



Program 006 Notes

Federico Guzmán (CHI, 1851): *Zamacueca*. Guzmán is considered to be the first authentically Chilean composer of the 19th century, who is, at the same time, one of the most forgotten musicians of his country. Indeed, the entirety of his output as a composer remains largely unknown. And his *Zamacueca*, which suggests the ancient colonial dance of the same name that originated in the Viceroyalty of Peru, may be his only work of this type.

- Elvira Savi, piano. “Isidora Zegers y su tiempo,” Par Media.

Julio Ituarte (MEX, 1880): *Ecos de México, Capricho*. As the very concept of musical nationalism stemmed from European romanticism, it was with a group of romantic pianists, including Julio Ituarte, that the first local elements began to appear in Mexican music. In particular, the *jarabe* became the most popular dance following independence, and as such, it drew his attention in his *Ecos de México*, which is perhaps the first work to reveal the integration of Mexican melodies. Listen carefully to see if you recognize the half dozen or so popular airs that are contained in this piece.

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

Alberto Nepomuceno (BRA, 1891): *String Quartet no. 3, “Brasileiro,” IV, Allegretto*. Sometimes a suggestive subtitle reveals less than one might imagine. In this work, for example, Nepomuceno incorporates a very limited amount of nationalistic characteristics, perhaps due to how the string quartet is such a traditional and classical genre. Indeed, only parts of its thematic and rhythmic characteristics can be attributed to a Brazil folk music.

- Quarteto Carlos Gomes. “Alberto Nepomuceno,” Selo Sesc.

Pedro Humberto Allende (CHI, 1920): *La voz de las calles*. Allende’s second symphonic poem in a Chilean style, it is based on the tunes of the street cries of vendors selling eggs, lemons or bottles. In this score, Allende makes use of a method known as “thematic integration, which is the process of building themes from melodic fragments drawn from the work’s exposition.

- Orquesta Sinfónica de Chile / Víctor Tevah. “No title,” no label.

Heitor Villa-Lobos (BRA, 1924): *Chôros no. 2*. Inspired by the native background of the *chôro*, considered the first characteristically Brazilian form of urban music, Villa-Lobos wrote a series of *chôros* from 1920 to 1929 during a period of experimentation. The spikily humorous dissonances, imitations and syncopations in this, his second *choro*, are direct descendants of the improvisatory music of Rio de Janeiro’s street musicians.

- William Bennett / Thea King. “Villa-Lobos : Music for Flute,” Helios.

Guillermo Uribe-Holguín (COL, 1926): *Tres danzas, I. “Joropo.”* Uribe-Holguín was a very prolific composer who wrote numerous academic pieces but also many works incorporating national elements within an impressionist technique. Although some of the latter are not based on specific folk or popular themes, they derive many of their formal traits from folk dances, such as the *pasillo* or the *bambuco*. The *joropo* originated in Venezuela, and blends African, indigenous Latin American and European influences.

- Württembergische Philharmonie Reutlingen / Gabriel Castagna. “Fiesta,” Chandos.

Amadeo Roldán (CUB, 1928): Suite, “La Rebambaramba.” Cult music from groups in Cuba such as the Lucumi and Abakuá inspire this Afro-Cuban ballet, which is also this composer’s most celebrated work. The ballet attempts to evoke Havana’s popular life on Kings’ Day (Jan. 6) during the 1830s. This five-movement ballet suite retains the most obvious nationalist passages. As in his other works, the folk themes are mixed with the most advanced harmony and orchestration.

- New World Symphony / Michael Tilson Thomas. “Tangazo : Music of Latin America,” Argo.

Juan José Castro (ARG, 1934): Sinfonía argentina, I, “El arrabal”. Castro was the leading figure in Argentina’s nationalist movement during the 1930s, especially with his three-movement *Sinfonía argentina*, the first movement of which, “El arrabal,” explores elements of the tango. The word “arrabal” means slum in South America.

- Württembergische Philharmonie Reutlingen / Gabriel Castagna. “Fiesta Criolla,” Chandos

Luis Gianneo (ARG, 1939): Three Argentine Dances, II, “Tango”. Castro’s contemporary, Luis Gianneo, cultivated a nationalist style over a longer period and with more regional variety which includes indigenous elements. This tendency is best represented in a number of works, including his *Three Argentine Dances*, that draw on the folk music and folklore of the Tucumán area.

- Fernando Viani, piano. “Piano Works, vol. 2,” Naxos.

Antonio Estévez (VEN, 1942): Mediodía en el llano. Estévez discarded the outer two movements of what had been a three-movement suite, saying, “even though this movement seems to me the suite’s most arid part, it also the most Venezuelan.” Shaded in impressionism, the piece coalesces into a contemplative elegy to the fundamental landscape of Venezuela.

- Simón Bolívar Symphony Orchestra / Eduardo Mata. “Music of Latin American Masters,” Dorian.

Inocente Carreño (VEN, 1954): Margariteña. From about the early 1930s, musical nationalism based on descriptive or actual folk elements has had numerous followers in Venezuela. Folk dances were singularly important for Carreño, whose *Margariteña* is one of the most direct settings of traditional Venezuelan melodies in an output that tends towards a more European approach.

- Simón Bolívar Symphony Orchestra / Gustavo Dudamel. “Fiesta,” Deutsche Grammophon

Juan Asunción Flores (PGY, 1957): Ñanderuvusu. After experimenting with different arrangements of an old Paraguayan song, in 1925 he created a new genre, which he called *Guaranía*, the purpose of which was to express the feelings of the Paraguayan people through music. With its original text in *Guaraní*, the piece has to do with the genesis of the world according to *Guaraní* cosmology.

- Soviet Radio & TV Orch. and Chorus / Yuri Aranovich. “No title,” No label.

Roberto Sierra (PR, 1983): Salsa para vientos. Although there is some influence of the salsa in this work, by and large it was conceived in more abstract terms. The most noticeable characteristic of this three-movement is its linear and vertical rhythmic complexity. The movement titles are “Tropical,” “Antillana,” and “Jaleo.” “Jaleo,” is a Puerto Rican slang word that has a festive meaning. For example, to say *¡Qué jaleo!* would mean “What a party!” in English.

- Bronx Arts Ensemble. “Bronx Arts Ensemble,” New World Records.

***Adriana Verdié (ARG, 2008): Tangoescente.** This work tries to capture the essence of the *tango* for the concert hall. Slow melodies flow over punctuating rhythms; a few extended instrumental techniques add fresh timbres and percussive interest. The piece was composed as a humble tribute to Piazzolla’s lyricism.

- Lyrique Quintette. “Arrivals Departures,” Mark.