



Program 005 Notes

José Antonio Gómez (MEX, 1841): *Variaciones sobre el tema “Jarabe Mexicano.”* This composer is known mainly for his work as an organist and chapel master of the cathedral in Mexico City, where he reorganized the music archive. In addition, thanks to his leadership a philharmonic society was established in that city in 1839. The following year he published an influential book on musical grammar.

- Cyprien Katsaris, piano. “Latin-American Recital,” Piano 21.

Ignacio Cervantes (CUB, 1875): *Danzas cubanas, I, “Invitación”* Ignacio Cervantes is generally considered to have been the most important Cuban composer of the 19th century. In 1875, around the time that he had begun composing his *Cuban Dances* (1875-1895), he was forced into a period of self-exile, because the Spaniards found out that he had been using his concert proceeds to fund the independence movement in his country.

- Alvaro Cendoya, piano. “Danzas Cubanas,” Naxos.

Alexandre Levy (BRA, 1890): *Suite brésilienne, IV, “Samba.”* This movement is considered as the first decisive step towards musical nationalism in Brazil, and became during the early 20th century one of the most acclaimed pieces of the symphonic repertoire in that country. However, for his *samba*, which around that time was developing in rural areas along the Tietê River, the composer actually drew on two traditional tunes that were well-known at that time in São Paulo.

- São Paulo Symphony Orchestra / Roberto Minczuk. “Danças brasileiras,” BIS Records.

Alberto Williams (ARG, 1890): *En la sierra Suite, IV, “El rancho abandonado.”* After returning from Paris as a music student, Williams composed a set of piano pieces titled *En la sierra*. The fourth one of these, “*El rancho abandonado*,” is possibly the first Argentinean work in which folk elements were incorporated, particularly those of the *gaucho* tradition in his country, and on the basis of this, Williams went on to claim that he was the father of a new musical constitution.

- Valentín Surif, piano. “Alberto Williams,” Acqua Records.

Alberto Nepomuceno (BRA, 1904): *O Garatuja.* One of Nepomuceno’s finest works of national character, this prelude is the only completed portion of a planned lyric comedy based on a 19th century novel by Brazilian lawyer and dramatist José de Alencar. Its theme is that of a Brazilian *lundu*, which is a dance of African origin that was introduced to Brazil during the colonial period.

- São Paulo Symphony Orchestra / Roberto Minczuk. “Danças brasileiras,” BIS Records.

Luis Duncker Lavalle (PER, 1916): *Leyenda apasionada.* This is one of a number of works that bears a title suggestive of folklore, but about which, unfortunately, little has been written.

- Alberto Ureta, piano. “Música clásica peruana,” Alma Musik.

Heitor Villa-Lobos (BRA, 1917): *Uirapuru.* The performance of a Russian ballet Company in July, 1917, seems to have inspired Villa-Lobos to compose his own ballet. However, it remained un-orchestrated until

1934, and was premiered in Buenos Aires the following year. This work is based on the legend of the *Uirapuru*—an Amazonic bird whose song is particularly beautiful—that says that owning a dried of stuffed specimen of this bird brings luck to the owner.

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

Julián Aguirre (ARG, 1920): “Caminito.” By around this same time, Aguirre had begun to write a number of songs for voice and piano that are collectively known as “*Canciones argentinas*.” In these songs, along with a number of his other small-scale instrumental pieces, the essence of his music is revealed, that is, the blending of European and American elements, which, according to scholars, “constitute[s] the true fountainhead of musical nationalism in Argentina.”

- David Guzman / Natalia Katjukova. “Latin-American Songs,” CD Baby.

Manuel Ponce (MEX, 1925): Sonata mexicana, II, “Intermedio tapatío.” This work became one of the first guitar sonatas composed in the 20th century. The third movement evokes a well-known popular tune, “*Vamos a tomar atole*” (Let’s drink *atole*) from the “*Jarabe Tapatío*.”

- Andrés Segovia, guitar. “Mexicana,” Decca.

Eduardo Fabini (URU, 1925): La patria vieja. Fabini was the best-known composer of his generation. His music is inspired in folklore, and reflects that country’s rhythms, melodies and tonalities within a framework of national traditions. *La patria vieja*, for narrator, soloists, choir and orchestra, is a good example of his ability to meld Uruguayan music with universalist tendencies.

- Orquesta Sinfónica del SODRE / Lamberto Baldi. “Eduardo Fabini,” Tacuabe.

***Alejandro García Caturla (CUB, 1932): First Cuban Suite, II, “Comparsa.”** Composed in 1932, this work, for eight winds and piano, may very well be exactly what Cuban musicologist Alejo Carpentier had in mind when he said, “Certain scores by Caturla sin from an excessive richness.” In any event, this work expertly synthesizes the fundamental virtues of this composer. The title of this movement. “*Comparsa*,” refers to a group of singers, musicians and dancers who take part in carnivals and other festivities.

- Camerata de las Américas / Joel Sachs. “Conga-Line in Hell,” Dorian.

***Juan Bautista Plaza (PER, 1934): Sonatina venezolana.** This is one of Plaza’s three most best-known larger and strongly nationalist works, all of which were composed during the early 1930s. Although the composer never provided any details about the folk models he might have used, commentators and critics at that time would claim that they heard in this piece “one or another waltz, *loropo* or *cancion*.”

- Arturo Nieto-Dorantes, piano. “Días de Mar y Río,” Quindecim.

José María Valencia (COL, 1938): Emociones caucanas no. 4. Each of the four movements of this piece expresses a different mood. The final movement, “*Fiesta campestre*,” has the spontaneous character of much of the peasant dance of Colombia. However, not only does the composer not borrow directly from any specific folk dance, but, some of the rhythmic language may very well be related to some of the folk dances of the Andes.

- Trío Biava Uribe. “Obras de cámara y obras para piano,” Banco de la República.

Alberto Ginastera (ARG, 1938): Cantos del Tucumán. Composed while Ginastera was still a student at the conservatory in Buenos Aires, these four songs are set for voice, violin, harp and two indigenous drums. They are based on folkloric characteristics as contributions to the prevailing nationalistic movement.

- Olivia Blackburn, soprano; various instrumentalists. “Ginastera Chamber Music,” ASV.

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