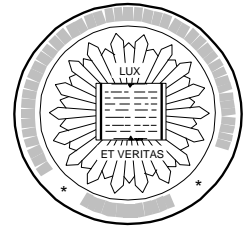


LA MÚSICA

THE LATIN AMERICAN MUSIC CENTER NEWSLETTER



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February 1997

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International Collaborations

Electroacoustic Dialogue between Ireland and Mexico

The **Museum of Modern Art Carrillo Gil** in Mexico City in collaboration with **Manuel Rocha Iturbide** is organizing two electroacoustic music concerts on February 14 and 21 that will take place along with the exhibition *Distant Relations*. This show about Mexican and Irish artists intends to reflect the cultural identity and similarities between our two cultures. Two electroacoustic pieces were commissioned from the composers **Manuel Rocha Iturbide** from Mexico and **Roger Doyle** of Ireland. Other electroacoustic music pieces by Mexican and Irish composers will be programmed for the two concerts. The composers participating are the following: from Mexico, **Manuel Rocha Iturbide, Antonio Fernández Ros, Roberto Morales, Vicente Rojo, Guillermo Galindo**; from Ireland, **Roger Doyle, Paul Hayes, Donnacha Dennehy**, and **Rhona Clarke**.

For more information about the exhibition and the music look at the two following websites:

<http://www.zonezero.com/magazine/distant/artisfra>
<http://www.conet.com.mx/macg/index.htm>

You may also contact Manuel Rocha Iturbide at 106136,3550@compuserve.com

Antología de la Música Clásica Contemporánea

The **Convenio Andrés Bello**, with the support of **Circuito Sinfónico Latinoamericano Simón Bolívar** has produced a compact disc: *Antología de la Música Clásica Contemporánea*. The project includes works by composers and performers of the countries affiliated with this international organization: Bolivia, Colombia, Chile, Ecuador, Panamá, Perú, Venezuela, and Spain. Some of the material for the cd consists of recordings made during the Latin American music festivals that have taken place recently in Venezuela.

The cd will be distributed gratis as educational material among cultural institutions in Latin America and the Caribbean, especially to music schools in the affiliated countries.

For more information contact:

Dr. Carmen Gabriela Menéndez
Coordinadora del Área de Cultura
Paralela Autop. Norte-Av. 13 no. 85-60
A.A. 53465
Santa Fé de Bogotá, D. C.
Colombia

tel: (57-1) 6181701
(57-1) 6181712
fax: (57-1) 6100139
email: ecobello@itecs5.telecom-co.net



from the director's desk . . .

We return to the publication of our newsletter *LAMúsiCa* after a year of great activity, in which the Latin American Music Center has sponsored ***Crossroads of Traditions: the Second Inter-American Composition Workshop***. We hope to be able to secure the conditions for maintaining this medium of communication with the international community of music professionals interested in the Latin American repertoire and in our activities. Your suggestions and your support are always appreciated.

Since its foundation in 1961, it has been the objective of the Latin American Music Center to promote the research and performance of Latin American music as well as professional interactions between musicians of the United States and Latin America. A broad and detailed study of the Latin American repertoire encourages the appreciation of its original contributions to Western culture and reveals how musical practices reflect developments in the Latin American societies and their interactions with other cultures of the world, yesterday and today.

We are pleased to report that during the last two years several organizations in the United States and Latin America have showcased Latin American music in a variety of programs. The importance of these events lies in their periodicity and scope. These were not isolated concerts or projects designed to balance a season or to commemorate an anniversary, but recurrent festivals where the repertoire is presented with a specific perspective, in combination with comparative repertoire from the United States and Europe, and with well-researched program notes.

The Latin American Music Center has been proud to contribute to these events with advice on the program selection, contact information for composers, performers and program annotators, and with general resources for research. We congratulate the following organizations, their programs, and their artistic directors for an exciting period of presentations of Latin American music.

American Composers Orchestra: *Sonidos de las Américas* Concert Series.
Dennis Russell Davies, Artistic Director;
Tania León, Latin American Music Consultant;
Jesse Rosen, Executive Director

Latin American Music Festivals in Caracas
Alfredo Rugeles, Artistic Director

IV Caribbean Composers Forum
Alfredo Rugeles, Executive Secretary

International Contemporary Music Festival of Bogotá
Cecilia Casas, Artistic Director

Subtropics Festival in Florida
Gustavo Matamoros, Director

Garden Concerts at the Modern Museum of Art, New York
Joel Sachs, Artistic Director

Encuentros de Música Iberoamericana en Madrid
Jesús Villa Rojo, Director

Dorian Recordings: *Latin American Music Series*
Brian Levine, President and Executive Producer

Latin American Music Now!
Yehuda Yannay, Artistic Director
University of Wisconsin-Milwaukee

We wish them continued success in their future activities.

Carmen Téllez
LAMC Director

ANNOUNCEMENTS

Global Voices

On March 3, 1996, the **Latin American Music Center**, the Indiana University **International Vocal Ensemble**, and the University's FM radio station **WFIU** presented *Global Voices*, an a cappella festival of world music. The concert featured the Bloomington based ensembles **Upstart**, **Monkey Puzzle**, and **Vida**, closing with the University's **International Vocal Ensemble** conducted by **Mary Goetze**. Songs from Bosnia-Herzegovina, South Africa, Venezuela, New Zealand, the United States, Macedonia, Serbia, Bulgaria, Latvia and Ireland were performed to an enthusiastic audience that crowded the Music School Recital Hall.

