



Program 029 Notes

***Enrique Soro (CHI, 1904): Quartet in A major, I.** Enrique Soro was one of Chile's most significant composers of the early to mid-20th century. In 1898, a government grant allowed him to study at the Royal Conservatory in Milan. Returning to Chile, he joined the faculty of that country's national conservatory, eventually becoming its director. As a composer, his works reveal the strong influence of neo-classicism. His string quartet was performed at Pleyel Hall in Paris on December 6, 1904, by the Geloso Quartet, to great success. In 1912, it was performed in Chile by a quartet whose members were violinists Armando Carvajal and Santé Lo Prioré, violist Raimundo Cavalli and Luigi Stefano Giarda, cello.

- Ensemble Filarmónico. "None," None.

Alfonso Leng (CHI, 1920): *La muerte de Alsino*. Leng had two careers, one as a dentist, and the other as a self-trained composer. In his music the influence of Wagner can be felt, especially in his symphonic works, which reveal thick textures and frequent dramatic climaxes, such as can be seen in his symphonic poem, *La muerte de Alsino*. At the same time, his harmonic language has been compared to that of Scriabin, whose music was completely unknown to the Chilean people.

- Orquesta Filarmónica de Santiago / Gisele Ben-Dor. "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.

Samuel Negrete (CHI, 1935): *Sendero*. Negrete studied music and architecture, the former in Chile's national conservatory, where he eventually became its director in 1944. He was also a founding member of that country's national composer association. Negrete has an interesting catalog of compositions that includes symphonic poems, three string quartets and a number of miscellaneous works. His harmonic technique is imitative of that of early Debussy, particularly by the way in which he uses whole-tone scales for an atmospheric effect.

- Patricia Rodríguez, piano. "Música chilena del siglo XX," ANC.

***René Amengual (CHI, 1945): *Pequeña suite*.** Written for American flutist David Van Vactor, in this four-movement work Amengual combines Ravelian impressionism and elements of neo-classicism and because of this, there are structures that are imitative as well as an extended harmonic palette that consists of unlikely pedal tones, suspensions or respellings of notes and chords. The four movements are subtitled, Preludio, Courante, Aria, Ragtime.

- Laurel Zucker / John Cozza. "Abundance," CD Baby.

Domingo Santa Cruz (CHI, 1946): *Preludios dramáticos*. Santa Cruz was a well-known composer and educator. He also studied law, and for several years was a member of the Chilean Legation in Spain. He studied music with Enrique Soro and Conrado del Campo while in Madrid. His compositional style can be described as neo-classic, and in his country was often known as the "Chilean Hindemith." Of particular importance is his involvement in the creation of the "Bach Society" in 1924, the objective of which was to

inspire a local musical movement. Santa Cruz wrote various works for orchestra, of which the most well-known and most representative of his style is this work.

- Orquesta Sinfónica de Chile / Víctor Tevah. “Música chilena del siglo XX,” ANC.

Juan Orrego-Salas (CHI, 1948): *Obertura festiva*. Like Negrete, Orrego-Salas studied both music and architecture. However, in 1944 he abandoned his work in architecture in order to completely devote himself to music. Around that same time he came to the U.S. as a Rockefeller Foundation grantee, and later, as Guggenheim Foundation fellow. In 1947, he returned to Chile, where for many years he taught composition at the University of Chile. However, in 1961 he came back to the U.S. to establish and direct the Latin American Music Center at Indiana University. He also served as that university’s chairman of the composition department for twenty-seven years.

- Orquesta Sinfónica de Chile / Víctor Tevah. “Música chilena del siglo XX,” ANC.

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.

- Various performers. “René Amengual : un enamorado de la música,” SVR.

***Darwin Vargas-Wallis (CHI, 1968): *Wind Quintet*.** This attractive three-movement for wind quintet was premiered by the Hindemith Quintet on September 14, 1970, at the National Library in Santiago. The first movement, brief and unpretentious, is well described by its subtitle, which means “frivolous” in English. The second movement exhibits a high degree of imitative counterpoint. The last movement, subtitled *Diáfano* (diaphanous), features a rollicking melody of upper and lower neighboring notes.

- Quinteto de Vientos USACH. “None,” None.

Mauricio Córdova (CHI, 1999): *Dos lorquianas (El grito; El silencio)*. Born in Santiago in 1968, Mauricio Córdova began his musical studies at the age of 15, and later entered the Santa Elvira Institute of Art where he studied piano with Carmen Gloria Guíñez. Around 1999, the year during which he composed this work for soprano, clarinet, violin, cello and piano, he was finishing his thesis at the University of Chile. Córdova currently resides in Germany, where it appears that he is working as a free-lance pianist and composer.

- Luz María de Petris, soprano / instrumentalists / Mauricio Córdova, director. “Música chilena del siglo xx,” SVR.

***René Silva (CHI, 2015): *Espejismo 6*.** Premiered in Chile on December 12, 2016, this work is part of a new series for unaccompanied wind instruments, the title of which means “mirage” in English. A unifying feature of this series is its use of microtonal resources.

- Alejandro Lozado, clarinet. “None,” None.

José Aranda (CHI, 2016): *Cuatro escenas de sur, I, “Mawün.”* Mainly composed in a tonal language, this 2016 work is essentially programmatic, in that each of its four sections is inspired in the composer’s memories of visits to the southern region of Chile with its richly varied natural features. In his own words, he says that each movement, akin to a musical postcard, bears its own subtitle: rain, dawn, winter and thunder. However, rather than Spanish, Aranda chose the indigenous Mapuche language; thus the subtitle *mawün*, which means “rain” in that language.

- Eloisa Leiva, viola / Patricia Pouchulu / Orquesta Marga Marga.

*Published by Cayambis Music Press.