



Program 004 Notes

Heitor Villa-Lobos (BRA, 1925): *Choro no. 3*. The introduction consists of a folk tune that was collected during the 1910s by Brazilian writer and anthropologist Edgar Roquette-Pinto from the Parecís indigenes of western Brazil. However, not only does this folk tune not play an important role in this work, but we know that the only reason Villa-Lobos chose it was to put him in the mood. Nevertheless, the approach here is similar to that of *Mandu-çarará*, insofar as he uses syllables or words without meaning, in imitation of an indigenous language. Interestingly, though, it is not the music which underlines the words, but the sound of the language that supports the musical ideas.

- Coro masculine da Assoc. de Canto Coral / 7 winds. “Os choros de câmara,” Kuarup.

Heitor Villa-Lobos (BRA, 1926): *Três poemas indígenas, I, “Canidé Ioune-Sabath.”* This work is similar to *Choro no. 3* in that it was inspired in an indigenous tune that was noted down during the mid-16th century near present-day Rio de Janeiro by the French explorer Jean de Léry. In this song, the theme is supported by a simple accompaniment consisting of a few chords above a pedal point.

- Marcel Quillévéré, tenor / Noël Lee, piano. “Villa-Lobos Songs,” Opus 111.

Carlos Isamitt (CHI, 1931): *Friso araucano*. Isamitt was one of the few composers in Chile to explore the country’s southern regions to investigate the musical practices of its indigenous communities, specifically, that of the Mapuches, who used to be known as the Araucanians. *Friso araucano*, which consists of seven songs for soprano, baritone and orchestra, is the composition that perhaps best encapsulates Isamitt’s musical cosmivision. Importantly, the melodies of each song nearly perfectly preserve the original Mapuche intervals, rhythms and texts exactly as Isamitt heard them.

- Orquesta Sinfónica de Chile / Rodolfo Saglimbeni. “No title,” no label.

Daniel Ayala (MEX, 1934): *Tribu*. Perhaps his best-known work, *Tribu*, a symphonic poem in three movements, is said to be based on the actual pentatonic scale of the Mayans. However, in this case it is Ayala’s utilization of ostinato rhythms—a feature of indigenous music—that gives this piece its “Mexican” character.

- Orquesta Sinfónica Nacional / Luis Herrera de la Fuente. “No title,” Musart.

Eduardo Caba (BOL, 1934): *Aires indios, IV*. The six movements of this piece largely cemented Caba’s international reputation as a composer. It features abundant pentatonicism, which is a compositional technique used by many to emulate the melodic characteristics of so-called folk music. There are other “modern” sounding devices, such as using two or more tonalities at the same time or building chords with added notes.

- Walter Aparicio. “Piano Music of Bolivia,” MSR Classics.

María de Baratta (SAL, 1935): *Nahualismo*. Originally written for piano in 1934, it was orchestrated by Ricardo Hüttenrauch the following year. Turning to someone else for help with orchestration was not exclusive to María de Baratta; for whatever reason, perhaps due to a less-than-comprehensive musical education, there are actually a number of examples like this. The piece is thought to closely follow a story in which a native of Nahuizalco, which is a village of pre-Hispanic origin, accompanies a friend to consult a famous *bruja* in the region.

- Ensemble de Orquesta Juvenil de El Salvador / Martín Jorge. “No title,” no label.

Carlos Chávez (MEX, 1936): *Sinfonía india*. This composition represents Chávez’s other approach to indigenism, a way which is different than that in *Xochipilli*. Although it includes literal quotations of indigenous melodies as its thematic material, his simultaneous use of different metric subdivisions of the basic pulse is characteristic of *mestizo*, rather than ancient indigenous music.

- Orquesta Filarmónica de la Ciudad de México / Enrique Bátiz, “Carlos Chávez : Three Symphonies,” ASV.

Candelario Huizar (MEX, 1936): *Symphony No. 2, “Sinfonía Oxpaniztli,” I*. The word “Oxpaniztli” refers to an ancient Aztec festival that was celebrated before the arrival of the Spanish. Many of its themes are built from pentatonic scales, particularly in its first and third movements. There are also instances of indigenous rhythms.

- Orquesta Sinfónica de la Escuela Nacional de la UNAM / Alfredo Hernández. “No title,” no label.

Ricardo Castillo (GUA, 1944): *Estelas de Tikal*. Tikal is the ruin of an ancient city in what is now northern Guatemala. At the base of Tikal’s North Acropolis stands a row of stelae, each of which depicts a sumptuously bedecked king. In this composition, Castillo uses different themes which come from Mam and Quiché folklore and were written down by his brother Jesús, with added themes of his own invention.

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

Marlos Nobre (BRA, 1964): *Ukrinmakrinkrin*. This is a small cantata composed for winds, voice and piano. Its title means “food for the spirit” in the language of the indigenous Xucuru of northeastern Brazil. Although Nobre selected this language for its magical and cultural aspects, the Xucuru language is today spoken by fewer than 8500 people. The text is both sung and recited, of which the sung portions are rendered in an international style. Or, to describe in simpler terms, it’s the opposite of how Villa-Lobos treated the texts in the works that we have recently listened to.

- Musica Nova Philharmonia / Amelia Bazan. “Marlos Nobre,” Leman Classics.

Celso Garrido-Lecca (PER, 1967): *Intihuatana*. The title of this work is an amalgam of two Quechua words that in English roughly means, “tying to the sun.” The piece, inspired in a text about Machu Picchu by Peruvian poet Martín Adán, alternates between sections that are precisely notated with others that are intended to freely rendered. The final section is in effect the exact retrograde version of the one heard at the very beginning.

- PUCP String Quartet. “Festival Internacional de Música,” Centro Cultural de España.

Aurelio Tello (PER, 1988): *Ichuq parwanta*. This is the third in a series of pieces based on an ancient *huayno*. In it, he explores the different colors that two radically different keyboard instruments, the marimba and the piano, are able to produce.

- Mabel García, percussion / Benny John, piano. “Música de compositores peruanos,” Conser. Nac. de Música.

***Gerardo Dirié (ARG, 1997): *Ti xiuhtototl*.** Although Dirié looks to indigenous references for inspiration, his music reveals a continuing interest in contemporary techniques, such as unconventional pairings of vocal and instrumental elements. Based on a Nahuatl prayer, this lovely work for female voices has an ethereal harp and flute-like instruments underpinning the overall texture. In her review after a 2015 performance, Jennifer Gall said that it “was a clever way of turning the program inside out, [by] investigating an Aztec text from the perspective” of an Argentine/Australian composer.

- Undisclosed performers. “Waiting for the Sound,” CD Baby.