On February 9 1996, the **IU Contemporary Vocal Ensemble**, conducted by **Carmen Téllez** and **Jan Harrington**, premiered *Sephardisms*, an extended a cappella work by Argentine composer **Jorge Liderman** who teaches at the University of California at Berkeley. On December 6, the CVE also performed *Beba Coca Cola* and *Nasce...Morre* by Brazilian composer **Gilberto Mendes**, also conducted by Carmen Téllez.

Subtropics

7 Free Subtropics New Music Festival, March 22-April 8. Alongside important composers from the United States and Romania, this edition of the festival included performances of works by Cuban-born composers **Gustavo Matamoros**, **Armando Tranquilino**, **Julio Roloff**, **Orlando García**, **Armando Rodríguez**, and Mexican **Javier Alvarez**. Pianist **Juan Francisco Sans** and bassist **Luis Gómez-Imbert** presented concerts with Latin American piano music and works for amplified doublebass and electronics by Venezuelan composers.

For more information, please call the South Florida Composers Alliance at (305) 758-6676.

Call for Scores

The **CSUN Symphony** (California State University, Northridge) is embarking on a project of performing Latin American symphonic music on their regularly scheduled programs. The CSUN is interested in receiving scores for orchestral forces ranging from strings to full symphonies. Of particular interest are works that reflect the sounds, spirit and flavor of their homeland.

Please send all scores to:

David Asks
CSUN Music Department
18111 Nordhoff Street
Northridge, CA 91330

Choral Workshop

Hispanic Influences in Choral Music will be the focus of the **Des Moines International Children's Choral Festival**, June 30-July 6, 1997. The Artists in Residence are the **Schola Cantorum de Caracas**, directed by **Alberto Grau**. There will be an international panel of adjudicators. For more information, please contact:

International Children's Choral Festival
525 E. 9th, Suite B
Des Moines, Iowa 50309

phone: 515-262-8312
fax: 515-262-8359
email: tmst@calvin.edu

Bloomington Early Music Festival

The Latin American Music Center announces a concert of Colonial Music as part of the programs of the **Bloomington Early Music Festival**. The concert will feature the guest participation of the distinguished Colombian scholar and performer **Egberto Bermúdez**, who is preparing an anthology of the complete works of **Gutierre Fernández Hidalgo** and of other composers represented in the Archives of the Cathedral of Bogotá.

The concert will take place May 24 at 8 p.m. in Auer Hall at the IU School of Music. It will be preceded by a short symposium, open rehearsals and a workshop on issues of performance practice of Latin American Colonial repertoire. Details of this event will be announced in our website and email discussion list (lamc-1). For more information you may contact the Latin American Music Center after April 1 at lamc@indiana.edu

International Conference on Mexican Music

Under the sponsorship of the University of Kansas at Lawrence, Professor **Paul Laird** organized the **International Conference on Mexican Music**, February 16 and 18, 1997. The Conference included presenters from the

Centro Nacional the Investigación, Documentación e Información Musical Carlos Chávez (CENIDIM) and scholars from the United States. A report on the activities and proceedings will appear in the next issue of LAMúsiCa.

Piano Recital

Chilean pianist **Paulina Zamora** offered a recital of 20th century music by Latin American composers as part of a special project with the LAMC. The program included the *Bachianas Brasileiras no.4* by **Heitor Villa-Lobos**, *Three Waltzes, Op.2* by Chilean composer **Carlos Botto**; *Two Pieces for Piano* by **Andrés Posada** from Colombia, *Two Pieces for Piano* by **Alfonso Montecino**, *Siete de Oro* by **Gerardo Diríé**, *Rústica* by **Juan Orrego-Salas**, and *Tres danzas argentinas* by **Alberto Ginastera**.

Featured Composers

The **American Composers Orchestra**, **Dennis Russell Davies**, Music Director, and **Tania León**, Latin American Music Advisor were awarded the *ASCAP-Morton Gould Award for Innovative Programming* for the *Festival Sonidos de las Américas*. In addition, **Tania León** has received the Chamber Music America Commission Award of 1995, as well as commissions for Chanticleer and the chamber ensemble *Continuum*. In the past summer, *Hechizos* was premiered at the **Berlin Biennial Music Festival**, and the works *Bata* and *Carabali* have recently been recorded by the Louisville Orchestra for First Edition Records. During the past year she was resident composer for the **Berlin Biennial Music Festival**, the *Hammoniale Festival*, and the **Hamburg Musikschule**. She also appeared as guest conductor in North Carolina, Germany, South Africa, and at the Metropolitan Opera. Tania León was also visiting faculty at the **First Inter-American Composition Workshop: Words and Music** presented by the Latin American Music Center.

Tania León is preparing a major work to be premiered in Miami in November 1997, in collaboration with choreographer Bebe Miller and video artist Philip Mallory Jones. The work *Drummin'* was commissioned by the **Miami Light Project**, the **New World Symphony**, **Miami Dade Community College**, and **Arizona State University** to celebrate the many ethnic rhythms found in the Miami area. ♪



RODRIGO RIERA

INTERNATIONAL GUITAR COMPOSITION COMPETITION

Competition Guidelines

The MAVESA Cultural Project and the Latin American Music Center at Indiana University announce the rules for the Second International Guitar Composition Competition RODRIGO RIERA 1997.

