



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
Program 043, May 1, 2022

Silvestre Revueltas (MEX, 1933): *Janitzio*. This work is a musical portrait of Janitzio Island in Lake Pátzcuaro, and is one of only two of Revueltas's works that refers directly to a Mexican landscape. In this work, Revueltas follows his typical three-part structure, in which a slow middle section is framed by faster sections. *Janitzio* was enthusiastically received by Mexican audiences who found it to be the epitome of a style based on *mestizo* and popular elements.

- Orquesta Filarmónica de la Ciudad de México / Fernando Lozano. "Clásicos Mexicanos," Spartacus.

Silvestre Revueltas (MEX, 1929): *Pieza para doce instrumentistas*. Left untitled by the composer, in this four-movement study-like set of pieces Revueltas gently increases the tempo from *lento* to *allegro*. Writing in a review of a recent recording, Guy Rickards notes that in these pieces, "the burlesque and grotesque strains in [his] musical psyche were yet to be allowed full rein."

- Ebony Band Amsterdam / Werner Herbers. "Homenaje a Silvestre Revueltas," Channel Classics.

Silvestre Revueltas (MEX, 1932): *Colorines*. The *colorín* is the common name of a native tree of Mexico. The word can also refer to a gaudy or loud color. This work not only evokes the deep color that these trees give to the Mexican landscape, but also the feelings of the native women who wear necklaces made out of the red and black fruit of this tree. Like most of Revueltas's single-movement works, it is constructed in a three-part form.

- Orquesta Sinfónica de Moravia / Jorge Pérez Gómez. "Silvestre Revueltas Troka," Quindecim.

Silvestre Revueltas (MEX, 1924): *Tragedia en forma de rábano (no es plagio)*. Since his time as a student in Chicago, Revueltas' music had begun to reveal an inclination towards urban sonorities, popular music and surrealism. However, three works from 1924, including this *Tragedia* for piano, mark a real stylistic break, in that the composer has abandoned any sentimental or impressionistic allusion.

- Alberto Cruzprieto, piano. "Ponce y sus contemporáneos," Quindecim.

Silvestre Revueltas (MEX, 1932): *Cuauhnáhuac*. The title of this work, derived from a Nahuatl word that means "near the forest," was the name given by the Tlahaica people to the capital city of their province. Although the work is similar to the primitivist folk-like style of early Stravinsky, its opening section reveals a blend of Stravinskyian and impressionist elements. Though simple in form, each of its component sections is quite complex.

- Orquesta Sinfónica de la Ciudad de México / Enrique Bátiz. "Música mexicana, vol. 3," ASV.

Silvestre Revueltas (MEX, 1933): *Toccata sin fuga*. Revueltas' biographer, Julio Estrada, sees his works from 1932 as a turning point in the composer's output, in that from that point he begins to adopt a more personal language in which his musical statement of self, in its disjointed popular tone, splashes into iconoclastic jokes, hence the addition of the phrase "without a fugue," which has absolutely no meaning at all.

- Royal Philharmonic Orchestra / Enrique Bátiz. "Música mexicana," ASV.

Silvestre Revueltas (MEX, 1933): *Ocho por radio*. During 1933, Revueltas worked as an arranger for various radio programs. That same year, a chamber orchestra commissioned Revueltas to write a piece. But, the group only had eight members, thus, its title, which in English would mean "eight for radio." However, the work was premiered on October 13, 1933, by the Conservatory Orchestra in the Hidalgo Theater.

- Orquesta Filarmónica de la Ciudad de México / Enrique Bátiz. "Música mexicana," ASV.

Silvestre Revueltas (MEX, 1931): *Duo para pato y canario*. Don't be misled by its title, we'll be listening to the other version of this work, the one for soprano and orchestra; the first is for soprano and piano. Hence, the use of the word duo in the title. The text is by Carlos Barrera.

- Camerata de las Américas / Lourdes Ambriz / Enrique Arturo Diemecke. "Sensemayá ; The Unknown Silvestre Revueltas," Dorian.

Camargo Guarnieri (BRA, 1945), *Symphony No. 2, "Uirapuru," III, Festivo*. In 1947, Guarnieri entered this work in a Detroit-based international composition competition. Out of some eight hundred submissions, he won the Reichold prize. Its third movement is in an expanded sonata form that features not two, but three themes. The first of these, strongly syncopated, is presented by the brass. The second features the English horn, which is accompanied by strings. The last theme, played by the cello, suddenly occurs during the development section. Some think that this theme is in homage to Villa-Lobos, who had just died earlier that year.

- Orquesta Sinfônica do Estado de São Paulo / John Neschling. "Camargo Guarnieri," BIS.

Camargo Guarnieri (BRA, 1954): *Symphony No. 3, III, "Decidido*." Guarnieri submitted this work in a competition organized in celebration of the four hundredth anniversary of the founding of the city of São Paulo. It won first place. But there's more to the story. Guarnieri evidently lost the score while riding in a Parisian taxi cab, was unable to recover it, and eventually had to rewrite it. It was premiered in São Paulo on September 27, 1954. According to the composer, its three movements each represent the presence of the three races that make up the Brazilian population.

- Orquesta Sinfônica do Estado de São Paulo / John Neschling. "Camargo Guarnieri," BIS.

Camargo Guarnieri (URU, 1931): *Three Dances for Orchestra, I & II*. Guarnieri composed three dances for piano, the first two in 1931 and the third in 1947. However, it's in their orchestral form—the first was arranged by the composer several years after it had been composed, the last two were arranged for orchestra almost immediately after having been composed for the piano—that they are best known to U.S. audiences.

- Simón Bolívar Symphony Orchestra / Maximiliano Valdés. "Caramelos Latinos," Naxos.

Camargo Guarnieri (BRA, 1972): *Concerto for String Orchestra and Percussion*. Written for strings, two snare drums and timpani, the work is not so much a concerto as it is a conversation, perhaps, between two sections of the orchestra that rarely play together. Its outer movements are quite energetic, while the middle second movement features lyrical strings in an emotional tribute to the composer's mother. Near the end of the third movement, Guarnieri instructs the percussion section to improvise a cadenza that lasts until a violin solo brings the movement to its ending.

- Orquesta Sinônica da Universidade de São Paulo / Camargo Guarnieri. "Ex Libris," Univ. de São Paulo.

Camargo Guarnieri (BRA, 1942): *Abertura concertante*. Forced to leave Europe due to the outbreak of World War II, Guarnieri returned to São Paulo without any real prospects, other than an opportunity to come to the U.S. to study our musical institutions. But he didn't have any money. So he appealed to a group of wealthy women in that city, who responded by commissioning the piece we are about to listen to. It was premiered several years later, in 1942, by the orchestra of the São Paulo Cultural Society, to mixed reviews.

- Orquesta Sinfônica do Estado de São Paulo / John Neschling. "Camargo Guarnieri," BIS.