



### Program 019 Notes

**Daniel Catán (MEX, 1989): *La hija de Rappaccini*, “Love Duet.”** This two-act opera was composed to a libretto based on a play by Octavio Paz, in which a young Italian student, Giovanni, wanders around Professor Rappaccini’s beautiful gardens where he spies the professor’s daughter, Beatriz. But, he is horrified to discover the poisonous nature of the garden’s beauty. In the third scene of the second act, Beatriz and Giovanni share their emotions in a duet while alone in the garden. But by touching his hand, we learn that Beatriz, like many of the garden’s plants, is also poisonous.

- Encarnación Vásquez / Fernando de la Mora / Mex. City Ph. O. / E. Diamuñoz. “Daniel Catán,” Naxos.

**Mario Lavista (MEX, 1989): *Cuaderno de viaje*.** Though composed in Italy, this work is not a description of his travels while in that country; rather, it’s a profound exploration of the viola and its capability of producing harmonics, and based in part on a similar approach that he took while composing an earlier work for string quartet.

- Maurizio Barbetti, viola. “Mario Lavista : Cuaderno de Viaje,” Siglo XX.

**Orlando Jacinto García (CUB, 1991): *el sonido dulce de tu voz*.** The composer also wrote the text of this work, which he says in some ways can be understood as an abstract love song. It features contrasts in register, timbre, density and pacing, as well as the slow evolutions of materials that serve as his primary aesthetic concerns.

- The Florida International University Concert Choir / John Augenblick. “Exchange : Latin America,” CRI.

**\*Alfredo del Mónaco (VEN, 1991): *Lyrika*.** del Mónaco’s “Lyrika” represents his return to electroacoustic composition, insofar as it is intended to be performed by either using reverberation or by recording and then processing a series of unspecified multiphonics that are then played back so as to provide a “continuous sound background” throughout three of the work’s seven sections.

- Orlando Salazar, oboe. “None,” None.

**Jorge Mario Liderman (ARG, 1993): *Notebook*.** Many of Liderman’s works are based on preexisting materials, and in this case, the composer takes as his point of departure Moroccan Jewish wedding songs. The work is divided into ten short contrasting sections played without pause. Each one is characterized by a single compositional idea. Sometimes the sources are quoted literally, while others are done so in a more fragmented manner.

- Divertimento Ensemble. “Exchange : Latin America,” CRI.

**Williams Panchi (ECU, 1995): *Wolf Fantasy*.** Born in Latacunga, Ecuador, Panchi received his musical training in his home city and in Quito. Later, as a scholarship student he took specialized classes in several universities in the U.S. In three parts, *Wolf Fantasy* is based on the different treatment of the interval of a second, thus managing to generate several polyrhythmic textures. The work was premiered at the University of Louisville in 1995.

- Thomas Horpe, piano. “REDCE, vol. 1,” Consejo Nacional.

**Paul Desenne (CHI, 1997): Sonata for Clarinet and Piano, II, “Borges Candomble.”** Desenne’s music is characterized by the synthesis of the intricate musical figures and ideas of popular South American music. This work gets its inspiration from Venezuelan rhythms and African rhythms present in the music of Uruguay and the often melancholic Colombian *cumbia*.

- Jorge Montilla, clar. / Hamilton Tescarollo, piano. “La Revoltosa,” Clarinet Classics.

**Georgina Derbez (MEX, 1998): Quartet No. 1.** About this work, Derbez says that it’s based on an abstract concept that’s related to our perception of time. By manipulating the distance and density in which the musical events are developed, she attempts to create the illusion that the music is not flowing linearly, but rather in a wavelike motion.

- Onix Ensemble. “Laberintos,” Urtext.

**Miguel del Aguila (URU, 1998): Pacific Serenade.** This is a set of peaceful serenades in the sense that it emulates the sort of romantic and improvised music that is sung at night under the stars. The main singer in this particular case is the clarinet, and in general the music is extremely quiet, delicate, sensuous and sentimental.

- Pacific Serenade Ensemble (clarinet and string quartet). “Exchange : Latin America,” CRI.

\***Alba Fernanda Triana (COL, 2000): Antifona.** This work for unaccompanied cello confronts contradictory characteristics of expressivity and indiscernible forms of perception that are contrasted with clearly identifiable passages and different harmonies and colorful timbres. The work’s sonorities are organized along two levels, the first of which is more immediate and comprises the notes played by the cellist; the second consists of an elaboration of fluctuating resonances, like clusters in movement around the notes generated by the first level.

- Mintcho Badev, cello. “None,” None.

**Ileana Pérez Velázquez (CUB, 2001): Duendes alados (Winged Goblins), II, “Los pasos perdidos.”** “Duende” in Spanish has several meanings, one of them being a spirit that has a certain magical quality. This work relates to an imaginary and unreal world of fantasy. It does not reflect any particular story, but a world created in the imagination of the composer. Written for the FLUX quartet, it was premiered by this group on January 18, 2002, at Dartmouth College. As we’ve previously seen, new works are not always instantly acclaimed. Writing in *The Dartmouth*, student critic Christopher McMullen-Laird wrote, that *Duendes alados* “was ... conservative for new music standards. [I]t ... didn’t stretch any boundaries or sound distinctly new.”

- Flux Quartet. “Music of Ileana Perez Velázquez,” Albany.

\***Adriana Verdié (ARG, 2014): De mujeres y elementos, II, “mujer agua.”** This song cycle is the outcome of a collaboration between Latin-American female artists entitled “Mujeres del Sur,” in celebration of Women’s History month, and the advancement of women in the arts. Its four songs, penned by Argentinean writer Adriana Fontana, evolve from epigraphs from four Latin-American poets, and the themes refer to womanhood in relation to the four elements. The four songs can be sung in any order.

- Cloe Gentile, voice and Abraham Ross, piano. “None,” None.

\***Daniel Cueto (PER, 2016): Kimsa harawicha, I, “Urqupi ichu kañasqay.”** At the heart of this three-movement work for soprano and alto flute are three anonymous texts in Kechwa, the most widely spoken non-European language in the Americas. As an ancient tongue, it became the official language of the Inca Empire, and is still spoken by people in Peru, Ecuador, Bolivia and Argentina. As an important status symbol, the speakers of this language developed a refined literature that has continued to develop across the centuries.

- Sheva Tehoval, soprano; and Sally Beck, alto flute. “None,” None.