1. The Competition is open to composers of any age and nationality.

2. The Competition will accept works written for one, two or three guitars.

3. The competing works should have a minimum duration of eight minutes and a maximum of fifteen.

4. The score must be prepared according to the following recommendations:

a. Notation and calligraphy must match accepted professional standards, and must include all necessary instructions for performance. Works with deficient calligraphy will be eliminated. The score must be copied with computer software or by hand with equivalent quality.

b. Metronome and/or chronometer indications are required. The total duration of the work must be specified in the front page. Fingerings are optional, but recommended.

c. Although it is not mandatory, it is recommended that a live recording or a MIDI sampled model be included.

5. The compositions must be identified with a pseudonym.

6. An envelope identified with the same pseudonym should be attached to the score. In it the composer must include a sheet with his or her name, personal address including fax and e-mail data if available, a publicity photo, a biographical note, and a copy of a document proving the participant's identity (such as a passport or driver's license).

7. The **deadline** for reception of scores is **March 15, 1997**. Composers are encouraged to take all precautions to secure the timely arrival of their materials.

8. Three copies of the competing works must be sent to:

Latin American Music Center
ATT: Rodrigo Riera Competition
Indiana University School of Music
Bloomington, IN 47405-2200
USA

9. The registration fee of \$20 must be included with the rest of the materials, and must be paid with a check or money order drawn from a United States bank.

10. All works will be donated to the MAVESA Library at the Universidad Simón Bolívar in Caracas and to the Latin American Music Center at Indiana University.

11. The jury will award one indivisible prize of US \$10,000.

12. The jury will also award three Honorary Mentions to the three finalists.

13. The winning composition and the three finalists cannot compete in the following editions of this competition.

14. The winning composition will be programmed as a required work in the Alirio Díaz International Guitar Performance Competition of 1998.

15. The composition and the decisions of the jury will follow the following regulations:

a. The jury will be composed by three distinguished composers with recognized experience in the composition of works for guitar.

b. The jury will pronounce a reasoned verdict.

c. The jury will meet during the last week of March 1997 to select the four finalist compositions. These pieces will be performed in concert during the Festival Internacional de Agosto 1997 in Caracas.

d. The jury will announce its verdict on August 2, 1997, during the closing ceremonies of the Festival Internacional de Agosto.

For more information please contact:

Latin American Music Center
Indiana University School of Music
Bloomington, IN 47405-2200
phone: (812) 855 2991
email: lamc@indiana.edu



Sor Juana Inés de la Cruz (1648-1695)

Mario Ortiz

The **Universidad del Claustro de Sor Juana** commemorated the three hundredth anniversary of Sor Juana's death with an International Congress in Mexico City on November 13-17, 1995. Scholars and students from Mexico, the United States, Canada, Spain, Italy, France, Germany, Switzerland, Colombia, Venezuela, and Argentina gathered to participate in the celebration that included masterclasses, lectures, concerts, art exhibits, theater, dance, social events, and the presentation of the book *Sor Juana y su Mundo*, a collection of essays pertaining to different aspects of Sor Juana's world.

The work of Sor Juana has always attracted the attention of colonial Latin American music scholars and performers; Sor Juana was regularly involved in musical activities: teaching music in the Convento de San Jerónimo (where she lived most of her life); writing villancicos and musical plays that were set to music by the leading composers in colonial Mexico; perhaps also (although no evidence exists to confirm this) composing some music; and most importantly, extensively using musical imagery in her poetry and writing specifically about music. There are also references by Sor Juana herself and some biographers that indicate that she wrote a musical treatise entitled *El Caracol*.

The congress did not fail to honor the musical world of Sor Juana. Two concerts of Latin American colonial music were offered, the first program consisting of Sor Juana's villancicos set to music, with the ensemble **La Capilla Virreinal de la Nueva España** led by **Aurelio Tello**. The second concert featured colonial baroque polyphony, presented by the **Coro de la Catedral de la Ciudad de México**.

In addition to these concerts there was a special lecture session entitled "La pasión musical en el mundo de Sor Juana" ("The musical passion in Sor Juana's world"). The participants of this session were **José Antonio Robles Cahero (Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez, CENIDIM, Mexico City)**, **Aurelio Tello (CENIDIM)**, and **Mario A. Ortiz** (Doctoral student of Musicology and Spanish Literature, Indiana University). Following are translations from the original Spanish abstracts of these lectures:

Sor Juana y Euterpe: la pasión musical entre una monja y una musa ("Sor Juana and Euterpe: the musical passion between a nun and a muse") by **José A. Robles**.

The interest in music was common in the literature of the sixteenth and seventeenth centuries; Cervantes, Góngora, Quevedo, Lope de Vega and Calderón de la Barca not only made musical

allusions but also wrote texts to be sung. The same happened among writers of the New World, particularly Juan Ruiz de Alarcón and Sor Juana Inés de la Cruz. In this sense, Sor Juana joins an old Western tradition of linking words and music. Her interest in the musical theory of her period is a well-known fact; her personal library included some of the most famous musical treatises of the time.

