



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
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Claudio Santoro (BRA, 1958): “Acalanto da Rosa.” One of the songs from his song cycle, *Canções de amor*, this song was composed in Rio de Janeiro in 1958. Lyricist Vinicius de Moraes, who also wrote the text of “The Girl from Ipanema, also wrote the text for this song.

- María José Montiel / Luiz de Moura Castro. “Modinha Brazilian Songs,” Discmedi.

Claudio Santoro (BRA, 1976): *Balada*. Dedicated to Nelson Freire, this piece for piano was premiered on March 18, 1981, by Mariedy C. Rosetto at the Funarte in Rio de Janeiro.

- Gilda Oswaldo Cruz, piano. “O piano de Claudio Santoro,” Biscoito Fino.

Claudio Santoro (BRA, 1946): *Sonata 1946, III, Allegro*. This work corresponds to the composer’s first phase of composition, in which his works were composed according to twelve-tone principles. Long known only for being on a list of Santoro’s compositions, during a more thorough review the original manuscript was finally discovered. Annotations and other markings in the score suggest that the sonata may have been performed not long after having been composed; however, the first documented performance of this piece occurred during March, 2000.

- Luis Engelke / Rubia Santos. “A Brazilian Collection,” Engelke.

Claudio Santoro (BRA, 1953): *Symphony No. 4, “Sinfonia da paz,” III*. Finished in 1953, this work is indisputably composed in the mold of Soviet socialist realism. Like most Brazilian artists and intellectuals of the post-war period, Santoro was a member of the Communist Party. The third movement is a grand finale in which the first theme is followed by a *fugato* of contemplative character, typical of the formal preoccupation evident in Santoro’s symphonic writing. The movement ends with the chorus singing, “Mankind holds in its hands the defense of peace.”

- São Paulo Symphony Orchestra & Choir / John Neschling. “Claudio Santoro,” BIS.

Claudio Santoro (BRA, 1945): *String Quartet no. 1*. In 1936, after graduating from a national conservatory in Brazil, Santoro studied with Koellreutter, who introduced him to dodecaphony. In 1946, Santoro went to study with Nadia Boulanger in Paris. His music between the period 1939 to 1947 reveals an orientation toward atonality and what author Gerard Béhague calls “a pragmatic twelve-tone technique.”

- Quarteto de cordas da OpensoundOrchestra. “None,” None.

Claudio Santoro (BRA, 1971): *Trio, III, Allegro*.

- Vento Trio. “Hudson Views,” Janet Grice.

Claudio Santoro (BRA, 1981): *Mini concerto grosso, I, Allegro moderato*. Although this three-movement work was actually written for string orchestra—a conservatory orchestra in Brasilia to be exact—the work is often performed using a string quintet line up. Despite its technical stringency, the piece is full of powerful and dramatic art.

- Kammerensemble Modern der Deutschen Oper Berlin. “Klang der Welt : Brasilien,” NCA.

Claudio Santoro (BRA, 1983): *Fantasia sul América*. Although Santoro actually composed a number of works with this exact same title, most of these bear little relationship one to the other. However, the fantasy for flute and the fantasy for clarinet, are virtually identical. The fantasy for solo clarinet was commissioned in 1983 by the Young Brazilian Performers Competition, and was soon thereafter dedicated to clarinetist Luis Gonzaga Carneiro. With its pronounced contrasts in dynamics, register and tempo, the work is highly dramatic.

The Cayambis Institute seeks to strengthen the awareness and appreciation of Latin American classical music by developing a full spectrum approach to its creation, performance and scholarship, and in so doing, cultivate bonds of goodwill and unity among the peoples of the Americas.

In addition, it seems to be organized around a number of long held pitches that seem to function along the lines of tonal centers.

- Luis Rossi, clarinet. “A Brazilian Collection,” Engelke.

Roberto Sierra (PR, 1997): *Cuentos*. Each of the three movements of this work is inspired by different soundscapes or environmental elements. For example, Sierra composed the first movement, “Lenguas desconocidas,” after walking into the lobby of a New York hotel, in which dozens of people were talking on telephones but in a multiplicity of different languages. The last movement, “Batata-coco,” was composed after the composer saw a sign in a supermarket in Ithaca, New York. In Puerto Rico, such a sign would have been placed in front of either sweet potatoes or coconuts. However, in upstate New York it was used as if to say, “Here are some exotic fruits and vegetables from the Caribbean.”

- Camerata de las Américas / Joel Sachs. “Conga-Line in Hell,” Dorian.

Roberto Sierra (PR, 1984): *Vestigios rituales*. This work explores the melodic and rhythmic elements of the Lucumí and Afro-Cuban ritual music. The complex rhythmic structure of the Batá drums are presented in the first and last sections, while the middle section exploits the melodic aspects of ritual chant. The melodies are not folkloric but were composed in such a manner that they resemble traditional ones.

- Joel Sachs / Cheryl Seltzer, pianos. “New Music with a Caribbean Accent,” Musical Heritage Society.

Roberto Sierra (PR, 1991): *Trio tropical, I*, “En do.” While maintaining its identity with Sierra’s cultural heritage, this trio explores the Caribbean rhythmic world in a more generalized, non-regional manner.

- M. Steinberg, vln; M. Kitsopoulos, vc; J. Sachs, piano. “New Music with a Caribbean Accent,” MHS.

Roberto Sierra (PR, 1984): *Cinco bocetos, II*, “Canción del campo.” About this piece, the composer says, “I explore the different registers of the clarinet, taking advantage of its particular tone color characteristics. I created the illusion of the instrument accompanying itself with two or even three different voices. This false polyphony can be [particularly] heard in two sections, *Canción del campo* and *Canción de la montaña*.”

- David Krakauer, clarinet. “New Music with a Caribbean Accent,” Musical Heritage Society.

Roberto Sierra (PR, 1987): *Descarga*. For a 1987 concert in Germany, Sierra wrote a chamber concerto for the unusual orchestration of the group, Continuum, that was to perform it. In this work, the compact but dynamic composition incorporates many features of Afro-Caribbean music, though in a setting somewhat more sparse than in his *Vestigios rituales*.

- Continuum. “New Music with a Caribbean Accent,” Musical Heritage Society.

Roberto Sierra (PR, 1982): *Conjuros*. This song cycle of seven songs is based on Afro-Puerto Rican religious tradition; its evocative text, like the sounds of ecstatic rituals, has no syntactical meaning.

- Virginia Gutiérrez / Joel Sachs. “New Music with a Caribbean Accent,” Musical Heritage Society.