



### Program 015 Notes

**Alberto Ginastera (ARG, 1954): Pampeana No. 3, II, Impetuosamente.** This work marks the end of Ginastera's second composition period, in which his music is, as he said, "subjectively nationalistic." Now although some features may be still related to Argentine folklore, his compositional technique in this piece is decidedly non-folkloric; instead, he freely uses a serialist approach that provides a feeling of tonality.

- Berliner Symphoniker / Gabriel Castagna. "Ginastera: Pampeana," Chandos.

**Juan Orrego-Salas (CHI, 1954): Symphony No. 2, "To the Memory of a Wanderer," III, Allegro vivace.** Although the works of this period reveal Orrego-Salas' preference for neo-classicism, new stylistic elements began to emerge in his music, such as irregular rhythms and altered chords. Despite its title, which refers to a good friend of his who died in the Peruvian Andes, this work is not programmatic. Commissioned by the Louisville Orchestra, this three-movement symphony was both premiered and recorded by that same orchestra, under the baton of Robert Whitney.

- Louisville Orchestra / Robert Whitney. "The Louisville Orchestra," First Edition Records.

**Celso Garrido-Lecca (PER, 1956): Música para teatro.** Garrido-Lecca is part of an overall tendency in Peru towards the introduction of new compositional techniques in that country, such as dodecaphonism and atonality. This specific work was extracted out of the incidental music for the Peruvian presentation of an adaptation of Thomas Wolfe's 1929 play, *Look Homeward, Angel*, which in Spanish is titled, *El ángel que nos mira*. *Música para teatro* was premiered in Santiago, Chile, in 1970, by the Pro Arte Wind Quintet.

- Quinteto Elegguá. "Pasos al Viento," Unknown.

**Harold Gramatges (CUB, 1957): Sonatina hispánica.** Gramatges was a Cuban composer, pianist and teacher. In 1942, he joined, along with a number of other Cuban composers, into the "Grupo de Renovación Musical." Organized by José Ardévol, the group's objective was to compose the sort of universalist music that was being written at that time in other countries. The net immediate effect of this was that the group's music tended towards neo-classicism.

- Roberto Urbay. "Harold Gramatges: obra completa para piano," Egrem.

**Mauricio Kagel (ARG, 1957/58): Anagrama.** One of his more famous compositions, nearly all the speech elements and sounds are derived from the Latin palindrome on gnats and moths (which in some sources is incorrectly attributed to Dante's *Divine Comedy*): "In girum imus nocte et consumimur igni" (we circle in the night and are consumed by fire). Broken down into a variety of phonemic anagrams in four different languages, French, Spanish, Italian, and German, the resulting "chorus" is at times abrupt and noisy.

- Kammerchor Zürich / Kagel. "Zeitgenössische Musik in der ...," Deutsche Harmonia Mundi.

**Edino Krieger (BRA, 1960): Brasiliana.** In 1945, Krieger joined the "Música Viva" group that had been formed in Brazil by Hans-Joachim Koellreutter in 1939. Consequently, during the late 1940s, Koellreutter's influence led Krieger to turn towards dodecaphony, but which he later abandoned during the early 1950s in favor a nationalistic neo-classical musical language, which can be found particularly in this work for viola and strings.

- Orquesta de cámara Solistas de Londrina / Jairo Chaves, viola. "Retratos brasileiros," Unknown.

**Mario Davidovsky (ARG, 1963): *Synchronisms No. 1*.** Synchronisms is a series of twelve compositions for a soloist or an ensemble and pre-recorded tape (now known as fixed media) that were composed at the Columbia-Princeton Electronic Music Center starting in 1963. One of his goals, as he said, was “to try to keep, on the one hand, as much as possible of what is characteristic of the electronic instrument, and, on the other, what is characteristic of the live performer.”

- Harvey Sollberger, flute. “Three Synchronisms,” Composers Recordings.

**Eduardo Mata (MEX, 1965): *Improvisaciones No. 2*.** This work for a strings and two pianos reveals Mata’s great concern for timbre. Piano no. 1 is treated like a percussion instrument; the strings are played directly with fingers, hands, mallets, etc., while at the same time other percussion instruments hang inside it. The overall character of the work is improvisatory by the way in which there’s seemingly a complete freedom as to form, moods and sonorities.

- Homero Valle, Jorge Suárez, pianos / University Orchestra / E. Mata. “Contemporáneos 7,” Egrem.

**Marlos Nobre (BRA, 1968): *Wind Quintet, II, Lento*.** This piece was originally conceived as a kind of ballet for a 1968 commission from the National Ballet Company of Rio de Janeiro. In this form it received its première on October 21, 1968, by this group at the Teatro Novo in Rio. After this performance, the composer revised the work into its final version as a wind quintet. This version was premiered on May 21, 1977 in the auditorium of the Vidal Ramos Junior Educational Center in Lagos, Santa Catarina, Brazil, by the wind quintet of Pôrto Alegre, Brazil. The second movement, a touching, bittersweet *modinha*, is particularly attractive.

- Quinteto de Alientos de México. “Latin American Images,” Global Entertainment.

**Ernst Widmer (BRA, 1969): *Pulsars*.** This composer’s output shows him to be something of an eclectic personality, whose musical style vacillated between traditionalism and originality. In the latter category, *Pulsars*, for an ad hoc ensemble of strings, winds and percussion, features sections that alternate between aleatoric and totally controlled passages,

- Musica-Nova Ensemble / Ernst Huber-Cantwig. “Unknown,” Lausanne.

**José Serebrier (URU, 1970): *Seis por televisión*.** This music was inspired by the composer’s association as music director for the 1965 production of several Shakespeare plays by the American Shakespeare Festival Theater in Stratford, Connecticut. This work was premiered by the Dorian Wind Quintet on March 23, 1975, at the Palacio de Minería in Mexico City. The composition’s musical language is very appealing and accessible. Certain sections are highly reminiscent of other familiar compositions, such as the middle section of *Sunaloiroc* (*Coriolanus* backwards), which sounds strikingly familiar to the *Rite of Spring*.

- Australian Wind Virtuosi. “The Music of José Serebrier,” Phoenix.

**Sergio Cervetti (URU, 1987): *The Hay Wain, I, “Fall of the Rebel Angels*.” This electroacoustic tone poem was inspired by the medieval triptych of the same name by painter Hieronymus Bosch. Cervetti uses a virtual orchestra redolent of the painter’s brush to create colorful, grotesque responses to Bosch’s horrifying representations of the world and its ultimate fate. In traversing this narrative, the composer draws inspiration for four movements from the painting, evoking imagery such as angels as insects falling to earth like confetti; a wagon laden with hay drawn by semi-human, semi-animal monsters; a tower of human pride constructed by sinners; and lovers sitting and playing the lute in bliss, oblivious of the abyss towards which they are being driven.**

- [Electronic music produced by the composer]. “Triptych Revelation,” Navona.