Sor Juana y los maestros de capilla catedralicios ("Sor Juana and the cathedral chapel masters") by **Aurelio Tello**.

Among the commissioned poetic works of Sor Juana, the villancicos and sacred works are of singular importance. However, both genres have always been studied from a literary perspective, without considering that these works were written specifically to be sung. The study of the musical aspects permits us to approach the relationship between Sor Juana and her contemporary composers, the traditional use of the villancico in religious celebrations and the projection of the written verses in cathedrals outside of New Spain. (See bibliography below)

El discurso especulativo musical de Sor Juana ("The speculative musical discourse of Sor Juana") by **Mario A. Ortiz**.

The European musical tradition underwent significant changes during the seventeenth century: the adoption of tonality, the challenge to older temperament systems, the shift of the position of music from the *Quadrivium* to the *Trivium*, and the definition of a new circular harmonic concept as opposed to the more traditional spiral conception, to name but a few. This paper analyzes Sor Juana's musical thought in regard to these transformations. Sor Juana's speculative musical discourse challenges and criticizes the new musical order and defends traditional concepts regarding the nature and the constitutive elements of music. Her main concerns are to defend: first, the music-mathematics relationship, strongly influenced by Pythagorean principles; second, the spiral harmonic concept; and finally, the Platonic aesthetic ideal of Beauty as a reflection of Harmony.

Publication of these papers as part of the acts of the congress is in progress. For information please contact:

Jose Luis Barrios Lara
Universidad del Claustro de Sor Juana
San Jerónimo No. 47, Centro Histórico
México, D.F., 06080
México

Sor Juana Inés De La Cruz and Music: Some Bibliographical Sources

Lavista, Mario. "Sor Juana musicus." *Pauta. Cuadernos de teoría y crítica musical*. 6 (1983): 94-97.


Long, Pamela H. "El caracol: Music in the Works of Sor Juana Inés de la Cruz." Ph.D. Dissertation, Tulane University, 1990.

Miranda, Ricardo. "Sor Juana y la música: una lectura más." *Pauta. Cuadernos de teoría y crítica musical*. 15 (1995): 5-23.

Paz, Octavio. *Sor Juana Inés de la Cruz o las trampas de la fe*. México: Fondo de Cultura Económica, 1982.

Stevenson, Robert. "Sor Juana Inés de la Cruz's Musical Rapports: A Tercentenary Remembrance." *Inter-American Music Review* 15 (1996): 1-21.

_____. "Sor Juana's Mexico City Musical Coadjutors: José de Loaysa y Agurto and Antonio de Salazar." *Inter-American Music Review* 15 (1996): 23-37.

Tello, Aurelio. "Sor Juana Inés de la Cruz y los maestros de capilla catedralicios o de los ecos concertados y las acordes músicas con que sus villancicos fueron puestos en métrica armonía." *Pauta. Cuadernos de teoría y crítica musical*. 16 (1996): 5-26. 



Asociación Latinoamericana de Informática Musical (ALIM)

The Latin American Music Center announces the creation of a new email discussion list: ALIM-L.

ALIM stands for **Asociación Latinoamericana de Informática Musical (Latin American Computer Music Association)**, which we hope will soon develop into a public association dealing with Latin American electroacoustic and computer music. This list is intended to provide you with an avenue for exchanging news about works-in-progress, research-in-progress, performances, announcements of festivals and conferences, recording releases, etc., as well as compositional, technical, and theoretical aspects pertaining to this field. ALIM is a project presented by **Martin Fumarola** of the Universidad Nacional de Córdoba, Argentina, in collaboration with the Latin American Music Center.

In order to subscribe to this list:

1- Send an email message to

LISTSERV@IUBVM.INDIANA.EDU

2- Leave the subject line blank

3- In the body of the message write

subscribe alim-l your-first-name your-last-name

If you have questions you may contact **Martin Fumarola** (maralefu@famaf.fis.uncor.edu) or **Erick Carballo** (carballo@indiana.edu).

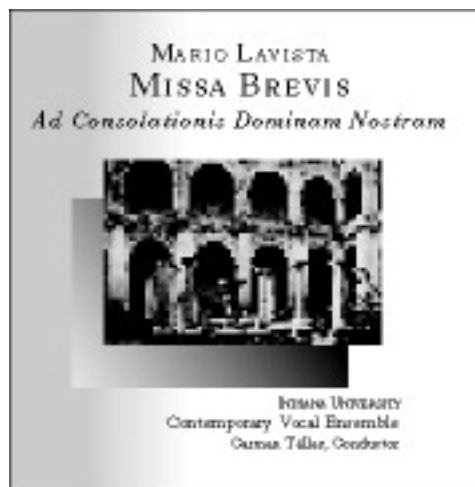


Recording of the *Missa Brevis* by Mario Lavista

The Latin American Music Center is proud to announce the completion of the new compact disc of the *Missa brevis ad Consolationis Dominam Nostram* for a capella chorus, by the distinguished Mexican composer **Mario Lavista**. This work was commissioned by the LAMC and the **IU Contemporary Vocal Ensemble** with a grant from the **US-Mexico Fund for Culture**.

The work was premiered on April 9 and 11, 1995 and elicited excellent reviews from the audience and the critics alike. "Lavista was born to write for the voice," wrote **Peter Jacobi**, chief critic of the *Bloomington Herald Times*.

