



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
Program 018 : September 26, 2021

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Juan Francisco Sans (VEN, 1987): *Canto aborigen, II & IV. In seven movements, this work is based on the musical material of the most important ethnic groups in Venezuela. Upon decontextualizing the material and contrasting it with diverse rhythmic, timbral and harmonic procedures, there arises a new music under which lies, pristine, the spirit of this ancestral music. The order of the movements reflects to a certain extent the cycle of life, in which love, sickness, death and diversion constitute fundamental aspects. We'll be listening to the second movement, "Toque de Uotoroyó," and the fourth, "Toque funerario."

• Ysmael Reyes, flute / Susan Olenwine, piano. "Incanto : Contemporary Venezuelan Music," CD Baby.

José Serebrier (URU, 1991): *Dorothy and Carmine!* The composer considers this as an essay which he wrote to celebrate the marriage of long-time Miami friends. In it, he experiments with sonorities by paring strings with two wandering flutes, one of which appears from nowhere in the audience, almost as a dancer who is sometimes invited to join in the stage proceedings. However, the composer insists that there is no specific meaning in any of this, other than what a particular listener might imagine.

• Royal Philharmonic Orchestra / José Serebrier. "The Music of José Serebrier," Phoenix.

Esteban Benzecry (ARG, 1993): *Obertura Tanguera.* After initial studies in music in Argentina, in 1997 Benzecry moved to Paris, where he studied at the Conservatoire Superior, obtaining a first prize in composition two years later. His most recent works attempt to create a fusion between rhythms with Latin American roots and the diverse aesthetic currents of European contemporary music. After a short introduction, his *Obertura Tanguera* is written in three parts, fast-slow-fast, which reaches its climax at the end.

• Orquesta Filarmónica de Bogotá / Mario Benzecry "El Compendio de la Vida," Ediciones Consentino.

Adriana Verdié (ARG, 1995): *Jira che Tango. Darrett Adkins premiered this work on a program organized by the Spokane-based ensemble Zephyr on April 11, 1997. In Spokane's *Spokesman-Review*, the performance received a rather mixed appreciation. Nevertheless, it's the sort of work that seems to be gaining more appreciation with each passing year. For example, it was just performed yesterday at the Longy School of Music at Bard College in Massachusetts.

• Darrett Adkins, cello. "Hyper Suite 2 : Music for Solo Cello," Naxos.

Gabriela Ortiz (MEX, 1996): *Atlas Pumas.* Ortiz's creative process focuses on the connections between gender issues, social justice, environmental concerns and the burden of racism, as well as the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. In this work, however, two Mexican soccer teams play against each other in a dialogue represented by violin and marimba. Even though the musicians compete well throughout the game, the conclusion ends clearly and definitely as a tie.

• Southwest Chamber Music. "Aroma Foliado," Naxos.

Daniel Catán (MEX, 1996): *Florencia en el Amazonas, "Escúchame."* Catán was a Mexican composer and writer particularly known for his operas, of which his third contains elements of magical realism in the style of Gabriel García Márquez. Although the characters are inspired by Márquez, the story is not directly drawn from any of his works. The title character, Florencia Grimaldi, is a famous operatic soprano returning to her homeland to sing in Manaus, Brazil, with the hope that she will attract her former lover, Cristóbal, a butterfly hunter who had disappeared into the jungle.

• Texas Music Festival Orchestra / Franz Anton Krager. "Encantamiento: Music of Daniel Catán," Albany.

Paul Desenne (CHI, 2003): *The Two Seasons, VI, “Burnt Polo.”* Desenne is Chilean composer and cellist whose style fuses native Latin American and European elements. The *polo* is a Spanish song imported into America many years ago. And in particular, the Venezuelan “Polo margariteño” shares an exact harmonic coincidence with Vivaldi’s summer storm in his Four Seasons. Thus, the movement is almost entirely built on transfigured and charred quotations of the latter’s music.

• Virginie Robilliard, vln / Orchestra of the Mozarteum Foundation / Olivier Grangean. “None,” None.

Marlos Nobre (BRA, 2004): *Kabbalah.* Nobre studied composition with H. J. Koellreutter and Camargo Guarnieri. Later, he pursued advanced studies at the Di Tella Institute in Buenos Aires alongside a number of internationally famous composers. In 1969, he went to study electronic music at the Columbia-Princeton Electronic Music Center in New York. Although *Kabbalah* is inspired by the religious text of that same name, Nobre uses, almost literally, a song from the Xingu Indians for the first rhythmic section of the work.

• São Paulo Symphony Orchestra / Marin Alsop. “None,” None.

Eduardo Angulo (MEX, 2007): *Sonata for Flute, Viola and Piano.* Angulo studied music at the National Conservatory in Mexico and the Royal Conservatory in Holland. He currently resides in Cuernavaca, Mexico.

• Miguel Angel Villanueva / Eduardo Angulo / Emilio Angulo. “Realismo Mágico, vol. 2,” Urtext.

Ricardo Lorenz (VEN, 2008): *El muro.* Lorenz is currently professor and chair of the composition department at Michigan State University. *El muro* was commissioned by the American Bandmasters Association and the University of Florida. Commenting in 2012 on this work, Lorenz said that “at a conceptual level, [it] is my response to how I feel about walls.” So in a way, one could argue that through his music Lorenz seeks to engage with the notion of artistic and political citizenship, freedom and circulation within the modern nation-state and culture.

• North Texas Wind Symphony / Eugene Migliaro Corporon. “Revelations,” GIA.

Armando Luis Ramírez (PR, 2010): *Sonata “El Arlequín,” III, “Las acrobacias del arlequín.” Ramírez teaches theory and composition at the Puerto Rico Conservatory, but from time to time teaches other courses that range from seminars on the ballets of Igor Stravinsky to the music of the Beatles. In this work, the harlequin (a kind of jester) is at first charismatic, but then is sad. The last movement is a joyful display of the harlequin’s impressive acrobatics.

• Felipe Rodríguez, trumpet / Teresa Acevedo, piano. “None,” None.

Alexandre Travassos (BRA, 2013): *Rapsodia Sefaradi. In this work, the composer pays homage to the people and culture of the Sephardic Jews of Belém, Brazil (from whom he descends) through the use of four folkloric songs in the free form of a rhapsody. Although originally intended for the Americas Festival band, the work was actually premiered by the Symphonic Band of the State of São Paulo, which was conducted by Marcos Sadao. The North American premiere was performed by the Hope College Wind Ensemble on March 14, 2018, in Holland, Michigan.

• Symphonic Band of the State of São Paulo / Marcos Sadao. “None,” None.