



**Cayambis Institute for Latin American Studies in Music**  
**Latin American Classical Notes — Hosted by John L. Walker**  
**Program 049, June 19, 2022**

**Juventino Rosas (MEX, 1885): *Sobre las olas*.** Largely self-taught, Mexican composer and violinist Juventino Rosas began his musical career as a street musician. In the late 1880s, he was reported to be a member of military band, and in 1893 he joined an orchestra that toured in the U.S. While in this country, the group performed at the World's Fair in Chicago, Illinois. While on tour in Cuba in 1894, he developed health problems that led to his premature death in that country.

- Nadia Stankovich, piano. "Obras para piano de Juventino Rosas," Alternativa.

**Francisco Hargreaves (ARG, 1851): *El pampero*.** Francisco Hargreaves was born in Argentina and studied at the Royal Conservatory in Florence. He is regarded as the first Argentinian opera composer. Opera had been performed in Argentina for some time before, and other Argentinians had composed operas, but he was the first to return to his home country to mount opera in his home country.

- Manuel Massone / Tamara Benítez, pianos. "Generaciones olvidadas : Música de la generación del siglo XIX," Irco.

**Teresa Carreño (VEN, 1870): *Souvenir de mon pays, op. 10*.** Having composed her first piece at seven years of age, which she designated as No.1, it was probably at a moment in her life when she hadn't yet given much thought to numbering or dating her compositions. Indeed, she composed fourteen other pieces that she numbered (two through fifteen), as well as assigning an opus number to 30 others. And, if that weren't all, a dozen of her pieces aren't numbered at all. We know, however, since her opus 3 and opus 10 were both composed in 1866, it seems likely that this piece was also composed during that same year, while she was concertizing in France and Spain.

- Alexandra Oehler, piano. "Rêverie," Grand Piano.

**Alberto Nepomuceno (BRA, 1896): *Série brasileira, III. "A sesta na rede"*.** This composer's extensive production reveals a great deal of eclecticism. In 1897, he presented a concert in Rio de Janeiro of some of his most recent symphonic works at that time, including the *Série brasileira*, which like Alexandre Levy's *Suite Brésilienne* (1890), in that it became a standard in the repertoire of Brazilian concert music. In four movements, we'll be listening to the third (the nap in the hammock).

- Minas Gerais Philharmonic Orchestra / Fabio Mechetti. "Alberto Nepomuceno," Naxos.

**Carlos López Buchardo (ARG, 1922): *Escenas argentinas, II. "El arroyo"*.** López Buchardo's symphonic poem, *Escenas argentinas*, is a programmatic suite in three movements. We'll be listening to the second movement, "El arroyo," which means brook. Motives of a *vidalita* (a folk-song genre), appear in this section to accent the phrases of a love dialogue.

- Entre Ríos Symphony Orchestra / Gabriel Castagna. "Orchestral Works," Naxos.

**Heitor Villa-Lobos (BRA, 1937): *Descobrimento do Brasil, Suite no. 2, Adagio sentimental*.** With most of Villa-Lobos's program music there is only a general connection between it and the music. In this case, however, in the score he lets us know that he's following a letter that was written during the latter part of the 15th century in which the discovery of Brazil is being reported to the Portuguese king. However, always the recycler, three of its pieces are merely re-orchestrations of earlier compositions, and one of these is the "Adagio sentimental," originally composed in 1913.

- Slovak Radio Symphony Orchestra / Roberto Duarte. "Latin-American Classics," Naxos.

**Heitor Villa-Lobos (BRA, 1927): *Saudades das selvas brasileiras, I. “Animado.”*** In modern parlance, we might say that Villa-Lobos would often recycle his musical ideas by repurposing them into a later composition. This is certainly the case with these two Brazilian recollections (V-L was in Paris at that time), which are not only close in spirit to his 1920 *A lenda do Caboclo* and his fifth *Chôros* (1925), but he also uses a motif that is a simple variation of an earlier theme.

- Débora Halász, piano. “Complete Piano Music,” BIS Records.

**Eduardo Fabini (URU, 1926): *La isla de los ceibos.*** The *ceibo* is known in English as the Cockspur Coral Tree, which is a flowering tree that is native to Argentina, Uruguay, southern Brazil and Paraguay. About this work, Uruguayan writer Susana Salgado says that it was intended to be an overture that was never able to be created in its totality. In this and in his other tone poems composed around this same time, Fabini re-creates some of the elements of that region’s folk music.

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

**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.

**Oscar Lorenzo Fernández (BRA, 1926): *Suite, op. 37.*** Each of this work’s four movements is subtitled, “Twilight in the Jungle,” “Sacy-Peréré,” “Song of the Dawn,” and “Morning Gaiety.” The “Saci perêre is a legendary one-legged red-capped little Afro-Brazilian boy who comes out at night to cause mischief. He announces his presence with a weird, supernatural whistle that cannot be localized by human beings. In this piece, the perpetual background noises of the jungle are occasionally heard in repeated figurations, especially in the upper winds.

- Quinteto Numen de Buenos Aires. “Latin-American Composers,” Testigo.

**Evencio Castellanos (VEN, 1946): *El río de las siete estrellas.*** Castellanos may well be considered one of the most significant and representative nationalistic composers of the 20th century in his country. His major orchestral works are permeated with a nationalistic aesthetic and are infused with folkloric elements, as are most of his instrumental and chamber works.

- Orquesta Sinfónica de Venezuela / Jan Wagner. “Evencio Castellanos,” Naxos.

**Flor M. Ugarte (ARG, 1934): *De mi tierra, 2ª série, III, “Crepúsculo campero.”*** Rather than directly using folk sources, during the early 20th century some composers, among whom were Floro Ugarte and Washington Castro, advocated a greater cosmopolitan expression through the adoption of some contemporary techniques while at the same time maintaining a subjective Argentinean attitude.

- María Laura Del Pozzo, piano. “Floro Ugarte: Obra integral para piano solo,” Industria Argentina.

**Carlos Jiménez Mabarak (MEX, 1988): *Balada de los ríos de Tabasco, II, “Juegos de adolescentes en el río,”*** Jiménez Mabarak’s music can be situated between two generations of composers in Mexico: those whose primary impulse was nationalistic (this included members of the Group of Four: Daniel Ayala, Salvador Contreras, José Pablo Moncayo and Blas Galindo) and the members of the Third Generation, which consisted of those Mexican composers who were born at the end of the 1920s and beginning of the 1930s. We’ll be listening to their music on a later program.

- Orquesta Sinfónica Carlos Chávez / Fernando Lozano. “Jimenez & Mabarak,” Forlane.