As part of the agreement with the sponsors, the compact disc with the documentary recording will be sent with corresponding study scores to select professional and university choruses in the United States and Mexico. A restricted number of cd's will be made available to interested patrons worldwide. If you would like to receive a copy, please send us a fax (812 855-4936) or email (lamc@indiana.edu). You will be instructed about shipping and handling costs at that time.



Crossroads of Traditions

THE SECOND INTER-AMERICAN COMPOSITION WORKSHOP

The Latin American Music Center personnel—Director Carmen Téllez and Coordinator Gerardo Dirié—express their gratitude to the following persons and institutions for their support, collaboration, and help in the realization of Crossroads of Traditions.

Charles Webb, Dean of the School of Music. Christopher Paddock and Jill Johansen of the Creative Arts Exchange Program at the United States Information Agency. All the Cultural Affairs Officers and their assistants in the countries that collaborated in this project: Merrie Blocker (Havana, Cuba); Bertha Cea and Martha Chávez-Camacho (Mexico); Lisa Johnson, Fondo Nacional de la Cultura (Mexico); Chantal Dalton (Costa Rica); Michael Orlansky (Guatemala); and Kennedy Veal (Honduras).

Pam Duncan, secretary of the dean. Nancy Waldon, administration. Special thanks to Carol Reynolds for her help and patience. Skip Sluder, concert programs. Leonard Phillips, office of special programs. Professor Wayne Jackson and students of the audio technology department. Marty Prentice, Donetta Sirah, and Deborah Harden of the music operations office. Leonard Phillips, Lila Belnap, and most especially Dorothy Riggle of Room Scheduling. Dave Goodridge, stage manager for Auer Hall.

Constance Mayer and staff members of the William and Gayle Cook Music Library scores and records library. Clovis Lark, Performance Ensembles Division of the music library. Carrie Root, publicity. Mike Pitts at the Residence Halls.

Cary Boyce for establishing the collaboration with WFIU. Nancy Krueger of the IU Arts Museum. Leticia Zapata and Karen Groom of IU Printing Services for the design of the booklet and posters.

The Bloomington Voice. Peter Jacobi and Kathleen Mills, *The Herald Times.* Tami Grafe of Carlson Travel. Armando Sesin and Alfredo Vega at Mikonos Viajes (Mexico).

And finally special thanks to the *Crossroads of Tradition* team: Lucía Patiño, Concert Manager; Sally Todd, Assistant, Publicity; Krystal Prime, Public Relations Assistant; Dawn Reindl, Bibliography and Educational Resources; Mario Ortiz-Acuña and Luiz Fernando Lopes, Editorial and Bibliography Assistants; Ileana Pérez-Velázquez, Videotaping; and Erick Carballo, Internet Resources.

CROSSROADS OF TRADITIONS: WHO'S WHO

Associate Composers

Jimena Andonie, *Honduras*
Brent Michael Davids, *USA/*
Mohican Nation
Igor de Gandarias, *Guatemala*
Luis Diego Herra, *Costa Rica*
Guido López-Gavilán, *Cuba*
Timothy Olsen, *USA*
Gabriela Ortiz, *Mexico*
Marc Satterwhite, *USA*
Raymond Torres-Santos, *Puerto Rico*
Juan Trigos, *Mexico*
Ricardo Zohn-Muldoon, *Mexico*

Participants

Paulo Alvarado, *Guatemala*
María Isabel Ciudad-Real,
Guatemala
Stefan Freund, *USA*
Lincoln Hanks, *USA*

Raúl Iglesias, *Cuba*
Jeeyoung Kim, *Korea/USA*
Teresa LeVelle, *USA*
Nicolás Suárez-Eyzaguirre, *Bolivia*
Catalina Peralta-Cáceres, *Colombia*
Ileana Pérez-Velázquez, *Cuba*
César Potes, *Colombia*
Christopher Preissing, *USA*
Marjorie Rusche, *USA*
Eugenio Toussaint, *Mexico*

IU Faculty

David Baker, *Composition, Jazz Dept.*
William Banfield, *Composition,*
Afro-American Arts Institute
Willis Barnstone, *Dept. of*
Comparative Literature
Peter Burkholder, *Musicology Dept.*
Thomas Dunn, *Choral Conducting*
Dept.
David Dzubay, *Composition Dept.*

Don Freund, *Composition Dept.*
Glenn Gass, *Composition Dept.*
Mary Goetze, *Music Education*
Dept., International Vocal
Ensemble
Jan Harrington, *Choral*
Conducting Dept.
Jeff Hass, *Composition Dept.,*
Electronic Music Studio
Eugene O'Brien, *Composition Dept.*
Juan Orrego-Salas, *LAMC Founder,*
Composition Dept., Professor
Emeritus
Ellen Sieber, *Mathers Museum*
Christopher Smith, *Musicology Dept.*
Ronald Smith, *Mathers Museum,*
Folklore Dept.

