



Program 037 Notes

***Ricardo Castillo (GUA, 1944): *La Doncella Ixquic*.** According to Mayan legend, Doncella Ixquic, though a mortal, when she walked by a magic tree, she became pregnant. And from her pregnancy the twin heroes of the Popul Vuh, Huhuanahpú and Ixbalanqué, were born. One of his most outstanding works, *La Doncella Ixquic* is a musicalization of this story.

• Moscow Symphony Orchestra / Antonio de Almeida. “Guatemala,” Marco Polo.

Andrés Carrizo (PAN, 2012), ...*awake, aware, awaiting...*, Born in 1982, Andrés Carrizo holds degrees from Williams College, Bowling Green State University and the University of Chicago. Some of his most important teachers were Ileana Pérez-Velázquez, Gerardo Gandini, Burton Beerman, and Shularmit Ran. Formerly the director of orchestras at Cape Henry Collegiate in Virginia, he is presently an assistant producer at the Callithumpian Consort. Carrizo’s style is an eclectic one, which embraces both traditional and contemporary elements.

• Liz Pearce, voice; Emily Graber, violin; Matthew Gould, guitar; Thomas Rosenkranz, piano; Aiyun Huang, perc. “None,” None.

Jesús Castillo (GUA, 1909): *Fiesta de pájaros*. Jesús Castillo, who was known as the dean of Guatemala’s professional composers, was Ricardo Castillo’s older brother. The majority of the elder Castillo’s compositions are in the indigenous style. His most important work is his opera, *Quiché Vinak*, which was performed in 1924. His *Fiesta de pájaros*, though, is a musical reimagination of birds partying.

• Silvia Navarrete, piano. “Mosaico : Música de América Latina,” None.

Roque Cordero (PAN, 1962): *Violin Concerto, I*. Cordero is a particularly important Panamanian composer. After advanced studies here in the U.S., he returned to Panama, where he contributed substantially to the development of musical organizations in that country. His violin concerto is considered to be a truly virtuoso work, not only for the violinist but also for the orchestra. It’s based on a twelve-tone set that opens with a major seventh, which is similar to a number of his earlier compositions.

• Sanford Allen / Detroit S. O. / Paul Freeman. “Black Composers Series, no. 4,” Columbia.

***Carlos Camacho (PAN, 2011): *Pitying the Farmers*.** Li Shen’s poem, “Pitying the Farmers,” inspired this work for flute and percussion. In addition to more typical percussion instruments, the player must also have a bowl of uncooked rice to pour over the percussion setup. The effect is to produce the sound of falling rice onto the instruments. Other objects, such as pottery, bells or rice bowls, may also be used to enhance the effect.

• Dafne Guevara, flute; Carlos Camacho, percussion. “None,” None.

María Mendoza de Baratta (SAL, 1934): *Nahualismo*. Baratta began her musical training at her country’s national conservatory, where she studied with María Zimmerman and Antonio Gianoli. Between 1926 and 1938, she engaged in an active performing career, and represented her country at various folkloric congresses. Originally written for piano in 1934, *Nahualismo* is thought to closely follow a story in which a native of Nahuizalco, which is a village of pre-Hispanic origin, accompanies a friend to consult a famous *bruja* in the region.

• Gabriela Calderón Cornejo, piano. “None,” None.

Pedro Bermúdez (GUA, after 1598): *Misa de Bomba a 4, V, Benedictus*. Born in Spain, Bermúdez was invited to follow a newly appointed bishop to Peru to become the chapel master in Cusco. But shortly thereafter, he left that city for Guatemala, where he was the cathedral of Santiago de Guatemala, where he

composed most of his music. Nevertheless, in 1603 he left Guatemala for Puebla, in New Spain, where he died in 1605.

- Ars Nova de Guatemala / Jorge Pellecer Badillo. “None,” None.

