



Program 024 Notes

Mario Lavista (MEX, 1988): *Responsorio in Memoriam Rodolfo Halffter*. This work is one of many that belongs to a tradition of composition in memory of a recently deceased composer. But in this case, Lavista had a very close association with Halffter. Regarding the use of percussion, in this work Lavista allows for some flexibility, and in this way, by using four instead of a minimum of two percussionists, the work is able to achieve a more ritualistic or theatric character, which for the composer also reflects his admiration for Verdi's use of percussion in the "Dies irae" section of his famous *Requiem*.

• W. Holdaway, bsn. / R. Gallardo & A. Mendoza, perc. "Mario Lavista : Cuaderno de viaje," Quindecim.

***Teresa Carreño (VEN, 1896): *String Quartet in B minor, IV, Allegro risoluto*.** 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.

• J. Roche & R. Zelnick; T. Strasser; C. Heller, "The Essential Latin American Composers Collection," Vox.

Heitor Villa-Lobos (BRA, 1917): *Sexteto místico*. The unusual instrumentation of this sextet (flute, oboe, sax, guitar, celeste and harp) has resulted in few performances. In fact, it was not even premiered until 1962. Though Villa-Lobos preferred unusual instrumental combinations, in this case, this piece represents his first attempt to emulate the characteristic timbre of the choro, which is street music performed instrumentally, and usually by the same instruments featured in this work. However, special attention should be paid to the guitar not only because of its dual harmonic and melodic role, but also because much of this piece's harmony is derived from the guitar's open strings.

• OSESP Ensemble. "Heitor Villa-Lobos," Naxos.

Luciano Gallet (BRA, 1926): *Turuna, I, "Seresteiro"*. Although actually an architect, Gallet also played piano in a salon orchestra in Rio de Janeiro. He wrote his first compositions during the period after the first world war before devoting himself to music during the 1920s. On account of its melodic variety and sophisticated rhythm, and especially to the unprecedented use of percussion, this quartet is still considered as one of the most perfect examples of Brazilian nationalism of that period.

• Kammerensemble Modern der Deutschen Oper Berlin. "Klang der Welt : Brasilien," NCA.

Oscar Lorenzo Fernández (BRA, 1926): *Suite, op. 37 (complete)*. Each of this work's four movements is subtitled, "Twilight in the Jungle," "Sacy-Peréré," "Song of the Dawn," and "Morning Gaiety." The "Saci perêre" is a legendary one-legged red-capped little Afro-Brazilian boy who comes out at night to cause mischief. He announces his presence with a weird, supernatural whistle that cannot be localized by human beings. In this piece, the perpetual background noises of the jungle are occasionally heard in repeated figurations, especially in the upper winds.

• Quinteto Numen de Buenos Aires. "Latin American Composers," Testigo.

Heitor Villa-Lobos (BRA, 1928): *Quintette en forme de choro*. Like many of his other works for winds, this quintet is written in a kind of form that is based on the gradual emergence of motifs, rather than the traditional method of thematic development. It has many contrasting sections and its many instrumental solos have an improvisatory character. However, it's important to note that the designation, "in the form of a choro," is nothing more than a supplemental title that was most likely added prior to its publication in 1930.

• Quintette Moraguès. "Quintette Moraguès," Valois.

Silvestre Revueltas (MEX, 1938): *Little Serious Pieces (No. 1 & No. 2)*. Like his earlier orchestral work, *Esquinas* (1931), this work seems to be a musical slice of life, by the audible representation of city noises. In addition, constantly shifting ostinato patterns help propel the work forward but also create a feeling of mechanization. The second little piece is thought to have been written as an encore to the first. To the oom-pah-pah accompaniment of the clarinet, the oboe plays a lazy, waltz-like melody.

• Los Angeles Philharmonic New Music Group. “Music of Silvestre Revueltas,” Sony.

***René Amengual (CHI, 1953): *Sextet, I, Preludio*.** This movement adheres to no conventional formal structure; rather, throughout there is tension created by the use of two motivic ideas, one rising (by a sixth or more) and the descending (by a third or less), both of which are mostly chromatically inflected to a greater or lesser extent. By overlapping these ideas, Amengual creates a harmony that on the whole blurs the harmony implied by its individual melodic lines.

Another feature worth considering is its unusual instrumentation, not so much because it’s a sextet, but rather, the particular instrument Amengual chose to add to what otherwise would have been a wind quintet. By its very nature, the distinct colors that comprise a wind quintet are very difficult to blend, so by adding a horn he’s not only tilting the balance in favor of more brassiness, but he’s also making instrumental balance more difficult. Though I have no evidence to support my opinion about this, I think the addition of the horn is a wise choice, given its exceptionally wide range.

• H. Jara, Daniel Vidal, Jorge Levín, Pedro Sierra, Mauricio Ibacache, Daniel Silva. “René Amengual,” SVR.

José Serebrier (URU, 1970): *Seis por television*. 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.

***Armando Luis Ramírez (PR, 2003): *Piccolo Quintet*.** This three-movement quintet was premiered in Copenhagen on July 6, 2003, by Puerto Rican piccoloist Ana María Hernández and the Kroger Quartet.

• Ana María Hernández-Candelas, piccolo and strings. “Flauta boricua,” ICP.

***Adriana Verdié (ARG, 2008): *Tangoescente*.** This work tries to capture the essence of the *tango* for the concert hall. Slow melodies flow over punctuating rhythms; a few extended instrumental techniques add fresh timbres and percussive interest. The piece was composed as a humble tribute to Piazzolla’s lyricism.

• Lyrique Quintette. “Arrivals and Departures,” Mark.

***Carlos Camacho (PAN, 2011): *Pitying the Farmers*.** Li Shen’s poem, “Pitying the Farmers,” inspired this work for flute and percussion. In addition to more typical percussion instruments, the player must also have a bowl of uncooked rice to pour over the percussion setup. The effect is to produce the sound of falling rice onto the instruments. Other objects, such as pottery, bells or rice bowls, may also be used to enhance the effect.

• Dafne Guevara, flute; Carlos Camacho, percussion. “None,” None.