Special Guests

Cary Boyce, *USA - composer*
Mark Menzies, *New Zealand -*
violinist

Kay Stonefelt, *USA - percussionist*
Ricardo Gallardo, *Mexico -*
percussionist
Ricardo Lorenz, *Venezuela -*
composer
David Vayo, *USA - composer*
Lukas Foss, *USA - composer*
Jon Appleton, *USA - composer*
Raúl Herrera, *Mexico - pianist*
Anthony de Mare, *USA - pianist*
Christopher Cook, *USA -*
composer
Gitanjali Mathur, *India - singer*
Neil Leonard, *USA - composer,*
saxophonist
José Halac, *Argentina - composer*

Guest Composers

John Corigliano, *USA*
Mario Lavista, *Mexico*
Roberto Sierra, *Puerto Rico*

CROSSROADS OF TRADITIONS: CONCERTS SERIES

June 28

Christopher Preissing (USA, born 1960)
Susurrus (1991), for tape, dancers and soft staging

Jimena Andonie (Honduras, born 1957)
The Human Being (1995), for two guitars and string quartet

Camargo Guarnieri (Brazil, 1907-1993)
Songs: Den Bau, Quando Enbalada, Vou me embora, for soprano and piano

Juan Trigos (Mexico, born 1965)
Liguero, for mezzo soprano, flute, clarinet, saxophone, guitar, percussion

Timothy Olsen (USA, born 1961)
Immoderate Acts, for trumpet and drum set

June 29

Raymond Torres-Santos (Puerto Rico, born 1958)
Salsa y Tres Soneos, for piano

Catalina Peralta (Colombia, born 1963)
Atavismos-Regresión I, for saxophone quartet

Williams Panchi (Ecuador, born 1964)
Enotirt (1995) for solo flute

David Dzubay (USA, born 1964)
Threnody, for string quartet

June 30

Alfonso Montecino (Chile, born 1924)
Sonata for Two Pianos

Don Freund (USA, born 1943)
Backyard Songs, for soprano, flute and harp

Raymond Torres Santos (Puerto Rico, born 1958)
Divertimento, for woodwind quintet

Juan Orrego Salas (Chile, born 1919)
3 Cánticos Sagrados, Op. 108 (1995), for mixed choir, flute, clarinet, horn, harp, percussion and string quartet

July 3, Mark Menzies, violin

Ileana Pérez-Velázquez (Cuba, born 1964)
“... un ser con unas alas enormes” (1996), for violin and tape

Manuel Enríquez (Mexico, 1926-1994)
Reflexiones, for solo violin

Stefan Freund (USA, born 1974)
On Fire, for violin and piano

Teresa LeVelle (USA)
Epitaph (1993), for solo violin

Hiroyuki Itoh (Japan, born 1966)
Angel of Despair (1995), for violin and tape

Morton Feldman (USA, 1926-1987)
Vertical Thoughts II (1963), for violin and piano

Jason Stanyek (USA, born 1969)
Four Violins (1996), for violin and tape

Henry Cowell (USA, 1897-1965)
Hymn and Fuging Tune No. 16 (1963), for violin and piano

July 5, Anthony de Mare, piano

Gordon Monahan
Piano mechanics (1986)

Ricardo Lorenz (Venezuela, born 1961)
Tres éxitos

Elliot Carter (USA, born 1908)
90+

Meredith Monk (USA, born 1942)
The Tale

Astor Piazzolla (Argentina, 1921-1992)
Adiós Nonino

Gustavo Matamoros (Venezuela, born 1957)
RE: TdM(are) (1996)

Frederic Rzewski (USA, born 1938)
De Profundis (1992)

July 6

Marc Satterwhite (USA, born 1954)
Músico en la nada, for trumpet and bass drum

David Baker (USA, born 1931)
Roots II (1992), for violin, cello and piano

Eugene O'Brien (USA, born 1945)
Black Fugatos, for alto flute, violin, harp, cello and vibraphone

July 7

Raúl Iglesias (Cuba, born 1933)
Dos maneras de ser, for solo oboe

Lincoln Hanks (USA, born 1969)
Summer Ends, for men's choir

Ricardo Zohn Muldoon (Mexico, born 1961)
Flores del viento (1990), for baritone, flute, clarinet, cello, percussion and piano

Cary Boyce (USA, born 1955)
Shattered Rainbows, for 2 flutes, oboe, violin, viola, cello, double bass and piano

William Banfield (USA, born 1961)
Three short prayers, for choir, organ and cello

Guido López Gavilán (Cuba, born 1944)
El guayaboso
La aporrumbosis

July 10

Glenn Gass (USA, born 1956)
Shojoshin-in chants, for solo cello

Gabriela Ortiz (Mexico, born 1964)
Río de las mariposas, for two harps and steel drum

Luis Diego Herra (Costa Rica)
Sonata for piano

Roberto Sierra (Puerto Rico, born 1953)
Bongó-0, for solo bongos

July 12

Teresa LeVelle (USA, born 1966)
Apparition at Timber Creek, for double bass and harp

Brent Michael Davids (Mohican Nation/USA, born 1959)
Elixir, for assorted flutes and percussion

Christopher Cook (USA, born 1962)
Bluescape, for piano and tape

Roberto Sierra (Puerto Rico, born 1953)
Tríptico, for guitar and string quartet

Neil Leonard (USA, born 1959)
Passage, for saxophone and interactive computer system

