



Program 032 Notes

Guillermo Uribe Holguín (COL, 1926): Tres danzas, I, “Joropo.” Uribe-Holguín was a very prolific composer who wrote numerous academic pieces but also many works incorporating national elements within an impressionist technique. Although some of the latter are not based on specific folk or popular themes, they derive many of their formal traits from folk dances, such as the *pasillo* or the *bambuco*. The *joropo* originated in Venezuela, and blends African, indigenous Latin American and European influences.

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

Josefina Acosta de Barón (COL, 1930): Follage. Born in Bogotá in 1897, Josefina Acosta de Barón was a composer, pianist and teacher. After early training in Colombia, she also received additional instruction in Spain. She taught music at the National Pedagogic Institute and the National Conservatory of Music, and later, from 1936 until 1945, at a conservatory in Ibagué. Mainly, she produced works for her own instrument, but her catalog also includes some religious works. The year of her death is unknown.

- Julián Avendaño, piano. “None,” None.

Antonio María Valencia (COL, 1932): La luna sobre el agua de los lagos. After a solid preparation in music under the tutelage of his cellist father, in 1923, the Colombian government provided a scholarship for Valencia to study in Paris. Among his teachers were Vincent d’Indy, Manuel de Falla and Gabriel Pierné. Although his earlier compositions follow a folkloric style typical of the late 1910s, this work is a good representative of his later style, which is more aligned with the contemporary trends of his day.

- Ligia Monsalve / Astrid Martínez. “None,” None.

Adolfo Mejía (COL, 1938): Pequeña suite. Mejía is considered to be one of Colombia’s most important composers. Born into a musical family, from an early age, he had a great deal of contact with live music; however, as a composer he was largely self-taught. However, in 1938, the year in which he composed his most well-known work, the suite that we’ll soon be listening to, he won a scholarship to study in France, where he studied under Nadia Bolanger. Nevertheless, with the advent of hostilities in Europe, he was forced to go into hiding in Italy. On his way to the U.S. he first landed in Brazil, where he ran into Leopold Stokowsky, who was conducting the American Youth Orchestra. He finally returned to Colombia in 1945, where he died nearly twenty years later.

- Ft. Worth Symphony Orchestra / Miguel Harth-Bedoya. “None,” None.

Guillermo Uribe Holguín (COL, 1958): Concertino para cuerdas. Like Valencia, Uribe Holguín also won a scholarship to study at the Schola Cantorum, and because of this, in the works he wrote prior to 1930 there is a marked French influence. Nicolas Slonimsky, writing in 1945, confirms this assessment, but adds that Uribe Holguín’s “harmonic texture often approaches poly-tonality, while the basic rhythms and melodic inflections are native in derivation.”

- Unidentified. “None,” None.

Alba Lucía Potes (COL, 1995): Ternura de las grullas. Born in Cali, Colombia, in 1954, Alba Potes currently teaches in the college preparatory division of the Mannes School of Music in New York City. After studying in the Antonio M. Valencia Conservatory and at the University of Valle, in 1983 she moved to the United States, where she graduated from Temple University with a master’s and doctorate in composition. She is described as being the owner of a style that tends toward the intimate, the delicate and the poetic.

- Alexander Ishov, “None,” CD Baby.

Jacqueline Nova (COL, 1966): *Metamorfosis III*. Born in Belgium in 1938, Nova is considered to have been one of the most ardent advocates for new music in Colombia. Her musical production can be divided into three periods; 1) her earliest works, 2) the music she composed while a scholarship student at the Di Tella Institute in Buenos Aires, and 3), the music she composed after leaving the institute. To a certain extent, this work reveals the influence of Edgard Varèse, in that she uses a kind of chromatic saturation, while at the same time exploring instrumental colors and registers.

• Orquesta Sinfónica de Colombia / Luis Biava. “None,” None.

Alberto Guzmán Naranjo (COL, 1998): *La amada sueña el infinito abierto, sin sangre ni guerreros*. Conductor, composer and pedagogue Alberto Guzmán Naranjo studied music in Colombia and France. Currently, he is the director of the Symphony Orchestra of Antioquia and the Lyric Company of Bogotá, among other professional appointments. He also teaches at the University of Valle. He is considered to have been one of the most influential composers of the 1980s.

• Ruth María Castañeda, mezzo / Juan Manuel Triana, narr. / nine instrumentalists. “None,” None.

Andrés Posada (COL, 1992): *Movimiento*. Ana María Trujillo describes Andrés Posada “as a cosmopolitan composer who is aware of the new challenges of globalization and what they can offer the Latin American composer of the twenty-first century.” After earlier studies in architecture, Posada decided to dedicate himself to music, finally obtaining a degree in music theory from Medellín’s School of Music. In 1981, he continued his studies in New York City at the Mannes School of Music, where he obtained a master’s degree in composition. Upon returning to Colombia he tried to broaden the musical landscape in that country, but with limited success.

• Pablo Mahave-Veglia, cello / Paulina Zamora, piano. “None,” None.

***Alba Fernanda Triana (COL, 2000): *Antifona*.** This work for unaccompanied cello confronts contradictory characteristics of expressivity and indiscernible forms of perception that are contrasted with clearly identifiable passages and different harmonies and colorful timbres. The work’s sonorities are organized along two levels, the first of which is more immediate and comprises the notes played by the cellist; the second consists of an elaboration of fluctuating resonances, like clusters in movement around the notes generated by the first level.

• Mintcho Badev, cello. “None,” None.

Raúl Ardila (COL, 2018): *Morlen*. Composer, arranger and trumpeter Raúl Ardila was born in 1995. He is a 2015 graduate of the Débora Arango Superior Technological School of Arts, with emphasis on trumpet; and currently, he is nearly finishing a Master’s degree in composition at the Antioquia University. *Morlen* is a relatively short fantasy for orchestra that is inspired in the Jupiterian moon, Ganymede. Elaborated over two synthetic scales, the work features thematic fragments borrowed from Schubert’s song, “Ganymed,” and Holst’s “Jupiter, the Bringer of Jollity,” from *The Planets*.

• Orquesta Sinfónica de Caldas / Holver Mauricio Cardona. “None,” None.

Blas Emilio Atehortúa (COL, 1978): *Seis piezas colombianas*. Born in 1943, Blas Emilio Atehortúa died a little more than two years ago, after having been hospitalized, presumably, due to an intestinal infection. Stylistically, his musical interests revolve around rhythm, experimentation with orchestral color, the adaptation of Baroque models and free approach to tonality. Indeed, Baroque compositional procedures recur frequently in his music, particularly in his choice of titles for various of his compositions. However, the two most important influences on his musical thinking came from Bela Bartok and Alberto Ginastera.

• Liz Ángela García, vln / Diego García, cello. “None,” None.