



Program 021 Notes

***Teresa Carreño (VEN, 1880s): Romance.** This miniature for violin and piano is dedicated to the Hungarian violinist Ede Réményi, and may date from 1882, when Carreño and Réményi appeared together on a Chicago stage, on March 24. For his part, Réményi, as a close friend of Brahms, inspired the latter to compose his “Hungarian Rhapsodies.” Though written in ternary form, the consistent use of the principle of variation provides it with an organic quality. The themes are presented by the violin in phrases of eight bars each, most often followed by a variation restatement. This symmetry conveys a classical character to the music that is enlivened through the frequent use of chromaticism.

- Stephanie Chase, vln / Isabel Pérez Dobarro, pno. “None,” None.

María Mendoza de Baratta (SAL, 1934): Nahualismo. Baratta began her musical training at her country’s national conservatory, where she studied with María Zimmerman and Antonio Gianoli. Between 1926 and 1938, she engaged in an active performing career, and represented her country at various folkloric congresses. Originally written for piano in 1934, *Nahualismo* is thought to closely follow a story in which a native of Nahuizalco, which is a village of pre-Hispanic origin, accompanies a friend to consult a famous *bruja* in the region.

- Gabriela Calderón Cornejo, piano. “None,” None.

***Carmela Mackenna (CHI, 1935): Duo for cello and piano.** 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 somber single-movement work for cello and piano is suggestive of a rondo, by the way in which its opening section is not only restated at the end, but also, how its melodic shape inspires its central section.

- Eduardo Franco, cello / Juan Carlos Muñoz, pno. “None,” None.

María Teresa Prieto (MEX, 1942): Chichen Itzá. Born in Spain, during the Spanish Civil War she went to Mexico to stay with her brother. She studied with Manuel Ponce and had a close relationship with Carlos Chávez; during the mid 1940s, she studied with Darius Milhaud at Mills College in Oakland, California. During the 1940s and early 1950s, her music was frequently performed in Mexico’s capital city. Although she returned briefly to Spain in 1958 to receive a prize, she never returned there to live.

- Orquesta de Córdoba / José Luis Temes. “Obra sinfónica completa,” Verso.

Nelly Moretto (ARG, 1975): Composición No. 14: “Bah! Le dije al tiempo.” Moretto studied at Argentina’s national conservatory, at the Torcuato di Tella Institute in Buenos Aires and at the University of Illinois. She worked for a time at the University of Buenos Aires’ electronic music studio. She was vice president of the Agrupación Nueva Música (New Music Group), which since its creation in 1937 introduced to Latin America the music of the leading creators of the 20th century, such as Schönberg, Boulez, Cage and Nono.

- Maranca, voice / Silveira, pno. / Barbieri, trp. / fixed media. “Panorama de la Música Argentina,” Consentino.

Esther Scliar (BRA, 1976): *Imbricata*. Scliar was a composer and pianist. In 1948, she received advanced training in composition with Hans Joachim Koellreutter. That same year, went to Venice where she studied with Hermann Scherchen. In 1950, she attempted suicide, and later became a militant affiliated with the Communist Youth of the Brazilian Communist Party. During the early 1960s she joined the faculty at the Villa-Lobos Institute, but after a stroke in 1968 she left that position. She died in 1978, after attempting suicide for a second time.

- Ensemble Rio. “Música brasileira para sopros e piano,” Rio Arte Digital.

Marta Lambertini (ARG, 1977): *Gymel*. After completing her education, she taught at the National School of Music and the National University of La Plata, before taking a position as dean of the faculty of arts and sciences at the Catholic University of Argentina. Many of her instrumental works are inspired by literary texts, and sometimes by other composers’ music. Her later works show a developing interest in the principles of deconstructionism. The word “gymel” refers to a medieval musical style of two-part polyphony. It can also denote a duo, as well as the splitting of a part into two parts.

- S. Tellado, flute / M. Moreno, guitar. “Eterno Retorno : Composiciones Argentinas del Siglo XX,” None.

Awilda Villarini (PR, 1985): *Three Preludes*. Villarini holds degrees from the Peabody Conservatory, the Juilliard School and New York University. About these three preludes (“Dramatic Dreams,” “In and Out,” “Wild Clusters”), she says, “In these short pieces, I wander through different emotional states conveying contrasting emotions. To accomplish this, I use the whole range of the instrument, creating different timbres by playing inside the piano and employing a wide variety of accents, dynamics and pedaling.”

- Awilda Villarini, piano. “Exchange : Latin America,” CRI.

Leandra Yulita (ARG, unknown): *Cuando era invierno*. No information on this composition.

- A. Bensusan, voice / F. Galante, Bass / C. Vega, piano. “Panorama de la Música Argentina,” Consentino.

Josefina Benedetti (VEN, 2001): *Cantos del camino, I, “Fulía and II, “Romance” In the work’s three movements for string orchestra and percussion the composer takes inspiration in the melodies of Venezuelan indigenous culture. In the first and third movements, these melodic resources are accompanied by the rhythmic language of coastal Venezuela. In composing this work, Benedetti notes that this “is yet one more expression of my interest in combining the typical elements of cultures that have formed us as a people, in an effort to musically and conceptually explore an interaction between their different origins, functions, structures and sonorities, and in this manner making their beauty known in concert halls.”

- Orquesta Sinfónica de la Juventud Venezolana Simón Bolívar. “None,” None.

Rosa Contreras (COL, 2012): *Transtornos*. Born in 1984.

- Carmen Borregales, clarinet. “Carmen Borregales : Cantos Veloces,” None.

***Johanny Navarro (PR, 2015): *Son a papá*.** Johanny Navarro has studied music at the Escuela Libre de Música in San Juan and the Conservatorio de Música de Puerto Rico. She recently finished graduate studies in composition, with a specialization in theatrical music, with Dr. Andrew Simpson and Dr. Robert Baker at the Catholic University of America in Washington, DC. Afro-Caribbean influences, which are very palpable and present in her musical aesthetic, are used by Navarro in new and unique ways. Her music has been performed in Puerto Rico, Cuba, Mexico, France, Spain and in the United States.

- Daniela Santos, piano. “Piano Móvil,” None.