Jeffrey Hass (USA, born 1953)
Keyed Up (1996), two pianos and tape

July 13

David Vayo (USA, born 1957)
Wings, for cello and piano

Jon Appleton (USA, born 1939)
Turkina Suite, for two pianos

Marjorie Rusche (USA, born 1949)
Scenes from the opera *She Stoops to Conquer*

Jeeyoung Kim (Korea, born 1968)
The Repose of Motion (1996)

Igor de Gandarias (Guatemala, born 1953)
Encuadres, for four percussionists

Timothy Olsen (USA, born 1961)
Rhumba Phase, for five percussionists

July 13, Raúl Herrera, piano

Mexican Piano Music from the Period 1880-1910

July 14, Sounds of the Imagination III

Nicolás Suárez Eyzaguirre (Bolivia, born 1953)
Chica Aruma (1994), for tape

Igor de Gandarias (Guatemala, born 1957)
La feria fantástica (1995), for solo tape

César Potes (Colombia, born 1957)
Enocuitatl (1996), for baritone, percussion, ocarina, and tape

José Halac (Argentina, born 1962)
Todo lo que nuestros ojos amaron (1996), for solo tape

Mario Lavista (Mexico, born 1943)
Missa Brevis ad Consolationis Dominam Nostram (1995), for mixed choir

July 14

Mario Lavista (Mexico, born 1943)
Responsorio (1988), for bassoon, bass drums and tubular bells

Brent Michael Davids (Mohican nation/USA, born 1959)
Singing Woods (1994), for string quartet

John Corigliano (USA, born 1938)
Etude Fantasy (1976), for solo piano
Arias From The Ghosts of Versailles (1994)
Kaleidoscope (1959), for two pianos
String Quartet (1995)

LECTURES - WORKSHOPS

- Paulo Alvarado** (Guatemala)
The Guatemalan Son as Musical Raw Material
- Jon Appleton** (USA)
On his Music
- David Baker** (USA)
On his Music
- William Banfield** (USA)
Extension of the Tradition: Voices from the Camp, a Look and Perspective on Contemporary Music by Black American composers.
- Willis Barnstone** (USA)
Composers Knocking Out Poets Beautifully: How Composers Affect Lyricists and How Popular Music Gets Into
- Cary Boyce** (USA)
Lyricism in Contemporary Music
- Peter Burkholder** (USA)
Charles Ives and The Four Musical Traditions
- María Isabel Ciudad-Real** (Guatemala)
The Craft of Music Composition in Guatemala from the 16th to the 20th Century
- Christopher Cook** (USA)
On his Music
- John Corigliano** (USA)
On his Music
- Brent Michael Davies** (Mohican Nation/USA)
Native American Instruments
- Thomas Dunn, Jan Harrington** (USA)
Choral Workshop: The Chorus in Contemporary Music and the Preparation of the Choral Score
- Lukas Foss** (USA)
The Development of my Choral Style
- Don Freund** (USA)
Pitfalls at the Crossroads: Technique, Art, and Eclecticism
- Stephan Freund** (USA)
Rock in Concert Music: Composers
- Ricardo Gallardo** (Mexico)
New Latin American Music for Percussion
- Igor de Gandarias** (Guatemala)
Four Centuries of Popular Tradition in Academic Latin American Music: Guatemala's Case
- Glenn Gass** (USA)
Standing at the Crossroads, Waiting on a Train
- Mary Goetze** (USA)
Musical Exchanges: Global Influences and Resulting Issues for the Professional Musician
- Jeff Hass** (USA)
On his Music
- Lincoln Hanks** (USA)
The Rhetorical Weight of the Usage of Popular Elements in New Concert Music
- Diego Herra** (Costa Rica)
On his Music
- Raúl Iglesias** (Cuba)
La erudición en la obra musical cubana y agrocubana de los hermanos Grenet
- Jeeyoung Kim** (Korea/USA)
On her Music
- Andrew Lázaro** (Puerto Rico)
Workshop: Afro-Caribbean Music and Instruments
- Mario Lavista** (Mexico)
On his Music
- Neil Leonard** (USA)
Collaborative Compositions
- Teresa LeVelle** (USA)
Native American Spirituality and music and its Influence on a Child of the Plain
- Guido López-Gavilán** (Cuba)
Cuban Popular Rhythms Expressed in the Contemporary Music Language
- Ricardo Lorenz** (Venezuela)
• *Beethoven mit Karibik Sound: Mixing the Unmixable*
• *Music's Vending Machines: Hidden Meanings in a Composer's Alignment with Tradition*
- Anthony de Mare** (USA)
Workshop on Contemporary Piano Literature
- Gitanjali Mathur** (India)
Aspects of Classical Indian Music and Comparisons with Western Art Music
- Eugene O'Brien** (USA)
On his Music
- Timothy Olsen** (USA)
Notions and Notation of Freedom in Music: from Simple Ornamentation to Free Improvisation
- Juan Orrego-Salas** (Chile)
Crossroads of Traditions: Being or Not Being One's Own
- Gabriela Ortiz** (Mexico)
New Music from Latin America
- Catalina Peralta** (Colombia)
Electroacoustic and Mixed Works: Between Acoustic and Electroacoustic
- Ileana Pérez-Velázquez** (Cuba)
On her Music
- César Iván Potes** (Colombia)
Formalized Music, Popol Vuh, and Adolescence in Colombia
- Christopher Preissing** (USA)
Intensity: Stable versus Floating Hierarchies
- Marjorie Rusche** (USA)
The Development of "She Stoops to Conquer" (Chamber Opera)
- Marc Satterwhite** (USA)
Bach, Death, and El Salvador
- Roberto Sierra** (Puerto Rico)
On his Music
- Chris Smith** (USA)
Teaching Sound[ly]: Approaches to World Music
- Ron Smith** (USA)
Tuning Traditions: Musical Aesthetics and Musical Instruments in the Afro-Hispanic Diaspora
- Karoly Stonefelt** (USA)
African Percussion Workshop
- Nicolás Suárez-Eyzaguirre** (Bolivia)
The Orchestra of Traditional Instruments of Bolivia
- Raymond Torres-Santos** (Puerto Rico)
A survey of Puerto Rican Contemporary Music: from Campos Parsi and Aponte Ledee to Sierra and Torres-Santos
- Eugenio Toussaint** (Mexico)
A Popular Musician in the World of Concert Music
- Juan Trigos** (Mexico)
The Music Materials in the Contemporary Music of the Avant-garde
- David Vayo** (USA)
On his Music
- Ricardo Zohn Muldoon** (Mexico)
Word Setting: New Findings on Revueltas "Sensemayá"

