ensamble en un esfuerzo por querer dirigir meticulosamente; no contengas a las secciones en pasajes técnicos cuando el impulso los hace ir hacia adelante.
12. No seas irrespetuoso con los músicos (no digas groserías); no olvides los derechos individuales de las personas, no menosprecies a los integrantes de la orquesta solamente porque son "engranes" en la "rueda".

Anexo 3

Carta para un joven director en la autoría de Carlos Kleiber

Dear Ms. Wright:

¡Yo no enseño! (y ya casi no dirijo en lo absoluto). A juzgar por su CD, usted no es ningún principiante. Las orquestas* te enseñarán todo lo que eres capaz de aprender acerca de dirigir.

Intenta ser "coach" en alguna compañía de ópera en Estados Unidos. Cuando el director se harte, hay probabilidades de que tengas oportunidad de dirigir alguna función. Si no lo arruinas, ¡estás dentro!

Las "sinfonías" pueden esperar. La música sinfónica significa más que nada ensayos. Ópera significa técnica en un sentido más amplio de la palabra. Con una buena técnica, puedes olvidarte de la técnica. Es como los modales. Si sabes cómo comportarte, puedes portarte mal. ¡Eso es divertido! (al menos es mi teoría).

¡Buena suerte!

Atentamente

Carlos Kleiber

*Y observando directores, ¡especialmente los malos mientras trabajan! (están en todos lados).

P.D. Esta carta es todo lo que YO puedo hacer por ti, ¿de acuerdo?

Anexo 4

La punta de la batuta: Los "Do's" y "Don'ts" de la dirección de orquesta

10 maneras de convertirse en un gran director según David Zinman

1. Usted debe interiorizar la música. Tiene que amarla y sentirla en sus huesos.
2. Debe reflejar la música en la forma como se mueve. Usted es un objeto de atención para los músicos de la orquesta. Tienen que ver la música reflejada en usted y en sus gestos.
3. Usted necesita suficiente técnica que le permita ser capaz de empezar y terminar la música. La técnica de cada persona es diferente, pero debe ser lo suficientemente claro para ser entendido. ¿Cuándo empezamos? ¿Cuándo paramos?
4. Su profundo conocimiento y sentimiento de la música debe ser comunicado. Debe tener una gran capacidad para sacar la música de los músicos.
5. De alguna manera, la música debe emanar de usted. A través de los ojos o las manos o de alguna otra manera. Todo el mundo es diferente. Usted puede ser un conductor y no tener contacto con los ojos. Un director que conozco mantuvo los ojos cerrados y estaba haciendo tremendo contacto; algo emanaba de él.
6. Su musicalidad debería inspirar a los ejecutantes, eso es muy importante. Mi idea de prepararme es centrarse en la música, en lo que estoy haciendo, cómo voy a ensayar. He pasado mucho tiempo estudiando.
7. Usted debe ser un organizador.
8. Usted debe convertirse en la cara del conjunto con la capacidad de convencer a la gente de la grandeza de la música que están haciendo.
9. Disfrute de algo más. Mi gozo es leer.
10. Conozca lo que es importante y pase tiempo haciéndolo. Para mí es mi familia y la música.

Cinco cosas que debe evitar

1. A los músicos no les caen bien los directores que solo hablan. Mi gran maestro, el director francés Pierre Monteux, dijo: "Nunca hablen más de 10 segundos, de lo contrario se aburrirán".
2. Use prendas de vestir de acuerdo a la ocasión. No dé la impresión de desaliño delante de la orquesta. Puede sonar superficial, pero es verdad.
3. No sea negativo. Incluso cuando conoces bien una orquesta, es importante ser positivo. La impresión que usted hace como líder importa.
4. No se pierda en la auto-promoción.
5. No pierda el misterio.