



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
Program 38 : March 27, 2022

Miguel del Aguila (URU, 1998): *Pacific Serenade*. This is a set of peaceful serenades in the sense that it emulates the sort of romantic and improvised music that is sung at night under the stars. The main singer in this particular case is the clarinet, and in general the music is extremely quiet, delicate, sensuous and sentimental.

- Pacific Serenade Ensemble (clarinet and string quartet). “Exchange : Latin America,” CRI.

Luis Cluzeau Mortet (URU, 1924): *En la copa de los montes*. Luis Cluzeau-Mortet and Eduardo Fabini were two of the three Uruguayan composers around the beginning of the 20th century who were the first to champion a national musical style in their country. Cluzeau-Mortet’s music can be divided into three periods: his earliest music is marked by its adherence to French impressionism; the second, his most important period, is nationalistic, while during his last period he became increasingly influenced by contemporaneous tendencies in Europe.

- Alba Tonelli Rasparolli / Eduardo Gilardoni. “Fabini Cluzeau-Mortet sus Canciones,” Orfeo.

Juan Asunción Flores (PGY, 1957): *Ñanderuvusu*. After experimenting with different arrangements of an old Paraguayan song, in 1925 he created a new genre, which he called *Guaranía*, the purpose of which was to express the feelings of the Paraguayan people through music. With its original text in *Guaraní*, the piece has to do with the genesis of the world according to *Guaraní* cosmology.

- Soviet Radio & TV Orch and Chorus / Yuri Aranovich. “None,” None.

Sergio Cervetti (URU, 1970): *Plexus*. After studying composition in the U.S., Cervetti attracted international attention at the 1966 Venezuelan Music Festival. He was subsequently invited to be composer-in-residence in Berlin after studying with Ernst Krenek and graduating from the Peabody Conservatory. *Plexus* was premiered on May 18, 1971, by the National Symphony Orchestra in Washington, DC. This minimalist work is an intricate microcosm of structure and sound, the conclusion of which is as unexpected as it is breathtaking.

- Moravian Philharmonic Orchestra / Petr Vronsky. “Parallel Realms,” Navona.

Fran Villalba (PGY, 2019): *Music from the movie, Santa Clara*. In addition to a degree in accounting, Villalba also holds a master’s degree in the composition of soundtracks and music for audiovisual media. Since 2006, he has been working as a composer and music producer at his own Planetario Music Studio. He is best known as the composer of the award-winning 2012 Paraguayan film, *7 Boxes*. Today, we’ll be listening to two sections from his soundtrack for the 2019 movie *Santa Clara*, which was filmed in the amazonic region of Bolivia.

- Fran Villalba / studio orchestra. “None,” None.

José Serebrier (URU, 1955): *Pequeña música (complete)*. This is one of Serebrier’s most successful compositions, having been performed by wind groups around the world, including the New York Woodwind Quintet. Using a quite simple form, the young composer was already showing clear stylistic patterns. It has a somber lyrical line and a boyish humor where melodies abound.

- Australian Wind Virtuosi. “Music of José Serebrier,” Phoenix.

Eduardo Fabini (URU, 1925): *Flores del monte*. Along with Alfonso Broqua, Luis Cluzeau-Mortet and Vicente Ascone, Fabini was a representative of the nationalist tendency that emerged in Uruguayan music during the 1910s and 1920s. Fabini composed ten songs for voice and piano. His “Flores de monte,” from

1925, was first sung that same year by Italo Cristalli, who was one of the best-known tenors during the beginning of the 20th century.

- Irma Schinca / Lamberto Protasi. “Eduardo Fabini : Documentos Históricos,” Tacuabe.

Héctor Tosar (URU, 1963): *Aves errantes, II, “The Journey.”* *Aves errantes*, which would mean stray birds in English, reveals the composer’s interest in oriental culture and as such it articulates two parameters through which Tosar explored the recitation of prose in its relation to rhythm and music. About this piece, he said, “My desire is for the words to be captured in their totality by the listener as much for their sonority as for their meaning or significance.” Because of this, by using less attractive harmonies and melodic lines, the music serves as a sonic atmosphere for the words.

- Carlos Carzoglio, baritone / Orq. de Cámara Mayo / Nicolas Rauss. “Série música nueva,” Tacuabe.

Beatriz Lockhart (URU, 1981): *Merengue*. Born in Montevideo in 1944, she studied composition in that city’s conservatory and at the Instituto Torcuato di Tella in Buenos Aires. In 1974, she took a teaching position in Caracas, Venezuela, then returned to Uruguay in 1998 to teach at the Escuela Universitaria de Música and at the Escuela Municipal de Música. She is noted as a specialist in the contemporary tango.

- Irma Ametrano, piano. “Pueblito, mi pueblo,” Mandala.

Eduardo Fabini (URU, 1925): *La patria vieja*. Fabini was the best-known composer of his generation. His music is inspired in folklore, and reflects that country’s rhythms, melodies and tonalities within a framework of national traditions. *La patria vieja*, for narrator, soloists, choir and orchestra, is a good example of his ability to meld Uruguayan music with universalist tendencies.

- Orquesta Sinfónica del SODRE / Lamberto Baldi. “Eduardo Fabini,” Tacaube.

Carmen Barradas (URU, 1925): *Baile inglés*. In 1922, the self-described “noise maniac,” Carmen Barradas, performed a recital in Madrid that featured her *Esperando el coche* (Waiting for the Car), which required that a small bell be tied around the pianist’s wrist. She was also fascinated by the idea of graphic notation, as well as in atonality, polytonality and other similar musical techniques. With its almost cryptic notation, in this work Barradas pays homage to England’s young artists.

- Gabriela Calderón Cornejo. “None,” None.

Carlos Pedrell (URU, 19xx): *Al atardecer en los jardines de Arlaja*. Carlos Pedrell was the nephew of Spanish guitarist Felipe Pedrell. Initially, the younger Pedrell studied music in Montevideo before going to Spain to study with his uncle. Later, while working at a music school in Paris, he received instruction from Vincent d’Indy. Although his catalog includes opera and ballet, he is particularly well-known for his music for guitar.

- Gilson Antunes, guitar. “None,” None.

José Serebrier (URU, 1999): *Almost a Tango*. About this work, critic Lynn René Bayley says that is “almost a lament, played very slowly, with a solo cello introduction and an English horn solo. In this ‘almost a tango,’ Serebrier unleashes the full force of his imagination on this little piece, making it a modern masterpiece despite its heavy tonal slant.”

- Nelson Torres / Málaga Symphony Orchestra / J. Serebrier. “Last Tango Before Sunrise,” Reference.

Luis Cluzeau-Mortet (URU, 1952), *Tamboriles*. The title of this work refers to a group of different sized drums used in Carnival parades by the Black descendants of Montevideo’s last slaves.

- Irma Ametrano, piano. “Pueblito, mi pueblo,” Mandala.

Agustín Barrios (PGY, 1921): *La Catedral*. Barrios was a Paraguayan guitar virtuoso, largely regarded as one of the greatest performers of that instrument. His three-movement work, *La Catedral*, is a programmatic piece that instantly captures the imagination of most who hear it.

- Ana Vidovic, guitar. “None,” None.