



### Program 040 Notes

\***Gerardo Dirié (ARG, 1997): *Ti xiuhtototl***. Although Dirié looks to indigenous references for inspiration, his music reveals a continuing interest in contemporary techniques, such as unconventional pairings of vocal and instrumental elements. Based on a Nahuatl prayer, this lovely work for female voices has an ethereal harp and flute-like instruments underpinning the overall texture. In her review after a 2015 performance, Jennifer Gall said that it “was a clever way of turning the program inside out, [by] investigating an Aztec text from the perspective” of an Argentine/Australian composer.

- Undisclosed performers. “Waiting for the Sound,” CD Baby.

**Heitor Villa-Lobos (BRA, 1940): *Mandu Çarará***. Mandu Çarará is the god of dance. In this work, Villa-Lobos establishes a contrast between the style of a sullen adult choir, which represents the Curupira, a mythological creature of Brazilian folklore, and the lightness of a frisky children’s choir, which sings a Nheengatu text—the language of some 3000 people that live in northwestern Brazil—that has a strongly onomatopoeic character. Frank Coleman described the work as “startling,” and that it “impresses by its boldness and vigor,” after it was performed at Tanglewood in 1949. In addition, in his review he provided a useful description that will help guide us through this work: “The chorus sings to syllables imitating Brazilian tongues, and even bark on occasion. The only word they pronounce is the dancer’s name, Mandu-çarará, intoned like a chant as the final triumphal dance begins.”

- Orquesta Sinfônica do Estado de São Paulo / Isaac Karabtchevsky. “Heitor Villa-Lobos,” Naxos.

\***Juan Bautista Plaza (VEN, 1930): *Las horas***. This symphonic choral poem was composed around the occasion of the hundredth anniversary of the death of Simón Bolívar. Plaza’s biographer, Marie Elizabeth Labonville, characterizes the choral writing as typical of his madrigal style. At the same time, the orchestral accompaniment “adds touches of impressionist coloring by virtue of devices that soften the texture. ... Together, chorus and orchestra create a mood of tender, wistful nostalgia.”

- Unidentified. “None,” None.

**Oswaldo Golijov (ARG, 2003): *Ainadamar*, last section of the third image, “Yo soy la libertad.”** Ainadamar means fountain of tears in Arabic. It is the name of ancient well near Granada, where, in August 1936, during the early stages of the Spanish Civil War, poet Federico García Lorca was killed by fascist forces. This opera is centered around the scene of the poet’s murder, but its main character is Catalan tragedian Margarita Xirgu, who collaborated with Lorca on several of his plays. In three images, near the end of the third one, Lorca’s spirit enters a room and takes Margarita’s and Nuria’s hand. Together they enter a blazing sunset of delirious, visionary transformation. Margarita dies, offering her life to the final lines, “I am freedom.”

- Atlanta Symphony Orchestra / Robert Spano. “Ainadamar,” Deutsche Grammophon.

**Domenico Zipoli (ARG, 1700s): *Misa San Ignacio, Gloria***. European missionaries, mainly as members of religious orders such as the Jesuits and Franciscans, played an important role in the development of music in Latin America during the colonial period. A number of these came to the New World after having received musical training, in some cases, by some of Europe’s finest contemporaneous composers. Zipoli, for example, studied in Naples with Alessandro Scarlatti. In 1716, Zipoli joined the Company of Jesus and set out the next year for Paraguay. Later, he was an organist and composer in Córdoba until his death in 1726.

- Ex Cathedra / Jeffrey Skidmore. “New World Symphonies,” Hyperion.

**Antônio Carlos Gomes (BRA, 1889): *Lo schiavo*, Act 4, final chorus, “Olà! Che tardi?”** This four-act opera, the title of which means *The Slave* in English, deals with the subject of slavery, which was a major concern in Brazil at that time, after having been abolished in that country just one year earlier. Its plot involves Indians and Portuguese in Brazil during the 16th century, and is the love story of Américo, son of Count Rodrigo, and Ilàra, who is forced to marry another Indian named Ibère. It was first performed in Rio de Janeiro on September 27, 1889.

• Orchestra e Coro del Teatro Lirico di Cagliari / J. Neschling. “Antônio Carlos Gomes : Lo schiavo,” Dynamic.

**Ariel Ramírez (ARG, 1964), *Misa criolla*, “Gloria” “Agnus Dei.”** This is one of the first masses in the vernacular after the Second Vatican Council permitted the use of languages other than Latin. In fact, the word “criolla” in this title refers to someone or something in which there is a mixture of local and European characteristics. In his 16-minute mass for either male or female soloists, chorus and traditional instruments, Ramírez incorporates folk genres and Andean influences and instruments. Although it was first recorded in 1965, it was not publicly performed until 1967, when it was premiered in Düsseldorf, Germany.

• Counterpoint and Friends / Robert de Cormier. “Ramírez : Misa Criolla,” Albany.

**Mauricio Kagel (ARG, 1982): *Rrrrrrr....*** Kagel was born in Argentina into an Ashkenazi Jewish family that had fled from Russia in the 1920s. He studied music, the history of literature, and philosophy in Buenos Aires. In 1957, he moved to Cologne, Germany, where, as a scholar, he remained until his death in 2008. Begun in 1981, this work consists of 41 autonomous pieces of music that all begin with the letter “R.” Seven of these were written for a cappella choir or choir accompanied by piano. The titles of these are “Rrrrrr,” “Requiem,” “Resurrexit Dominus,” “Rêverie,” “Rex tremendae,” “Romance,” and “Ring shouts.”

• SWR Vokalensemble Stuttgart. “Kagel by Mauricio Kagel,” Hänssler.

**Anonymous (1631), “Hanacpachap cussicuinin.”** This processional hymn to the Virgin Mary in the Quechua language was published by Juan Pérez de Bocanegra, making it the earliest work of vocal polyphony printed in the New World. Its style is largely that of contemporaneous European sacred music.

• Ex Cathedra / Jeffrey Skidmore. “New World Symphonies,” Hyperion.

**Blas Galindo (MEX, late 1940s / early 1950s): *Cuatro canciones (complete)*.** Born in a town about two hours away from Guadalajara, Galindo studied intermittently at the National Conservatory of Music in Mexico City with Carlos Chávez, Candelario Huizar and several others. In 1934, along with Daniel Ayala, Salvador Contreras and José Pablo Moncayo, he formed the Group of Four to promote the use of indigenous Mexican musical materials in classical composition. He left a substantial number of compositions, but mainly for orchestra, voice and piano, and solo piano. He also wrote the music for the 1955 film, *Raíces*. The four songs in this set, though independently composed, were selected for this recording by Gregg Smith not only because of their stylistic diversity, but also, because they present four different aspects of the same composer.

• The Gregg Smith Singers / Gregg Smith. “La noche : Modern Mexican Choral Masterpieces,” Newport Classic.

**Reynaldo Hahn (VEN, 1923): *Ciboulette*, Act I, Scene 1, Finale, “Après cette nuit d’orgie.”** This operetta in three acts was first performed in Paris on April 7, 1923. One of the most elegant and refined compositions of Hahn, it is considered one of the last masterpieces of its genre. The action takes place in Paris in 1867. Duparquet is the controller of Les Halles, which was a fresh food market in central Paris, and plays matchmaker between the young farmgirl Ciboulette and Antonin, who is a young spoiled aristocrat. After many adventures, the lovers are united.

• Orchestre Philharmonique de Monte-Carlo / Cyril Diederich. “Hahn : Ciboulette,” Erato.