



### Program 035 Notes

**Carlos López Buchardo (ARG, 1922): *Escenas argentinas, II. “El arroyo.”*** López Buchardo’s symphonic poem, *Escenas argentinas*, is a programmatic suite in three movements. We’ll be listening to the second movement, “El arroyo,” which means brook. Motives of a *vidalita* (a folk-song genre), appear in this section to accent the phrases of a love dialogue.

- Entre Ríos Symphony Orchestra / Gabriel Castagna. “Orchestral Works,” Naxos.

**Alberto Ginastera (ARG, 1938): *Cantos del Tucumán.*** Composed while Ginastera was still a student at the conservatory in Buenos Aires, these four songs are set for voice, violin, harp and two indigenous drums. They are based on folkloric characteristics as contributions to the prevailing nationalistic movement.

- Olivia Blackburn, soprano; various instrumentalists. “Ginastera Chamber Music,” ASV.

**\*Adriana Verdié (ARG, 2014): *De mujeres y elementos, II, “mujer agua.”*** This song cycle is the outcome of a collaboration between Latin-American female artists entitled “Mujeres del Sur,” in celebration of Women’s History month, and the advancement of women in the arts. Its four songs, penned by Argentinean writer Adriana Fontana, evolve from epigraphs from four Latin-American poets, and the themes refer to womanhood in relation to the four elements. The four songs can be sung in any order.

- Cloe Gentile, voice and Abraham Ross, piano. “None,” None.

**Irma Urteaga (ARG, 1997): *Engarces en tres cuadros.*** After finishing her studies in music, Urteaga performed as a concert musician and taught harmony at the Carlos López Buchardo National Conservatory. In addition to having received numerous awards, she has also served in an official capacity in several of her country’s professional composer associations. The three movements are, Calmo e poco a poco nervosa, Espressivo, and Scherzoso.

- Alejandro Drago, vln / María Noel Luzardo, sax / M. Fornella, pno. “Cánticos para soñar y otras obras,” Ircó.

**Juan José Castro (ARG, 1934): *Sinfonía argentina, I, “El arrabal”.*** Castro was the leading figure in Argentina’s nationalist movement during the 1930s, especially with his three-movement *Sinfonía argentina*, the first movement of which, “El arrabal,” explores elements of the tango. The word “arrabal” means slum in South America.

- Württembergische Philharmonie Reutlingen / Gabriel Castagna. “Fiesta Criolla,” Chandos.

**Alberto Williams (ARG, 1890): *En la sierra Suite, I, “La colina sombreada.”*** After returning from Paris as a music student, Williams composed a set of piano pieces titled *En la sierra*. Although each movement bears a descriptive title (“*la colina sombreada*” means “the hill in shadows”), and would suggest a kind of descriptive music, in this work Williams is firmly attached to a style strongly rooted in Romanticism, thus avoiding any kind of elements taken from Argentina’s folk music.

- Valentín Surif, piano. “Alberto Williams,” Acqua Records.

**Leanra Yulita (ARG, 1995): *Cuadro era invierno.*** Born in 1963, she identifies three composers, Mariano Etkin, Graciela Paraskevaídis and Coriún Aharonián, who played a particularly strong role while she was studying to become a composer. Today, she teaches composition and orchestration in the national university in La Plata. Her research focuses on the music of her country, with a special focus on that of women composers. The title of this work, she says, is vaguely inspired in several poems by Juan L. Ortiz.

• A. Bensusan, voice / F. Galante, Bass / Carlos Vega, piano. “Panorama de la Música Argentina,” Consentino.

\***Federico Núñez (ARG, 2006): *Malhuellantu shugu*.** This title is taken from the language of the indigenous Mapuche, who inhabit present-day south-central Chile and southwestern Argentina. In English, it would mean “a speaking vessel.” The work borrows elements from this ethnic group, such as its songs, rhythms and especially, its rituals. Consequently, the work’s title is derived from the meaning of the *nguillatún*, which is a Mapuche ritual that functions as a connection to the spiritual world, thus strengthening the bonds between the members of the community or to give thanks for its health and well-being.

• Función trans3rsa. “Música contemporánea para trío de flautas,” Conaculta.

\***Gerardo Dirié (ARG, 1997): *Ti xiuhtototl*.** Recently performed in Australia by the Griffyn Ensemble, writing in the *Sydney Morning Herald*, Jennifer Gall found *Ti xiuhtototl* to be “a startlingly lovely work for four female voices, with ethereal harp underpinning the arrangement. This was a clever way of turning the program inside out, investigating an Aztec text from the perspective of an Australian-Argentinian composer.”

• Unidentified ensemble. “Waiting for the Sound,” CD Baby.

**Oswaldo Golijov (ARG, 2004): *Ayre, XI, “Ariadna en su laberinto*.”** The initial inspiration for this work came from Golijov’s desire to create a companion work for Luciano Berio’s 1964 *Folk Songs*. *Ayre* centers on southern Spain with its intermingling of Christian, Arab and Jewish cultures. About this, Golijov says, “With a little bend, a melody goes from Jewish to Arab to Christian.” Golijov has scored the work for a richly colored chamber ensemble, the music of which is derived both from pre-existent melodies as well as ones of his own creation.

• Dawn Upshaw / The Andalucian Dogs. “Ayre,” Deutsche Grammophon.

**Luis Gianneo (ARG, 1930): *El tarco en flor*.** Gianneo cultivated a nationalist style that also incorporated folkloric elements. This work is one of his most popular works, and draws on the folk music and folklore of the Tucumán area in Argentina. Specifically, it refers to the *jacarandá* (also known as the *tarco*), which is a tree found in subtropical South America. This piece is also notable because following its composition in 1930, Gianneo joined the so-called “Renovation” group of composers in Argentina. This factor will play a role in the music that we’ll be listening to at a later date.

• O. Sinfónica de Entre Ríos / Gabriel Castagna. “Escenas argentinas: a Symphonic Anthology,” Chandos.

**Juan José Castro (ARG, 1933-34): *Nine Preludes, No. 7, “Danza guerrera*.”** In September 1939, Juan José Castro and several other Argentine composers created the Grupo Renovación, or Renovation Group. Their objectives, laid out in a manifesto, included improving their compositional skills while at the same time establishing synchronicity between composition in Argentina and in Europe. The Group never really coalesced around any specific stylistic goals, other than a shared interest in neo-classicism. These preludes were premiered on February 18, 1934, during an event organized by the League of Composers in New York City. Writing for the *NY Times*, a critic said that the preludes “dance with ironic humor.”

• Dora de Marinis, piano. “Juan José Castro: obra integral para piano,” Consentino.