



Program 034 Notes

María Teresa Prieto (MEX, 1942): *Chichen Itzá*. Born in Spain, during the Spanish Civil War she went to Mexico to stay with her brother. She studied with Manuel Ponce and had a close relationship with Carlos Chávez; during the mid 1940s, she studied with Darius Milhaud at Mills College in Oakland, California. During the 1940s and early 1950s, her music was frequently performed in Mexico's capital city. Although she returned briefly to Spain in 1958 to receive a prize, she never returned there to live.

- Orquesta de Córdoba / José Luis Temes. "Obra sinfónica completa," Verso.

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.

José Pablo Moncayo (MEX, 1935): *Amatzinac*. Together with three other Mexican composers, Moncayo formed the "Group of Four," which dedicated itself to the cause of Mexican modern music. *Amatzinac*, for flute and string quartet, was presented at the group's first concert on November 25, 1935, in Mexico City.

- Miguel Angel Villanueva, flute; Ensemble de Ars Moderna / Jesús Medina. "Amatzinac," Urtext

Manuel Ponce (MEX, 1917, rev. 1921): *Chapultepec*. Ponce, the "father of Mexican music," is the most performed Mexican composer worldwide. The symphonic *Chapultepec* was his first large-scale orchestral work and was also the first Mexican orchestral work written in a style that is similar to French impressionism. Each of its four movements bears a suggestive subtitle. We'll be listening to the second movement, which is subtitled, "Nocturno."

- O. S. de San Luis Potosí / José Miramontes Zapata. "Orchestral Music, vol. 1," Toccata Classics.

Arturo Márquez (MEX, 1997): *Danzón no. 5, "Portales de Madrugada"*. The *danzón* is danced by couples in a formal setting. In rondo form, its origins can be found in the contradanza and habanera traditions of the 19th century. Although each of his nine *danzones* reveal similarities as well as differences, in every one can be heard the admiration that Márquez feels for this genre. Originally composed for sax quartet, after more than two decades, it has been adapted for a number of different sorts of ensembles, including for orchestra.

- Orquesta Mexicana de las Artes / Eduardo García Barrios. "El Danzón según Márquez," Tempus.

Eduardo Angulo (MEX, 2007): *Sonata for Flute, Viola and Piano*. Angulo studied music at the National Conservatory in Mexico and the Royal Conservatory in Holland. He currently resides in Cuernavaca, Mexico. As a composer, he is part of a small group that has been advocating for a neo-nationalism.

- Miguel Angel Villanueva / Eduardo Angulo / Emilio Angulo. "Realismo Mágico, vol. 2," Urtext.

Carlos Jiménez Mabarak (MEX, 1988): *Balada de los ríos de Tabasco, II, "Juegos de adolescentes en el río"*. Jiménez Mabarak's music can be situated between two generations of composers in Mexico: those whose primary impulse was nationalistic (this included members of the Group of Four: Daniel Ayala, Salvador Contreras, José Pablo Moncayo and Blas Galindo) and the members of the Third Generation, which consisted

of those Mexican composers who were born at the end of the 1920s and beginning of the 1930s. We'll be listening to their music on a later program.

- Orquesta Sinfónica Carlos Chávez / Fernando Lozano. "Jimenez & Mabarak," Forlane.

Héctor Quintanar (MEX, 1969): *Sideral II*. This work for orchestra was premiered on May 23, 1971, in Washington, DC, during the Fifth Inter-American Festival. Writing in the *Washington Post*, critic Paul Hume concluded his review by saying, "It is music that moves with the fine conviction that stamps its composer as a man who is, at 36, already as secure in ideas as in technique with which to express them."

- Louisville Symphony Orchestra / Jorge Mester. "México Moderno," Soundmark.

Gabriela Ortiz (MEX, 2006): *Aroma foliado*. The title of this work in English would be something like, "the aroma of foliage." Though a single-movement composition, this work includes audible mood and textural changes, thus making it possible to divide it into an introduction, ten different sections, and a coda. At the same time, Ortiz herself has mentioned that she used fragments taken from Mozart's 21st string quartet as way to link some of its sections, so much so that she had originally contemplated a subtitle for this work as a way to reference this influence.

- Southwest Chamber Music. "Aroma foliado," Cambria.

Rodolfo Halffter (MEX, 1954): *Tres piezas para orquesta de cuerdas*. Born in Spain in 1900, in 1939, this composer settled in Mexico. The music of this period can be characterized by its harmonic and rhythmic complexity, as well as by his insight into tone-color. But, as a teacher of composition, by the early 1950s he had begun to foster twelve-tone and other serial procedures. However, his own approach to these methods is quite loose. A good example of this can be heard in his *Tres piezas*, which can be characterized by repetitions of melodic ideas, rhythmic patterns and harmonies.

- Orquesta de la UNAM / Eduardo Mata. "Unknown title," RCA Red Seal.

***Demian Galindo (MEX, 2006): *Los payasos borrachos*.** Hiccups, yawns and clumsiness characterize the "drunken clowns" musically depicted in this entertaining piece for brass quintet.

- Chilakil Quintet. "None," None.

Carlos Chávez (MEX, 1936): *Sinfonía india*. This composition represents Chávez's other approach to indigenism, a way which is different than that in *Xochipilli*, which is a later work that Chávez subtitled, "An imagined Aztec Music." Although *Sinfonía india* includes literal quotations of indigenous melodies as its thematic material, his simultaneous use of different metric subdivisions of the basic pulse is characteristic of *mestizo*, rather than ancient indigenous music.

- Orquesta Filarmónica de la Ciudad de México / Enrique Bátiz, "Carlos Chávez : Three Symphonies," ASV