



Program 009 Notes

Alberto Nepomuceno (BRA, 1895): *Au jardin des rêves*. Nepomuceno wrote art songs with Portuguese, French, Italian, Swedish or German texts. This song, *Au jardin des rêves*, is one of seven songs in French of the fourteen that Nepomuceno composed while in Paris in 1895. In fact, this was his most prolific year as a songwriter. With its text by Henri Piazza, this piece reveals how comfortable Nepomuceno was with this language and the typical French style of composing for this medium, which in that country are called, *mélodies*.

- Guilherme Goldberg / Alberto José Vieira Pacheco. “Canções,” Tratore.

Daniel Alomía Robles (PER, 1913): *El cóndor pasa*. What we know today as *El cóndor pasa* is actually based on a piano arrangement of the most famous melody from the zarzuela of the same name which was composed in 1913. We'll be listening to a reconstruction of the music from the original score that was completed in 2013. The libretto has a strong social content about Peruvian miners and their relations with a foreign mining company. And in spite of whatever version you may have previously heard, the original was written for traditional orchestral instruments.

- Unidentified artists. “None,” none.

Luis Duncker Lavalle (PER, 1916): *El picaflor y la doncella desconsolada*. Luis Duncker Lavalle wrote attractive piano pieces in a semi-popular style, of which some were inspired by *mestizo* folk music genres, but others were not. In this latter category are works that he very skillfully elaborated, including *El picaflor* (the hummingbird), which is also considered to be one of the most difficult pieces of that period.

- Alberto Ureta, piano. “Música clásica peruana, vol. 2,” Alma Musik.

Agustín Pío Barrios (PGY, between 1910 and 1918): *Las abejas*. This Paraguayan guitarist and composer is largely regarded as one of the most prolific composers for his instrument. His works can be divided into three categories: folkloric, imitative and religious. They reveal a style largely influenced by late romanticism; many of them are also adaptations of, or are influenced by, South American and Central American folk music. Many of them are also very virtuosic.

- Jesús Castro Balbi, guitar. “Classics of the Americas, vol. 3,” Opus 111.

Oscar Lorenzo Fernández (BRA, 1926): *Suite, op. 37*. Each of this work's four movements is subtitled, “Twilight in the Jungle,” “Sacy-Peréré,” “Song of the Dawn,” and “Morning Gaiety.” The “Saci perêrê is a legendary one-legged red-capped little Afro-Brazilian boy who comes out at night to cause mischief. He announces his presence with a weird, supernatural whistle that cannot be localized by human beings. In this piece, the perpetual background noises of the jungle are occasionally heard in repeated figurations, especially in the upper winds.

- Quinteto Numen de Buenos Aires. “Latin-American Composers,” Testigo.

Antonio María Valencia (COL, 1932): *La luna sobre el agua de los lagos*. In 1923, the Colombian government provided a scholarship for Valencia to study in Paris. Among his teachers were Vincent d'Indy, Manuel de Falla and Gabriel Pierné. Although his earlier compositions follow a folkloric style typical of the late 1910s, this work is a good representative of his later style, which is more aligned with the contemporary trends of his day.

- Ligia Monsalve / Astrid Martínez. “None,” none.

Alfonso Letelier Llona (CHI, 1937): *La vida del campo.* Letelier's principal focus was in the area of religious choral music, which is largely influenced by plain chant and modal scalar resources. He also pays particular attention to the importance of text, generally, and poetry, specifically as vehicles for the transmission of a musical message. At the same time, he never abandoned symphonic or other larger formats. He also wrote a fair amount of compositions for chamber ensembles and other smaller groups.

- Elvira Savi / piano; Orquesta Sinfónica de Chile / Víctor Tevah. "None," none.

Mozart Camargo Guarnieri (BRA, 1937): *Flor do Tremembé.* Tremembé is a city in the state of São Paulo in Brazil. In the opening bars of this piece, the evident contrast between the bassoon's melody and the percussion is already an expression of a blender at work, which is made all the more effective by his use of indigenous percussion instruments, such as the *cavaquinho*, *cuíca* and *agogô*. The piece becomes more organic and festive as it progresses.

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

Alberto Williams (ARG, 1942): *El poema del Iguazú, I, "Las selvas dialogan con las cataratas."* William's symphonic tone poems cover the entire Argentine territory, from the Antarctic to the Iguazú Falls, which are on the border between Argentina and Brazil. This work reveals an expanded musical vocabulary that includes superimposed tonalities as well as episodes that feature whole-tone scales. In four movements, we'll be listening to the first one, which is subtitled, "Las selvas dialogan con las cataratas."

- Orquesta Filarmonica de Gran Canaria / Adrian Leaper. "Alberto Williams," Arte Nova.

Alberto Ginastera (ARG, 1943): *Las horas de una estancia, III, "El mediodía."* By the early 1940s, Ginastera had established himself as the leader of the nationalist movement in Argentina. His subsequent works during that decade, for example, the work that we are about to listen to, further consolidated his position of leadership. The composer himself described this style as "objective nationalism," in which an interest in *gauchesco* traditions prevailed. But even though he rarely quotes folk materials, his music is strongly influenced by indigenous themes within a tonal idiom.

- Jessica Rivera / Mark Carver. "Spanish-American Songs," Naxos.

Vicente Bianchi (CHI, 1960): *Escenas campesinas, from the movie, "Un país llamado Chile."* Vicente Bianchi was a composer, pianist and conductor. He is especially known for his settings of the poetry of Pablo Neruda, the musicalization of masses and other religious music, and his arrangements for film and other media. His main musical contribution is the way in which he synthesized the instrumentation and tonal system of classical music with the structures and melodies of Chilean folklore, which gave rise to a very original style. He was one of two other Chilean composers (Alfonso Letelier and León Schidlowsky) who provided music for the 1961 documentary, *Un país llamado Chile*.

- Vicente Bianchi y su Gran Orquesta. "Estampas chilenas," Odeon.

Ernani Aguiar (BRA, 1979): *Quatro momentos, no. 2, "Tempo de Cabocolinhos."* Born in 1950, Aguiar is currently a music professor at the Federal University of Rio de Janeiro. The dance of the "Cabocolinhos" (also spelled, "Caboclinhos,") is linked to the worship of the sacred *jurema* tree, which is native to the north and northeast of Brazil, and which is also used for preparing a tree drunk in religious rituals.

- Capella Bydgosciensis / J. M. Florêncio. "Classical Music from Brazil," Dux.

Jorge Oviedo (ECU, 2013): *Suite volcánica. In an interview conducted the day before this work's first performance, Jorge said that the four sections of this piece are meant to musically represent four volcanoes, Quilindaña, Sincholagua, Cotopaxi and Antisana, which are all visible from his home near Quito. He also said that you may hear some influence of Mahler in this composition.

- Manassas Symphony Orchestra / James Villani. "None," none.