



Notes

Hanaq pachap kusikuynin / Gaspar Fernández, ***Xicochi Conentzintle***. Composed before 1622, *Hanaq pachap kusikuynin* is an anonymous hymn to the Virgin Mary in Quechua set in a homo-rhythmic syllabic style, with a harmonic structure characteristic of Renaissance sacred music. A Franciscan friar published it in 1631, thus making it the earliest work of vocal polyphony printed in the New World. Working in Mexico, Gaspar Fernández's *Xicochi Conentzintle*, a *villancico* written in 1614, is an exquisite lullaby set in Nahuatl, which was the language of the Aztecs.

- Ex Cathedra / Jeffrey Skidmore, conductor. “New World Symphonies,” Hyperion.

Teresa Carreño (VEN, 1895): Serenade, I. Moving to Berlin in 1889 opened unprecedented professional opportunities her. Not only was she rapidly being recognized as one of the foremost pianists of that time, but the rich musical environment in Europe led her to take up composition again with two large-scale chamber works, a string quartet and the Serenade for string orchestra. The Serenade, particularly in its first movement, reveals a strong affinity with post-Romanticism.

- Teresa Carreño Orchestra / Christian Vázquez. Archival recording.

José María Valle Riestra (PER): Rondel. The impressionist character of this short piece for piano suggests that it was more than likely composed prior to 1910.

- Alberto Ureta, piano. “Música Clásica Peruana vol. 2,” Alma Musik.

Manuel Ponce (MEX, 1917, rev. 1921): Chapultepec. Ponce, the “father of Mexican music,” is the most performed Mexican composer worldwide. The symphonic *Chapultepec* was his first large-scale orchestral work and was also the first Mexican orchestral work written in a style that is similar to French impressionism. Each of its four movements bears a suggestive subtitle.

- Orquesta Sinfónica de San Luis Potosí / José Miramontes Zapata. “Orchestral Music, vol. 1,” Toccata.

Silvestre Revueltas (MEX, 1932): Cuauhnáhuac. The title of this work, derived from a Nahuatl word that means “near the forest,” was the name given by the Tlahuica people to the capital city of their province. Although the work is similar to the primitivist folk-like style of early Stravinsky, its opening section reveals a blend of Stravinskyian and impressionist elements. Though simple in form, each of its component sections is quite complex.

- Orquesta Sinfónica de la Ciudad de México / Enrique Bátiz. “Música mexicana, vol. 3,” ASV.

José Pablo Moncayo (MEX, 1935): Amatzinac. Together with three other Mexican composers, Moncayo formed the “Group of Four,” which dedicated itself to the cause of Mexican modern music. *Amatzinac*, for flute and string quartet, was presented at the group’s first concert on November 25, 1935, in Mexico City.

- Miguel Angel Villanueva, flute; Ensemble de Ars Moderna / Jesús Medina. “Amatzinac,” Urtext

Heitor Villa-Lobos (BRA, 1940): Mandu Çarará. Mandu Çarará is the god of dance. In this work, Villa-Lobos establishes a contrast between the style of a sullen adult choir, which represents the Curupira, a mythological creature of Brazilian folklore, and the lightness of a frisky children’s choir, which sings a

Nheengatu text—the language of some 3000 people that live in northwestern Brazil—that has a strongly onomatopoeic character. Frank Coleman described the work as “startling,” and that it “impresses by its boldness and vigor,” after it was performed at Tanglewood in 1949. In addition, in his review he provided a useful description that will help guide us through this work: “The chorus sings to syllables imitating Brazilian tongues, and even bark on occasion. The only word they pronounce is the dancer’s name, Mandu-çarará, intoned like a chant as the final triumphal dance begins.”

- Orquesta Sinfônica do Estado de São Paulo / Isaac Karabtchevsky. “Heitor Villa-Lobos,” Naxos.

Theodoro Valcárcel (PER, 1940): *En las ruinas del Templo del Sol*. His second symphonic poem, this work consists of five sections, each of which bearing a suggestive title, that are performed with interruption. Having not been a very proficient orchestrator, Valcárcel turned to the German-born Peruvian composer Rudolph Holzmann to orchestrate a number of what had been originally conceived of as songs for voice and piano.

- Orquesta Sinfónica Nacional del Perú / Fernando Valcárcel. “El peregrino ante el templo del sol,” M. de C.

Clotilde Arias (PER, 1941): *Huiracocha*. Arias considered herself an expert in Incan music and composed many songs in its style. In this song, Arias pays tribute to the all-powerful god Huiracocha, who is one of the most important deities in the Inca pantheon. While being intended as an exaltation, it is at the same time a lament. Its final line asks, “Where are you, Huiracocha, that you don’t hear me and don’t realize how much I’ve struggled?”

- Ernesto Palacio, tenor; Samuele Pala, piano. “Canto al Perú,” Bongiovanni.

Ricardo Castillo (GUA, 1944): *La Doncella Ixquic*. According to Mayan legend, Doncella Ixquic, though a mortal, when she walked by a magic tree, she became pregnant. And from her pregnancy the twin heroes of the Popul Vuh, Huhuanahpú and Ixbalanqué, are born. One of his most outstanding works, *La Doncella Ixquic* is a musicalization of this story.

- Moscow Symphony Orchestra / Antonio de Almeida. “Guatemala,” Marco Polo.