



### Program 010 Notes

**Luis Cluzeau Mortet (URU, 1924): *En la copa de los montes*.** Luis Cluzeau-Mortet and Eduardo Fabini were two of the three composers around the beginning of the 20th century who were the first to champion a national musical style in Uruguay. Cluzeau Mortet's music can be divided into three periods: his earliest music is marked by its adherence to French impressionism; the second, his most important period, is nationalistic, while during his last period he became increasingly influenced by contemporaneous tendencies in Europe.

- Alba Tonelli Rasparolli / Eduardo Gilardoni. "Fabini Cluzeau-Mortet sus Canciones," Orfeo.

**Eduardo Fabini (URU, 1925): *Flores del monte*.** Fabini composed ten songs for voice and piano. His "Flores de monte," from 1925, was first sung that same year by Italo Cristalli, who was one of the best-known tenors during the beginning of the 20th century.

- Irma Schinca / Lamberto Protasi. "Eduardo Fabini Documentos Históricos," Tacuabe.

**Luis Gianneo (ARG, 1930): *El tarco en flor*.** Gianneo cultivated a nationalist style that also incorporated folkloric elements. This work is one of his most popular works, and draws on the folk music and folklore of the Tucumán area in Argentina. Specifically, it refers to the *jacarandá* (also known as the *tarco*), which is a tree found in subtropical South America. This piece is also notable because following its composition in 1930, Gianneo joined the so-called "Renovation" group of composers in Argentina. This factor will play a role in the music that we'll be listening to at a later date.

- Orquesta Sinfónica de Entre Ríos / G. Castagna. "Escenas argentinas: a Symphonic Anthology," Chandos.

**Silvestre Revueltas (MEX, 1932): *Colorines*.** The *colorín* is the common name of a native tree of Mexico. The word can also refer to a gaudy or loud color. This work not only evokes the deep color that these trees give to the Mexican landscape, but also the feelings of the native women who wear necklaces made out of the red and black fruit of this tree. Like most of Revueltas's single-movement works, it is constructed in a three-part form.

- Orquesta Sinfónica de Moravia / Jorge Pérez Gómez. "Silvestre Revueltas Troka," Quindecim.

**Flor M. Ugarte (ARG, 1934): *De mi tierra, 2ª série, III, "Crepúsculo campero"*.** Rather than directly using folk sources, during the early 20th century some composers, among whom were Floro Ugarte and Washington Castro, advocated a greater cosmopolitan expression through the adoption of some contemporary techniques while at the same time maintaining a subjective Argentinean attitude.

- María Laura Del Pozzo, piano. "Floro Ugarte: Obra integral para piano solo," Industria Argentina.

**Heitor Villa-Lobos (BRA, 1937): *Descobrimento do Brasil, Suite no. 2, Adagio sentimental*.** With most of Villa-Lobos's program music there is only a general connection between it and the music. In this case, however, in the score he lets us know that he's following a letter that was written during the latter part of the 15th century in which the discovery of Brazil is being reported to the Portuguese king. However, always the recycler, three of its pieces are merely re-orchestrations of earlier compositions, and one of these is the "Adagio sentimental," originally composed in 1913.

- Slovak Radio Symphony Orchestra / Robert Duarte. "Latin-American Classics," Naxos.

**Evencio Castellanos (VEN, 1946): *El río de las siete estrellas*.** Castellanos may well be considered one of the most significant and representative nationalistic composers of the 20th century in his country. His major orchestral works are permeated with a nationalistic aesthetic and are infused with folkloric elements, as are most of his instrumental and chamber works.

- Orquesta Sinfónica de Venezuela / Jan Wagner. “Evencio Castellanos,” Naxos.

**Washington Castro (ARG, 1947): *Concierto campestre, II, “Pastoral.”*** The son of cellist and the younger brother of a well-known conductor, Castro initially studied music with another older brother and two up and coming composers in Argentina. Later, he left to study music in Paris. Though principally known as a cellist and pedagogue, over the course of nearly 50 years, he also composed a respectable number of compositions.

- Buenos Aires Symphony Orchestra / Washington Castro. “Colección de Música Clásica,” Tradition.

**José Pablo Moncayo (MEX, 1954): *Bosques*.** The majority of Moncayo’s composition titles don’t describe a specific storyline; rather, they’re but mere suggestions of the emotional climate of a given piece. As in one of his earlier pieces from 1953, in this work Moncayo a refined timbral palette and again relies on a three-part structure. After its premiere in Guadalajara in 1957, *Bosques* was not heard again until after Moncayo’s death.

- Orquesta Sinfónica Nacional / Sergio Cárdenas. “Grandes Maestros Mexicanos,” RCA Victor.

**Héctor Tosar (URU, 1963): *Aves errantes, III, “The Night.”*** *Aves errantes*, which would mean stray birds in English, reveals the composer’s interest in oriental culture and as such it articulates two parameters through which Tosar explored the recitation of prose in its relation to rhythm and music. About this piece, he said, “My desire is for the words to be captured in their totality by the listener as much for their sonority as for their meaning or significance.” Because of this, by using less attractive harmonies and melodic lines, the music serves as a sonic atmosphere for the words.

- Carlos Carzoglio, baritone / Orq. de Cámara Mayo / Nicolas Rauss. “Série música nueva,” Tacuabe.

**Carlos Jiménez Mabarak (MEX, 1988): *Balada de los ríos de Tabasco, II, “Juegos de adolescentes en el río,”*** Jiménez Mabarak’s music can be situated between two generations of composers in Mexico: those whose primary impulse was nationalistic (this included members of the Group of Four: Daniel Ayala, Salvador Contreras, José Pablo Moncayo and Blas Galindo) and the members of the Third Generation, which consisted of those Mexican composers who were born at the end of the 1920s and beginning of the 1930s. We’ll be listening to their music on a later program.

- Orquesta Sinfónica Carlos Chávez / Fernando Lozano. “Jimenez & Mabarak,” Forlane.

**\*Marcelo Beltrán (ECU, 2000): *Tormenta*.** This is a programmatic work in a minimalist style that seeks to audibly describe a typical April thunderstorm in Quito, Ecuador. Due to its high altitude—about 9300 feet above sea level—these storms, though sometimes violent, last only a short amount of time. The work begins with the imitation of distant thunder that is becoming ever nearer.

- Walter Aparicio, piano. “None,” None.

**\*Daniel Cueto (PER, 2012): *Tuhuayo*.** For many years, music has been used to imitate the sound of cheerful little birds. But what Daniel wants to know, is what would happen if we decided to start exploring other birds through the flute. Indeed, how about a bird from the Peruvian jungle? The *tuhuayo*, for example, a fairly large bird—about 12 inches in size—that flies only to catch its prey. Otherwise, it prefers to remain on the ground. In fact, it lays its eggs there without even making a nest, where it rests during the day.

- Laurel Zucker. “Inflorescence V,” CD Baby.