



Program 031 Notes

Amadeo Roldán (CUB, 1928): *La rebambaramba*. Cult music from groups in Cuba such as the Lucumi and Abakuá inspire this Afro-Cuban ballet, which is also this composer's most celebrated work. The ballet attempts to evoke Havana's popular life on Kings' Day (Jan. 6) during the 1830s. This five-movement ballet suite retains the most obvious nationalist passages. As in his other works, the folk themes are mixed with the most advanced harmony and orchestration.

- New World Symphony / Michael Tilson Thomas. "Tangazo : Music of Latin America," Argo.

Alejandro García Caturla (CUB, 1932): *Primera suite cubana, II, "Comparsa." Composed in 1932, this work, for eight winds and piano, may very well be exactly what Cuban musicologist Alejo Carpentier had in mind when he said, "Certain scores by Caturla sin from an excessive richness." In any event, this work expertly synthesizes the fundamental virtues of this composer. The title of this movement, "*Comparsa*," refers to a group of singers, musicians and dancers who take part in carnivals and other festivities.

- Camerata de las Américas / Joel Sachs. "Conga-Line in Hell," Dorian.

Ludovic Lamothe (HAI, 1935): *Scènes de carnaval, IV, "Danse capoise."* Haitian composer Ludovic Lamothe also studied in France. Returning to his native country in 1911, his performances of the music of Frédéric Chopin led to him being known as the "Black Chopin." Lamothe's music is influenced not only by his European training, but also local traditions including Haitian vodou ceremonial music and peasant culture.

- Charles P. Phillips. "A Vision of Ludovic Lamothe," IFA.

Manuel Simó (DR, 1941): *Suite pastoral*. Manuel Simó played in a military band, and later in his country's national symphony. He studied composition with Enrique Casal Chapí. In addition to his pastoral suite, he composed several piano works and fantasy for two saxophones and band, as well as a symphony and a cantata. The suite is in three movements. The first is titled, "Introduction and Dance," the second, "Bucolic Song," and the last, "Finale."

- Unidentified. "None," None.

Werner Jaegerhuber (HAI, 1940s): *Suite folklorique, I, «Erzulie.»* Jaegerhuber is known for having collected voodoo melodies in Haiti. In the first of this four-movement work for string quartet, Jaegerhuber quotes the Haitian folksong known as "Erzulie malade." Erzulie is the voodoo goddess of fecundity, who in voodoo ceremonies causes her adherents to behave in an overly flirtatious manner. So in the past, to escape the censure of the Catholic church she was frequently depicted as the image of the Virgin Mary.

- Unidentified performers, "None," CD Baby.

Héctor Campos Parsi (PR, 1949): *Serenata*. Although Campos Parsi's earliest works are stylistically nationalistic, when he left Puerto Rico for additional studies in composition, the teachers with whom he worked helped move him towards universalism. First, it was during the period 1947 to 1950, when he was at the Berkshire Music Center in Tanglewood, where he had the opportunity to interact with Aaron Copland and Olivier Messiaen; later, it was at Fontainebleau in France, where he studied with Nadia Boulanger, such that by the 1960s he had adopted serialism.

- José Madera / Guillermo Figueroa / Adolfo Odnoposoff. "Música de Cámara Puertorriqueña, vol. IV," Instituto de Cultura.

Julián Orbón (CUB, 1953): Tres versiones sinfónicas, I, “Pavana.” Orbón’s international outlook made him one of the most outstanding Cuban composers of his generation. His earlier music reveals a straightforward but intense expression, and a rhythmic forcefulness. But with his works composed after 1950, the earlier Spanish influence in his music gradually became less evident. Béhague, says, for example, that he seemed to have been “searching at that time for a more personal idiom, harmonically more tense and less committed to tonality.” A good example of this can be found in his *Tres versiones sinfónicas*.

- Simón Bolívar Symphony Orchestra / Eduardo Mata. “Music of Latin American Masters,” Dorian.

***Darwin Aquino (DR, 2000): Celdas.** After receiving degrees in music, Darwin Aquino studied contemporary composition in the Conservatoire National du Strasbourg in France. In 2008, he was selected as composer in residence of the National Symphony Orchestra of the Dominican Republic. Currently, he is the Music Director of the Gateway Festival Orchestra, Conductor-in-Residence at Washington University and Director of Orchestral Studies at UMSL. This work for horn and piano describes the spiritual path of an evolving soul that surpasses its inner prison, thus transcending to complete enlightenment.

- Paul Basler, horn / Jacqueline Huguet, piano. “None,” None.

***José Lezcano (CUB, 2006): Tango Overture.** Writing in *Fanfare Magazine*, Jonathan Woolf says that this work “is a rather Piazzolian opus, moving with verve from festive to melancholy with consummate ease. There’s an occasional dapper turn of phrase, too, and pathos for the solo violin that emerges from the string orchestral texture before the surging, successful conclusion. It’s certainly not a conventional tango, nor is it designed to be.”

- North-South Chamber Orchestra / Max Lifchitz. “Crosscurrent,” North/South.

***Armando Luis Ramírez (PR, 2010): Sonata “El Arlequín,” III, “Las acrobacias del arlequín.”** Ramírez teaches theory and composition at the Puerto Rico Conservatory, but from time to time teaches other courses that range from seminars on the ballets of Igor Stravinsky to the music of the Beatles. In this work, the harlequin (a kind of jester) is at first charismatic, but then is sad. The last movement is a joyful display of the harlequin’s impressive acrobatics.

- Felipe Rodríguez, trumpet / Teresa Acevedo, piano. “None,” None.

Angélica Negrón (PR, 2011): The Little Things. Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys and electronics as well as chamber ensembles and orchestras. Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master’s degree in music composition from New York University where she studied with Pedro da Silva and is currently a doctoral candidate at The Graduate Center (CUNY), where she studies composition with Tania León and focuses on the work of Meredith Monk for her dissertation.

- Phyllis Chen, toy instruments / electronics. “Phyllis Chen : Little Things,” New Focus.

Roberto Sierra (PR, 2015): Cantares, II, “Canto lucumí.” Commissioned by the Cornell University Chorus and Glee Club to celebrate the university’s sesquicentennial anniversary, *Cantares* evokes ancient Peruvian, Aztec and Afro Caribbean voices lost in time.

- Cornell U. Chorus & Glee Club / Xalapa S. O. / Lanfranco Marcelletti. “American Classics,” Naxos.

***Johanny Navarro (PR, 2015): Héroes de un sueño.** Navarro has studied music at the Escuela Libre de Música in San Juan, the Conservatorio de Música de Puerto Rico, and the Catholic University of America in Washington, DC. She uses Afro-Caribbean influences, which are very palpable and present in her musical aesthetic, in new and unique ways. Her music has been performed in Puerto Rico, Cuba, Mexico, France, Spain and in the United States.

- Anibal Hernández Pagan / Stephen Whimble / Hunter Todd / Evan Clifton. “None,” None.