



Program 030 Notes

***José Angel Montero (VEN, 1871): Romanza.** This work is not only the only extant work for clarinet and piano written by a 19th century Venezuelan composer, it may also be the only work of its type from the whole of 19th century Latin American repertoire. Montero was a very productive composer who was particularly adept at writing theatrical music and songs, such as his only opera, *Virginia*, and his fifteen zarzuelas. In this way, this romance because of its style and structure, could very well be defined as a song without words.

• David Medina / Juan Carlos Muñoz, “None,” None.

***Felipe Larrazábal (VEN, 1872): Trio No. 2 in A, III, “Menuetto.”** Born in 1816, Larrazábal was one of Venezuela’s most outstanding musical figures of the 19th century. He began his musical studies in Spain and continued them in Venezuela with three well-known composers, Atanasio Bello Montero, José María Montero and Juan Meserón. However, after the Federal War in that country he fell into disgrace and was forced to relocate to the neighboring island of Curaçao, where he published his second trio. Later, with the intention of traveling to France, the steamer on which he was a passenger collided with another ship and sank, taking Larrazábal and many of his compositions to the bottom of the sea.

• Trio Villa-Lobos. “None,” None.

***Teresa Carreño (VEN, 1895): Serenade, III.** Moving to Berlin in 1889 opened up unprecedented professional opportunities her. Not only was she rapidly being recognized as one of the foremost pianists of that time, but the rich musical environment in Europe led her to take up composition again with two large-scale chamber works, a string quartet and the Serenade for string orchestra.

• Teresa Carreño Orchestra / Christian Vázquez. “None,” None.

Juan Bautista Plaza (VEN, 1932): *El picacho abrupto. This work was originally composed for piano in 1926, and was titled, *El picacho de Galipán* (Galipán Peak). Plaza lived not too far away from the foot of Mt. Avila, and from Galipán Peak it’s possible to see both the Caribbean to the north and Caracas to the south. Though most of Plaza’s compositions are in the folklorist style, this work seeks to describe the ascent to this peak in a mainly romantic style. In 1932, it was arranged for orchestra by the composer.

• Orquesta Sinfónica Filarmónica / Pablo Castellanos. “none,” none.

Inocente Carreño (VEN, 1954): *Margariteña.* From about the early 1930s, musical nationalism based on descriptive or actual folk elements has had numerous followers in Venezuela. Folk dances were singularly important for Carreño, whose *Margariteña* is one of the most direct settings of traditional Venezuelan melodies in an output that tends towards a more European approach.

• Simón Bolívar Symphony Orchestra / Gustavo Dudamel. “Fiesta,” Deutsche Grammophon.

***Josefina Benedetti (VEN, 2001): Cantos del camino, I, “Fulía” and II, “Romance.”** 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.

Alfredo del Mónaco (VEN, 1977): *Tupac-Amaru*. The title refers to the leader of a large Andean uprising against the Spanish in Peru in 1780. Sentenced to death, he was first made to watch the deaths of his wife, eldest son, uncle, brother-in-law and some of his captains. After his tongue was cut out, he was to be dismembered by four horses. But this failed. So his body was quartered and then he was beheaded. This work intends to pay tribute to the brave attitude of the last Inca in defense of his people.

• Orquesta Filarmónica de Caracas / Eduardo Marturet. “Música venezolana de concierto,” Supravox.

***Miguel Astor (VEN, 1990): *Seis flautero*.** Miguel Astor holds a master’s degree in Latin American musicology and a PhD in history from Venezuela’s Central University. He has also earned degrees in composition, piano performance and conducting. He currently works as the Juan Manuel Olivares School of Music in Caracas. This work was premiered in that city in 1991 at the Latin American Festival of Music. *Seis flautero* is a type of joropo, which is a musical style that originated in the region that comprises present-day Venezuela and Colombia. In fact, in 1882 it became Venezuela’s national dance. The harmonic plan of this piece draws an arc that moves from tonality through a kind of non-tonality—more than likely derived from a more serialistic treatment of the melody—to a final section that mixes the two. The piano part, because of its large leaps from one area of the keyboard to another, is particularly virtuosic.

• Omar Acosta / Juan Francisco Sans. “La Revuelta,” Musica y Tiempo.

***Andrés Levell (VEN, 2002): *Danza del desgarramiento*.** Composed in June 2002 for piano, “Danza del desgarramiento” (Ripped Apart Dance) features a strongly intense character that is dominated by furious rhythms, cutting octaves and violent chords. At the same time it is a Dionysian and beastly dance that is fed by jazz and rock influences. The composer premiered the piece in July 2002 in the Auditorium of the Museum of Contemporary Art in Caracas.

• Walter Aparicio. “None,” None.

Ricardo Lorenz (VEN, 2007): *El muro*. Lorenz is currently professor and chair of the composition department at Michigan State University. *El muro* was commissioned by the American Bandmasters Association and the University of Florida. Commenting in 2012 on this work, Lorenz said that “at a conceptual level, [it] is my response to how I feel about walls.” So in a way, one could argue that through his music Lorenz seeks to engage with the notion of artistic and political citizenship, freedom and circulation within the modern nation-state and culture.

• North Texas Wind Symphony / Eugene Migliaro Corporon. “Revelations,” GIA.

***Daniel Oropeza (VEN, 2015): *Mil nubes de paz cercan al cielo*.** In this work, a need is established to approach the unknown, the intangible and ephemeral while at the same time leaving some elements of this work to chance. The title refers to a section of the poem, “La persecución,” by filmmaker Pier Paolo Pasolini.

• Unidentified. “None,” None.

***Juan López-Maya (VEN, 2017): *Siete días de Arcadia*.** The term, Arcadia (or Arcady), is a word that has a number of different meanings. According to Greek mythology it was the home of the god, Pan, located on the Peloponnese peninsula. Because of its secluded location, by the Middle Ages it had come to signify an imaginary idyllic paradise. In this work, López-Maya draws inspiration not only from Greek mythology, but also, from an actual visit to that region, thus mixing traditional stories with reality. The notable and well-known expressive and melodic qualities of the oboe and English horn join with the guitar to create a timbral combination that perfectly fits the nature of the seven movements that make up this composition.

• Duo Telluur. “None,” None.