



**Cayambis Institute for Latin American Studies in Music**  
**Latin American Classical Notes — Hosted by John L. Walker**  
**Program 050, June 26, 2022**

**Alberto Nepomuceno (BRA, 1891): *Série brasileira, I. “Alvorada na serra.”*** 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 first (dawn in the mountains), in which the composer incorporates a lullaby known throughout Brazil, the “*Sapo-jururu.*”

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

**Ernesto Drangosch (ARG, 1915): “*Si les étoiles pouvaient te dire.*”** Together with Louis Moreau Gottschalk and Teresa Carreño, Drangosch was one of the leading pianists of the Americas. He also composed in a wide range of genres, including piano pieces, songs, chamber music, symphonies and choral works. His compositions can be divided into two periods. The first are universal in character, and are influenced by the form and content of late 19th century Romanticism. “*Si les étoiles...*” dates from this first period. The works in his second period contain echoes of Argentinean music, such as the melodies and rhythms of urban music and folk music from the pampas.

- Graciela de Gyldenfeldt / Henning Lucius. “Fuentes : Canciones de Argentina,” Astor.

**Pedro Humberto Allende (CHI, 1920): *La voz de las calles.*** Allende’s second symphonic poem in a Chilean style, it is based on the tunes of the street cries of vendors selling eggs, lemons or bottles. In this score, Allende makes use of a method known as “thematic integration, which is the process of building themes from melodic fragments drawn from the work’s exposition.

- Orquesta Sinfónica de Chile / Víctor Tevah. “Música chilena del siglo XX, vol. XIII,” ANC.

**Celestino Piaggio (ARG, 1918): “*Stella matutina.*”** Winning a prestigious competition in 1908 enabled Piaggio to study music in Paris, where Vincent d’Indy encouraged him to compose. The French composer introduced Piaggio to the music of César Franck, whose music heavily influenced the younger composer.

- Graciela de Gyldenfeldt / Henning Lucius. “Fuentes : Canciones de Argentina,” Astor.

**Carlos Chávez (MEX, 1927): *H. P., III, “El trópico.”*** This ballet received its premiere performance on March 31, 1932, at Philadelphia’s Metropolitan Opera House. Its essential premise, that is, the tremendous difference—as it was expressed at that time—between the lazy tropical atmosphere of the South and the machine-mad confusion of the North, provoked a great deal of controversy in the days that followed, not only because of the music, but also, because of the scenery, costumery and choreography. Indeed, it has never been produced since first heard in that city.

- Orquesta Simón Bolívar / Eduardo Mata. “Music of Latin American Masters,” Dorian.

**Luis Gianneo (ARG, 1930): *El tarco en flor.*** Gianneo cultivated a nationalist style that also incorporated folkloric elements. This work is one of his most popular, and draws on the folk music and folklore of the Tucumán area in Argentina. Specifically, it refers to the *jacarandá* (also known as the *tarco*), which is a tree found in subtropical South America. This piece is also notable because following its composition in 1930, Gianneo joined the so-called “Renovation” group of composers in Argentina.

- Orquesta Sinfónica de Entre Ríos / G. Castagna. “Escenas argentinas: a Symphonic Anthology,” Chandos.

**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.

**Heitor Villa-Lobos (BRA, 1937): *Distribuição de flôres*.** Returning from Europe in 1930, Villa-Lobos became very involved with politics and music education, and because of this, responsible for many public ceremonies and events. At one of these ceremonies in 1937, a work for flute and guitar entitled *Motivos gregos* was performed, which was eventually published under its present title. In this short work, the composer evokes the same Greek antiquity in which he immersed himself while composing several of his earlier symphonic poems.

- William Bennett / Simon Wynberg. "William Bennett and Friends," Helios.

**Jorge Urrutia Blondel (CHI, 1937): *Pastoral de Alhué*.** This work for small orchestra was composed in homage of Ravel's death. It has two main themes: the first, heard in the flute, is pastoral in nature, and is reminiscent of the small town of Alhué (the composer had become aware of Alhué due to his investigations into his country's folklore); the second, reinforced by the guitar, alludes to the folkloric rhythms of Chile's central region.

- Orquesta Sinfónica de Chile / Víctor Tevah. "Música chilena del siglo XX," ANC.

**Antonio Estévez (VEN, 1942): *Mediodía en el llano*.** Estévez discarded the outer two movements of what had been a three-movement suite, saying, "even though this movement seems to me the suite's most arid part, it also the most Venezuelan." Shaded in impressionism, the piece coalesces into a contemplative elegy to the fundamental landscape of Venezuela.

- Simón Bolívar Symphony Orchestra / Eduardo Mata. "Music of Latin American Masters," Dorian.

**Ricardo Castillo (GUA, 1944): *Estelas de Tikal*.** Tikal is the ruin of an ancient city in what is now northern Guatemala. At the base of Tikal's North Acropolis stands a row of stelae, each of which depicts a sumptuously bedecked king. In this composition, Castillo uses different themes which come from Mam and Quiché folklore and were written down by his brother Jesús, with added themes of his own invention.

- Moscow Symphony Orchestra / Antonio de Almeida "Guatemala," Marco Polo.

**Francisco Mignone (GUA, 1944): *Quando na roça anoitece*.** Mignone was one of the most significant figures in Brazilian classical music. Much of his music is strongly nationalistic in flavor; indeed, Mignone uses the folk and popular melodies and forms of his native Brazil as a basis for his compositions. His music is noted for its lyricism, colorful instrumentation and improvisatory style. Though he drifted towards universalism during the late 1950s, he later returned to his earlier nationalistic approach toward his last few years.

- Adriane Queiroz, soprano. "Klang der Welt : Brasilien," NCA.

**Alberto Williams (ARG, 1942): *El poema del Iguazú, I*,** "Las selvas dialogan con las cataratas." William's symphonic tone poems cover the entire Argentine territory, from the Antarctic to the Iguazú Falls, which are on the border between Argentina and Brazil. This work reveals an expanded musical vocabulary that includes superimposed tonalities as well as episodes that feature whole-tone scales. In four movements, we'll be listening to the first one, which is subtitled, "Las selvas dialogan con las cataratas."

- Orquesta Filarmónica de Gran Canaria / Adrian Leaper. "Alberto Williams," Arte Nova.