



Program 020 Notes

Isidora Zegers (CHI, 1823 / 1829): Two Songs, “L’absence” and “Les tombeaux violés.” Born in Spain, Zegers studied music in Paris, then moved to Chile in 1823 with her father, who had been hired by the Ministry of Foreign Affairs. In 1852, she was named honorary president of Chile’s National Academy of Music, and three years later, she founded the Philharmonic Society of Santiago. Most of her compositions are for voice and piano or piano solo, and date from her years in Paris.

- Carmen Luisa Letelier / Elvira Savi. “Isidora Zegers y su tiempo,” Par media.

***Teresa Carreño (VEN, 1896): String Quartet in B minor, I.** Although the majority of Carreño’s compositions are for the piano, this impressive four-movement string quartet, in a late Romantic style, was composed while she was on tour in Europe. The work was premiered in the Leipzig Gewandhaus on December 18, 1897 by violinists Hilf and Becker, violist Schafer and cellist Klengel.

- Arriaga String Quartet. “Teresa Carreño : Solo Piano and Chamber Works,” Artona.

***Carmela Mackenna (CHI, 1933): “Canto de cuna.”** After brief periods in Great Britain and Uruguay, in 1926 Carmela and her husband settled in Berlin where they lived for a number of years. While in that city, she began studying composition with Hans Mersmann. This song could very well have been intended as a gift to the family of her niece and goddaughter, Carmen Cuevas Mackenna, to whom the work is dedicated. Until recently, there has been no record of any performance of this song.

- Salem Quiroz, soprano. “None,” None.

Clotilde Arias (PER, 1941): “Huiracocha.” Arias considered herself an expert on Incan music and composed many songs in its style. In this song, Arias pays tribute to the all-powerful god Huiracocha, who is one of the most important deities in the Inca pantheon. While being intended as an exaltation, it is at the same time a lament. Its final line asks, “Where are you, Huiracocha, that you don’t hear me and don’t realize how much I’ve struggled?”

- Ernesto Palacio / Samuele Pala. “Canto al Perú,” Bongiovanni.

***Blanca Estrella (VEN, 1965): *Ballet miniatura*, “Danza.”** Blanca Estrella’s *Ballet miniatura* is the first of its kind to have been composed in Venezuela. The five-movement work for ten winds and strings earned her the 1965 national prize for music. Commissioned by the Collegium Musicum and its director, Gonzalo Castellanos, the work was premiered on May 15, 1966, by this group during the Third Latin American Music Festival in Caracas. Although there is no performance data beyond its premier performance, from 1967 to 1986 the work—or excerpts from it—has appeared on various LPs produced in Venezuela.

- Collegium Musicum de Caracas / G. Castellanos. “Premios Nacionales de Música 1965,” Círculo Musical.

Hilda Dianda (ARG, 1966): A-7. Born in 1925, Dianda’s initial musical studies were in Buenos Aires with Honorio Siccardi. Awarded a fellowship, during 1949 and 1950 she was in Venice studying with Hermann Scherchen. Later, she gained additional training in Germany. In 1966, she was briefly in the US working at an electronic music lab in California, but soon returned to Argentina to teach at the National University in Córdoba. However, in 1976, she returned to Germany.

- Emma Curti, voice. “Música Electroacústica,” MCBA.

Jacqueline Nova (COL, 1966): *Metamorfosis III*. Born in Belgium in 1938, Nova is considered to have been one of the most ardent advocates for new music in Colombia. Her musical production can be divided into three periods; 1) her earliest works, 2) the music she composed while a scholarship student at the Di Tella Institute in Buenos Aires, and 3), the music she composed after leaving the institute. To a certain extent, this work reveals the influence of Edgard Varèse, in that she uses a kind of chromatic saturation, while at the same exploring instrumental colors and registers.

- Orquesta Sinfónica de Colombia / Luis Biava. “None,” None.

Leni Alexander (CHI, 1970): *Par quoi? A quoi? Pour quoi?*. During the 1930s, Leni Alexander and her family were residing in Hamburg, Germany, but in 1939, they were forced by Nazi racial and political persecution to flee to Chile. Nevertheless, although she grew up in a refugee culture in that country, she later returned to Europe as a mature artist on the threshold of an international career. As a modernist, she didn’t expect her compositions to become popular, but many of them gained her respect from fellow composers and small but growing circles of listeners. Her work also included preparing programs for Radio France and teaching.

- Anna Ringart, mezzo-soprano. “None,” None.

Tania León (CUB, 1991): *Indígena*. This work for thirteen instruments was composed soon after León had returned from a visit to Cuba. In two parts, James Spinazzola says that the second part is essentially a digression from the remainder of the work, in form, harmonic and melodic language, rhythm, texture and mood, and that most notable are the prevalence of Afro-Cuban melodic, rhythmic and instrumental references.

- Continuum, The Western Wind / Tania León. “Indígena,” CRI.

Gabriela Ortiz (MEX, 2006): *Aroma foliado*. The title of this work in English would be something like, “the aroma of foliage.” Though a single-movement composition, this work includes audible mood and textural changes, thus making it possible to divide it into an introduction, ten different sections, and a coda. At the same time, Ortiz herself has mentioned that she used fragments taken from Mozart’s 21st string quartet as way to link some of its sections, so much so that she had originally contemplated a subtitle for this work as a way to reference this influence.

- Southwest Chamber Music. “Aroma foliado,” Cambria.

***Adriana Verdié (ARG, 2020): *Esperanza rota*.** Verdié joined the faculty at CSULB in 2003 after receiving a Ph.D. in composition from the University of California, Berkeley. Additionally, she holds degrees from California State University Long Beach and the UNCuyo in Argentina, where she was an active conductor, instructor and composer. In 2013, Dr. Verdié was selected as a Fulbright specialist. Her scholarly interests center on the contemporary music by women composers, the dissemination of Latin American music and the interaction between music and literature.

- Theresa Delaplain / Robert Mueller. “None,” None.

***Teresa Carreño (VEN, 1895): *Serenade, III, Andantino, Agitato molto*.** Carreño finished her Serenade for String Orchestra on September 13, 1895 during a summer stay in Pertisau, a small village in the Austrian Tyrol. A profound yet compelling composition, it belongs to the tradition of serenades for string ensembles that can be traced back to works such as Mozart’s *Eine kleine Nachtmusik*. However, Carreño offers a free-spirited reinterpretation of the genre by means of a bold Romantic language, giving preeminence to musical expression and harmonic exploration over pre-established rules of formal construction.

- Eureka Ensemble / Kristo Kondakci. “None,” None.