



Program 007 Notes

Guillermo Deichert (CHI, 1860): *Fantaisie sur des thèmes nationaux*. Although little is known about this German-born composer, this work is significant because of its combination of three elements: a popular song known back then as “La silla,” a slow *zamacueca* of a type generically known as a “*valseada*,” and Chile’s national anthem, which was composed by Ramón Carnicer. The recording consists of the second and third sections.

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

Anonymous (COL, 1875): *La boriqneña*. Though likely not composed in Colombia—the title means “the Puerto Rican woman”—this piece is important because it represents the type of music that was in vogue in Bogotá during the last quarter of the 19th century, and as such, it became the model for Colombian composition during the last decade of that century and the beginning of the 20th century.

- Carlos Godoy / Egberto Bermúdez. “Historia de la música,” Música Americana.

Oscar Lorenzo Fernández (BRA, 1930): *Reisado do Pastoreio, III, “Batuque.”* In addition to his compositions, Fernández contributed to musical folklorism in Brazil as a conductor not only of his own works, but particularly those of Villa-Lobos. The syncopation of rural origin that is featured in this movement dates back to Catholic popular festivals, especially Portuguese ones, that became mixed with religious traditions of African origin.

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

Heitor Villa-Lobos (BRA, 1931): *Bachiana brasileira no. 2*. With his *Bachianas brasileiras*, Villa-Lobos attempted to synthesize certain Bachian elements with those of Brazil’s folk and popular music. The four movements of the second *Bachiana* are titled, “The Song of the Countryman,” “The Song of Our Country,” “Memory of the Desert,” and “The Little Train of the Brazilian Countryman.”

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

Ricardo Castillo (GUA, 1934): *Guatemala (suite), III, “La procesión.”* During the 1910s, Castillo studied music in Paris, and largely for this reason his earlier music was greatly influenced by French impression. Nevertheless, this descriptive series of six movements for piano titled “Guatemala” belongs to a period during which the composer had begun exploring the folklore of his country.

- Massimiliano Damerini. “Guatemala,” Marco Polo.

Ludovic Lamothe (HAITI, 1935?): *Scènes de carnaval, IV, “Danse capoise.”* Haitian composer Ludovic Lamothe also studied in France. Returning to his native country in 1911, his performances of the music of Frédéric Chopin led to him being known as the “Black Chopin.” Lamothe’s music is influenced not only by his European training, but also local traditions including Haitian vodou ceremonial music and peasant culture.

- Charles P. Phillips. “A Vision of Ludovic Lamothe,” IFA.

Jorge Urrutia Blondel (CHI, 1937): *Pastoral de Alhué*. This work for small orchestra was composed in homage of Ravel’s death. It has two main themes: the first, heard in the flute, is pastoral in nature, and is

reminiscent of the small town of Alhué (the composer had become aware of Alhué due to his investigations into his country's folklore); the second, reinforced by the guitar, alludes to the folkloric rhythms of Chile's central region.

- Orquesta Sinfónica de Chile / Víctor Tevah. "Música chilena del siglo XX," none.

Alberto Ginastera (ARG, 1941): Four Dances from "Estancia". This is an orchestral suite and one-act ballet that references *gaucho* literature, rural folk dances and urban concert music. The title, which means "ranch," tells the story of a city boy in love with a rancher's daughter. We'll be listening to four dances from the ballet, "Los trabajadores agrícolas," "Danza del trigo," "Los peones de hacienda," and the final dance, "Malambo."

- Simón Bolívar Youth Orchestra / Gustavo Dudamel. "Fiesta," Deutsche Grammophon

José Pablo Moncayo (MEX, 1941): Huapango. Moncayo was a percussionist who worked mainly as a conductor. His output as a composer, though, was relatively modest. In his colorfully orchestrated *Huapango*, he incorporates three traditional *huapangos* from Veracruz. The trumpet, harp and violins, instruments that are typical of the Veracruz style, are particularly emphasized in this work.

- Phil. Orch. Of the Americas / Alondra de la Parra. "Mi alma mexicana," Sony.

Alberto Ginastera (ARG, 1943): Cinco canciones populares, III, "Zamba." In these five songs, Ginastera draws from the Argentine *cancionero popular*, which is rather like a catalog of the traditional songs and dances of each province in that country. The third movement, "Zamba," bears no relation to the Brazilian *samba*; rather, the Argentine *zamba* is a graceful 18th century scarf dance of Peruvian origin.

- Patricia Caicedo / Pau Casan. "Art Songs of Latin America," Albert Moraleda.

Arnulfo Miramontes (MEX, 1952): Miniaturas mexicanas, vol. 2, no. 1, "Cielito lindo." During the last two decades of Miramontes' life, he dedicated himself particularly to teaching, which is why he composed three cycles of compositions dedicated to children or young pianists.

- Bernardo Jiménez Casillas. "Preludios, Miniaturas Mexicanas," Urtext

Héctor Tosar (URU, 1957): Divertimento, III, "Tango." Tosar wrote his most significant works during the 1950s and 1960s. However, as we have already observed, suggestive titles are not always a good indicator of the style of a particular composition. Thus, though subtitled "Tango," the third movement of this work for wind quintet reveals an emphasis on the combination of contrapuntal and harmonic structures in free forms.

- Conjunto Instrumental Montevideo. "Héctor Tosar," Tacuabe.

***Eduardo Charpentier (PAN, 1968): Tres estampas.** Panamanian flutist, composer and conductor Eduardo Charpentier is considered to be one of his country's most important musicians. His catalog of approximately 50 works consists mainly of piece for large instrumental ensembles, of which many reveal an eclectic style that features a variety of melodic and harmonic idioms within largely episodically structured forms.

- Orquesta Sinfónica Nacional de Panamá/E. Charpentier. "Música clásica panameña, vol. 3," Nuestra Música.

Arturo Márquez (MEX, 1996): Danzón no. 4. After formal training in France that was leading Márquez toward *avant-garde* music, the composer made the deliberate choice to return to traditional harmony, counterpoint and orchestration. Thus, during the early 1990s he began a series of *danzones*, based on a form that reveals its early origins as having been one of the social dances popular among the ruling classes during the Colonial period.

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