



### Program 011 Notes

**Heitor Villa-Lobos (BRA, 1919): Symphony No. 3, “A guerra,” IV, Battle.** Commissioned to celebrate the Treaty of Versailles, this work is not only the first of a symphonic trilogy, but also, it’s the third in a cycle of five to have been written in the style of Vincent d’Indy. Furthermore, it was originally in three movements; its slow movement, which apparently was not composed until 1946, was inserted between the second and third movements, of which the second is said to bear some resemblance to Tchaikovsky’s Sixth Symphony.

- São Paulo Symphony Orchestra / Isaac Karabtchevsky. “Heitor Villa-Lobos,” Naxos.

**Oscar Lorenzo Fernández (BRA, 1920): *Miragem*.** This work was composed during the first of Fernández’s three periods of composition, during which one can see either the influence of French impressionism or the use of bitonalism. In neither case, however, does Fernández incorporate Brazilian thematic material into his music. This, of course, would change in 1922, when he adopted a strong nationalistic tendency by using folkloric themes.

- Miguel Proença, piano. “Obra integral para piano,” Biscoito Classico.

**Alfonso Leng (CHI, 1920): *La muerte de Alsino*.** Leng had two careers, one as a dentist, and the other as a self-trained composer. In his music the influence of Wagner can be felt, especially in his symphonic works, which reveal thick textures and frequent dramatic climaxes, such as can be seen in his symphonic poem, *La muerte de Alsino*. At the same time, his harmonic language has been compared to that of Scriabin, whose music was completely unknown to the Chilean people.

- Orquesta Filarmónica de Santiago / Gisele Ben-Dor. “None,” None.

**Heitor Villa-Lobos (BRA, 1918): *Simples coletânea*, “Num berço encantado.”** In three movements, the *Simples coletânea* (simple anthology) reveals the extent to which Villa-Lobos was emulating French models at that time; indeed, his emulation even extends to the writing of dynamic and tempo indications in that language.

- Débora Halász, piano. “Complete Piano Music, vol. 4,” BIS Records.

**Carlos Chávez (MEX, 1923): *Siete piezas para piano, I*, “Polígonos.”** Chávez’s biographer, Roberto García Morillo, says that the title of this piece bears little relationship to the music. He goes on to say: “It’s a piece of written pianistic brilliance that reaches every register of the instrument; at times it anticipates Chávez’s later works, especially because of the presence of a number of contrapuntal lines in which certain figurations obstinately reappear, in little cells that move along in tandem with one another.”

- Hsuan-Ya Chen, piano. “Piano Works of Carlos Chávez,” Elan.

**Acario Cotapos (CHI, 1924): *Sonata-Fantasia*.** Although he received a few piano and bassoon lessons, as a composer Cotapos was largely self-taught. However, through his many associations with composers and artists, he was able to insert himself into the most influential artistic and literary groups of his time by showing surprising histrionics and entering into relationships with important writers and painters, through which he nurtured his libertarian spirit of experimentalism, thus giving free reign for him to practice an approach to composition based on the subject and not on style.

- Elma Miranda, piano. “None,” None.

**Julián Carrillo (MEX, 1925): *Preludio a Colón*.** During the 1910s, Carrillo fled Mexico for the United States, where in New York he garnered recognition by organizing and conducting the American Symphony Orchestra. In 1916, Carrillo composed the music for D. W. Griffith's film, *Intolerance*. Also while in that city, he wrote the "Thirteenth Sound Theory," which later came to be known as microtonality. His first composition in demonstration of his theory was *Preludio a Colón*.

- Ensemble neuverBand / Paul Clift. "None," None.

**Joaquín Nin y Castellanos (CUB, 1929): *Mensaje a Claudio Debussy*.** Of Spanish and Cuban descent, Joaquín Nin studied music in Paris as a student of Moritz Moszkowski; later, he studied under Vincent d'Indy at the Schola Cantorum. Though not very numerous, his compositions reveal the strong influence of Spanish nationalism. *Mensaje a Claudio Debussy* is an impressionistic piece in homage to the French composer.

- Martin Jones, piano. "Joaquín Nin : The Piano Music," Nimbus Records.

**Domingo Santa Cruz (CHI, 1929): *Cinco poemas trágicos (I, III, IV, V)*.** Santa Cruz was a Chilean composer, lawyer and university professor. He was also one of the main promoters of the 20th musical movement in Chile, as well as a founding member of the Sociedad Bach. His music reveals a dense and contrapuntal harmonic texture; he would also frequently use a chromatically accentuated melodic language. In addition, he is seen as having encouraged the development of atonalism in the music of later generations of Chilean composers.

- Elvira Savi, piano. "Obras para voz y piano," SVR.

**\*Juan Bautista Plaza (VEN, 1930): *Las horas*.** This symphonic choral poem was composed around the occasion of the hundredth anniversary of the death of Simón Bolívar. Plaza's biographer, Marie Elizabeth Labonville, characterizes the choral writing as typical of his madrigal style. At the same time, the orchestral accompaniment "adds touches touches of impressionist coloring by virtue of devices that soften the texture. ... Together, chorus and orchestra create a mood of tender, wistful nostalgia."

- Unidentified. "None," None.

**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.

**\*René Amengual (CHI, 1939): *Preludio sinfónico*.** This work reveals the strong influence of Debussy, both as to style and instrumentation. The work was premiered by the National Symphony Orchestra of Chile, conducted by Victor Tevah, on June 12, 1939, at the Royal Theater in Santiago. Writing the next day, a critic found it to be a "fine orchestral piece, well organized, with modern harmonies and with a good collection of sonorous discoveries that correspond to a thoughtful interior emotional process."

- Orquesta Sinfónica Nacional de Chile / David del Pino Klinge. "Bicentenario," Academia Chilena.