



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
Program 012 : August 14, 2021

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Heitor Villa-Lobos (BRA, 1919): Symphony No. 4, “Victoria,” I, Allegro impetuoso. Villa-Lobos composed a trilogy of similarly themed symphonies; the third is subtitled “War” and the fifth is subtitled “Peace.” This symphony, subtitled “Victory,” was first performed in Rio de Janeiro in 1920. Although musically there is little difference between this and the third symphony, in the fourth not only is the orchestra larger, but there is an “internal ensemble” that consists of five instruments and percussion. And, instead of the customary designation of movements; rather, he divided this symphony into three parts.

- Simón Bolívar Symphony Orch. / Enrique Arturo Diemecke. “Music of Latin American Masters,” Dorian.

Carlos Chávez (MEX, 1919): Sextet for Piano and Strings, II, Allegro con brio. In 1921, Chávez organized the first public performance of his music. On the program were pieces for piano, a few art songs, and his sextet for piano and strings. Manuel Ponce was there, who wrote that “the most outstanding characteristic of this music is Chávez’s aspiration of modernism and originality.” He went on to say that the young composer, though he “finds himself under the influence of romanticism of the Schubert or Chopin type,” is attracted to modernism because of its “novelty and exoticism.”

- Southwest Chamber Music. “Complete Works of Carlos Chávez, vol. 4,” Cambria.

Carlos Chávez (MEX, 1924): Sonatina. Written in four contrasting but interrelated movements performed without pause, this work is among some of Chávez’s earliest examples of his tendency of combining European formal schemes with purported pre-Hispanic musical concepts. However, in spite of this backwards-looking influence, the piece is actually very modern sounding.

- Sheila Rheinhold, violin / Max Lifchitz, piano. “Mélange,” North/South.

Heitor Villa-Lobos (BRA, 1928): Quintette en forme de choro. Like many of his other works for winds, this quintet is written in a kind of form that is based on the gradual emergence of motifs, rather than the traditional method of thematic development. It has many contrasting sections and its many instrumental solos have an improvisatory character. However, it’s important to note that the designation, “in the form of a chôro,” is nothing more than a supplemental title that was most likely added prior to its publication in 1930.

- Quintette Moraguès. “Quintette Moraguès,” Valois.

Silvestre Revueltas (MEX, 1933): Tres piezas. As we’ve come to learn, this composer’s single-movement works are cast in three parts. Although this piece is in three movements, each movement follows this same pattern. The music here is full of polytonality and surprising metrical combinations; an electrifying climax leads the piece to an abrupt conclusion.

- Sheila Rheinhold, violin / Max Lifchitz, piano. “Mélange,” North/South.

Juan José Castro (ARG, 1933-34): Nine Preludes, No. 7, “Danza guerrera.” In September 1939, Juan José Castro and several other Argentine composers created the Grupo Renovación, or Renovation Group. Their objectives, laid out in a manifesto, included improving their compositional skills while at the same time establishing synchronicity between composition in Argentina and in Europe. The Group never really coalesced around any specific stylistic goals, other than a shared interest in neo-classicism. These preludes were premiered on February 18, 1934, during an event organized by the League of Composers in New York City. Writing for the *NY Times*, a critic said that the preludes “dance with ironic humor.”

- Dora de Marinis, piano. “Juan José Castro: obra integral para piano,” Consentino.

***Carmela Mackenna (CHI, 1935): Suite chilena.** As a member of an aristocratic family Carmela Mackenna suppressed her musical aspirations and married a diplomat. However, as a cultural attaché in Berlin during the 1930s, she decided to study composition with someone who was ultimately labeled a musical Bolshevik by the Nazis. In any event, by the mid 1940s she had produced some two dozen works, of which many have now finally been published. Her style is uniquely her own; and in this four-movement work, in spite of its title, Chilean elements are largely not to be found.

- Andrew Krauss, piano. “None,” None.

Luis Gianneo (ARG, 1937): Obertura para una comedia infantil. Gianneo was one of the most influential members of the Renovation Group, which he joined in 1931. His early works were folkloric or naturalistic; after joining the Renovation Group he adopted a neo-classical approach. There were a number of stylistic traits of neo-classicism that the members of the Group were particularly interested in, such as certain mechanicalness that emerges out of rhythmic repetition. And this trait is evident in Gianneo’s *Obertura*.

- Ensemble Musical de Buenos Aires. “Ensamble Musical de Buenos Aires,” Edul.

Hans-Joachim Koellreutter (BRA, 1941): Música 1941. This German-born composer emigrated to Brazil in 1937, where two years later he founded the composers group, Música Viva. In its manifesto the group declared its opposition to folkloristic nationalism. However, during a period of strong nationalism in that country the group came to symbolize a strong disruption of national values as well as a foreign intrusion into the country’s musical world. Thus, the group came to be viewed as an anti-national campaign. The musical technique that became associated with this group was the dodecaphony that was championed by Koellreutter.

- Beatriz Román, piano. “H.J. Koellreutter,” Tacape.

Claudio Santoro (BRA, 1945): String Quartet No. 1. In 1936, after graduating from a national conservatory in Brazil, Santoro studied with Koellreutter, who introduced him to dodecaphony. In 1946, Santoro went to study with Nadia Boulanger in Paris. His music between the period 1939 to 1947 reveals an orientation toward atonality and what author Gerard Béhague calls “a pragmatic twelve-tone technique.”

- Quarteto de cordas da OpensoundOrchestra. “None,” None.

***René Amengual (CHI, 1945): Pequeña suite.** Written for American flutist David Van Vactor, in this four-movement work Amengual combines Ravelian impressionism and elements of neo classicism and because of this, there are structures that are imitative as well as an extended harmonic palette that consists of unlikely pedal tones, suspensions or respellings of notes and chords. The four movements are subtitled, Preludio, Courante, Aria, and Ragtime.

- Laurel Zucker / John Cozza. “Abundance,” CD Baby.

José María Castro (ARG, 1947): Quartet No. 2 in G, I. This three-movement work was commissioned by the League of North American Composers in recognition of the 25th anniversary of its foundation. It was premiered by the Haydn Quartet in Buenos Aires in 1949. Unfortunately, only the first movement has been recorded.

- Almeraras Quartet. “Panorama de la música argentina,” Consentino.