



### Program 008 Notes

**Teresa Carreño (VEN, 1860s): *Souvenirs de mon pays*, op. 10.** Having composed her first piece at seven years of age, which she designated as No.1, it was probably at a moment in her life when she hadn't yet given much thought to numbering or dating her compositions. Indeed, she composed fourteen other pieces that she numbered (two through fifteen), as well as assigning an opus number to 30 others. And, if that weren't all, a dozen of her pieces aren't numbered at all. We know, however, since her opus 3 and opus 10 were both composed in 1866, it seems likely that this piece was also composed during that same year, while she was concertizing in France and Spain.

- Alexandra Oehler, piano. "Rêverie," Grand Piano.

**Alberto Nepomuceno (BRA, 1892): *Série brasileira*, I. "Alvorada na serra."** This composer's extensive production reveals a great deal of eclecticism. In 1897, he presented a concert in Rio de Janeiro of some of his most recent symphonic works at that time, including the *Série brasileira*, which like Alexandre Levy's *Suite Brésilienne* (1890), in that it became a standard in the repertoire of Brazilian concert music. In four movements, we'll be listening to the first (dawn in the mountains), in which the composer incorporates a lullaby known throughout Brazil, the "*Sapo-jururu*."

- Minas Gerais Philharmonic Orchestra / Fabio Mechetti. "Alberto Nepomuceno," Naxos.

**Jesús Castillo (GUA, 1909): *Fiesta de pájaros*.** Jesús Castillo, who was known as the dean of Guatemala's professional composers, was Ricardo Castillo's older brother, whose music we've listened to on several occasions. The majority of the elder Castillo's compositions are in the indigenous style. His most important work is his opera, *Quiché Vinak*, which was performed in 1924. His *Fiesta de pájaros*, though, is a musical reimagination of birds partying.

- Silvia Navarrete, piano. "Mosaico : Música de América Latina," none.

**Carlos López Buchardo (ARG, 1922): *Escenas argentinas*, II. "El arroyo."** López Buchardo's symphonic poem, *Escenas argentinas*, is a programmatic suite in three movements. We'll be listening to the second movement, "El arroyo," which means brook. Motives of a *vidalita* (a folk-song genre), appear in this section to accent the phrases of a love dialogue.

- Entre Ríos Symphony Orchestra / Gabriel Castagna. "Orchestral Works," Naxos.

**Eduardo Fabini (URU, 1926): *La isla de los ceibos*.** The *ceibo* is known in English as the Cockspur Coral Tree, which is a flowering tree that is native to Argentina, Uruguay, southern Brazil and Paraguay. About this work, Uruguayan writer Susana Salgado says that it was intended to be an overture that was never able to be created in its totality. In this and in his other tone poems composed around this same time, Fabini re-creates some of the elements of that region's folk music.

- Orquesta Sinfónica del SODRE / Lamberto Protasi. "Eduardo Fabini," Tacaube

**Heitor Villa-Lobos (BRA, 1927): *Saudades das selvas brasileiras*, I. "Animado."** In modern parlance, we might say that Villa-Lobos would often recycle his musical ideas by repurposing them into a later composition. This is certainly the case with these two Brazilian recollections (V-L was in Paris at that time), which are not

only close in spirit to his 1920 *A lenda do Caboclo* and his fifth *Chôros* (1925), but he also uses a motif that is a simple variation of an earlier theme.

- Débora Halász, piano. “Complete Piano Music,” BIS Records.

**Mozart Camargo Guarnieri (BRA, 1931): *Three Dances for Orchestra, II, “Dansa selvagem.”*** Yes, his real first name is Mozart. But finding it too pretentious, he inserted his mother’s maiden and began signing his name as M. Camargo Guarnieri. He wrote a large amount of music, including symphonies, concertos, cantatas, two opera, chamber music, many piano pieces and over fifty songs.

- Simón Bolívar Symphony Orchestra / Maximiliano Valdés. “Caramelos Latinos,” Naxos.

**\*Juan Bautista Plaza (VEN, 1932): *El picacho abrupto.*** This work was originally composed for piano in 1926, and was titled, *El picacho de Galipán* (Galipán Peak). Plaza lived not too far away from the foot of Mt. Avila, and from Galipán Peak it’s possible to see both the Caribbean to the north and Caracas to the south. Though most of Plaza’s compositions are in the folklorist style, this work seeks to describe the ascent to this peak in a mainly romantic style. In 1932, it was arranged for orchestra by the composer.

- Orquesta Sinfónica Filarmónica / Pablo Castellanos. “none,” none.

**Silvestre Revueltas (MEX, 1933): *Janitzio.*** This work is a musical portrait of Janitzio Island in Lake Pátcuaro, and is one of only two of Revueltas’s works that refers directly to a Mexican landscape. In this work, Revueltas follows his typical three-part structure, in which a slow middle section is framed by faster sections. *Janitzio* was enthusiastically received by Mexican audiences who found it to be the epitome of a style based on *mestizo* and popular elements.

- Orquesta Filarmónica de la Ciudad de México / Fernando Lozano. “Clásicos Mexicanos,” Spartacus.

**Miguel Bernal Jiménez (MEX, 1941): *Noche en Morelia.*** Bernal Jiménez was born and worked in the Mexican state of Morelia. One of his most important works is his sacred opera, *Tata Vasco*, which was composed in 1940. In 1941, he composed *Noche en Morelia* at the request of the local Red Cross. The work is representative of many of the customs of the people of Morelia at that time.

- Orquesta Sinfónica Carlos Chávez / Fernando Lozano. “Musique Mexicaine,” Fontane.

**Acario Cotapos (CHI, 1941): *Sinfonía preliminar de “El pájaro burlón.”*** Although Cotapos belongs to a generation of composers in Chile whose style can be characterized as either post romantic or impressionistic, in the case of Cotapos, having had a close association with avant-garde composers in New York after World War I, there is really no way to neatly categorize his music. Indeed, in Chile, he became known as a “solitary pioneer,” who established a link between the music of that country and the contemporaneous tendencies in the United States and Europe.

- Orquesta Sinfónica de Chile / Víctor Tevah. “Compositores Chilenos, vol. 3,” Instituto de Chile.