***Eduardo Charpentier (PAN, 1968): *Tres estampas*.** Panamanian flutist, composer and conductor Eduardo Charpentier is considered to be one of his country’s most important musicians. His catalog of approximately 50 works consists mainly of pieces for large instrumental ensembles, of which many reveal an eclectic style that features a variety of melodic and harmonic idioms within largely episodically structured forms. The three movements of this work for orchestra are titled, “Reflexión,” “Pasión” and “Júbilo.”

- Orquesta Sinfónica Nacional de Panamá / Eduardo Charpentier. “Música clásica panameña, vol. 3,” Nuestra Música.

Benjamín Gutiérrez (CR, 1980): *Evocación*. Born in 1937, Gutiérrez began his musical studies with his grandmother. Later, he entered the Conservatory of Music of Costa Rica where he studied piano. In 1957, a grant allowed him to study piano and composition at the National Conservatory of Guatemala. Dedicated to Germán Alvarado, *Evocación* is based on his 1961 work for string orchestra, *Improvisación*.

- Orquesta Sinfónica Nacional de Costa Rica / Carl St. Clair. “None,” None.

Rocío Sanz Quirós (CR, 1972): *Piezas breves*. Born in 1934, in 1950 she began her musical studies in the Conservatory of Music of Costa Rica. From 1952 to 1953 she studied in Los Angeles, California, but by the end of 1953 she had moved to Mexico, where she studied with Carlos Jiménez Mabarab, Blas Galindo and Rodolfo Halffter. Later, she was in Moscow studying music. In describing her traditional musical style, she said, “It’s very personal, a bit harmonious and, although I don’t disdain the mastery of techniques or styles, if I welcome them into my music it’s to handle them with my very own type of expression.”

- Blecker String Quartet. “None,” None.

Geoffrey Álvarez (NIC, 2014): *Hölderlinfenster, VI, “Die Asyle”*. Described as “absorbing,” in this song cycle Álvarez sets the words of German poet Friedrich Hölderlin. The fifteen songs range from the forceful to the hypnotic, and have a compelling strength of character, revealing a style that could be characterized as expressionist romanticism. At the same time, Álvarez shares several of Benjamin Britten’s stylistic characteristics, particularly in his treatment of the piano and in an idiomatic, flowing vocal writing.

- April Fredrick, soprano / Alessandro Viale, piano. “Hölderlinfenster : Geoffrey Álvarez,” Sheva.

***Samuel Robles (PAN, 1998): *Fuego en el bosque*.** *Fuego en el bosque* is Robles's first work for unaccompanied clarinet, and was originally written as a gift for clarinetist Abigail Goldenberg. Later, he revised it during his residency at the University of Cincinnati and was re-premiered by the Grammy award winning Michael Maccaferri that same year on the university campus in Cincinnati.

- Carmen Borregales. “Carmen Borregales : Cantos Veloces,” None.

Mauricio Zamora (CR, 2011): *Alákölpa stse, canto de las mujeres II*. Born in 1970, in a 2013 summary of composition in Costa Rica, Zamora was credited with a little more than a dozen compositions, the majority of which are for instrumental ensembles.

- Cuarteto Phoenix. “Cuarteto Phoenix,” Albanico.

Julio Fonseca (CR, 1905), *Romanza*. Though accepted into two prestigious musical schools in Europe, being too young prompted him to request the Costa Rican government for permission to transfer to a different conservatory while maintaining his government-provided scholarship. Consequently, he studied for several years in Brussels; and later, in the U.S. In 1927, Fonseca responded to a call from the Costa Rican government to search for a national identity in music, which resulted in a compendium of the folkloric music of his country.

- Eddie Mora, violin / Gerardo Duarte, piano. “100 Años de Nuestra Música,” Musitica.

Eduardo Charpentier (PAN, 1984): *Romanza y danza panameña*.

- Orquesta Sinfónica Nacional de Panamá / E. Charpentier. “Música clásica panameña,” Nuestra Música.