PERFORMERS

Our gratitude to all the performers in *Crossroads of Traditions*:

- John Amos, *Bass*
Marc Bacon, *Trumpet*
James Bagwell, *Conductor*
Tina Bakowski, *Alto, Conductor, Assistant Stage Manager*
Paul Barnes, *Piano*
Monte Bedford, *Oboe*
David Beem, *Cello*
Brian Berman, *Saxophone*
Phillip Bernstein, *Trumpet*
Marina Berretta, *Piano*
Kirsten Blase, *Soprano*
Rachel Bonk, *Soprano*
Ann Boodt, *Dancer*
Eileen Buerkert, *Alto*
Kathy Bullard, *Dancer*
Laura Bullock, *Dancer*
Chris Campbell, *Saxophone*
Nick Cannizzaro, *Percussion*
Kimberly Carballo, *Piano*
Ann Chang-Barnes, *Piano*
Liz Charman, *Dancer*
Cecilia Cho, *Piano*
Jeanne-Marie Cillier, *Soprano*
Benjamin Coelho, *Bassoon*
Curtis Cook, *Bass*
Marianne Cope, *Soprano*
Pablo Corá, *Tenor*
Jessica Corbin, *Alto*
Juvenal Correa, *Organ and Piano*
- José de la Cruz, *Percussion*
Brent Michael Davids, *Bass Quartz, Flute*
Alice Day, *Soprano*
Cliona Doris, *Harp*
Monica Duncan, *Clarinet*
Preston Duncan, *Saxophone*
Mark Edenfield, *Baritone*
Josea Eggnik, *Flute*
Eunsil Eom, *Soprano*
Sean Fallen, *Tenor*
Frieda Fan, *Violin*
Carolyn Filak, *Soprano*
Braden Flanagan, *Cello*
Kristin Fogg, *Alto*
Stefan Freund, *Cello*
Kimberly Gullier, *Soprano*
Ricardo Gallardo, *Percussion*
Patricia Gavinho, *Alto*
Megan Geesaman, *Alto*
Jennifer George, *Flute and Ocarina*
Scott Hale, *Tenor*
Fred Hammond, *Piano*
Jason Haney, *Viola*
Lincoln Hanks, *Tenor*
Mark Hardy, *Conductor*
Rene Harrison, *Soprano*
Mary Hellman, *Piano*
Andrew Hendricks, *Baritone*
Melli Hoppe, *Dancer*
Wanchi Huang, *Violin*
Alex Innecco, *Tenor*
Maria Izzo, *Soprano*
Kyle Johnson, *Bass*
- Christopher Jones, *Piano*
Karen Kamensek, *Conductor*
Christopher Kenniff, *Guitar*
Sujean Kim, *Violin*
Andrew Lázaro, *Percussion Coordinator*
Erika Leake, *Flute*
Neil Leonard, *Saxophone*
Jing Li, *Cello*
Michael Lim, *Violin*
Robb Lombard, *Dancer*
Stuart Lutzenhiser, *Tenor*
Adam Malson, *Viola*
Anthony de Mare, *Piano*
Angelina Martin, *Dancer*
Marie Mascari, *Soprano*
Claire Mathern, *Flute*
Kevin McCormick, *Guitar*
Orla McDonagh, *Piano*
Paul McGovern, *Conductor*
Joseph McKesson, *Tenor*
Kevin Medows, *Bass*
Mark Menzies, *Violin*
Felicia Miyakawa, *Alto*
Glenn Monserrat, *Guitar*
Molly Morkoski, *Piano*
Andrew Moulton, *Baritone*
Victoria O'Brien, *Violin*
Stacy Ogden, *Horn*
Kathy Oh, *Oboe*
Leonardo Panigada, *Bass*
Karen Paradis, *Bassoon*
Lucía Patiño, *Alto*
Robert Patterson, *Percussion*
Debra Paul, *Flute*
- Christina Pier, *Alto*
Yelena Polyanskaya, *Piano*
Alan Portzline, *Clarinet*
César Potes, *Baritone*
Kenneth Price, *Guitar*
Dawn Reindl, *Soprano*
David Rhyter, *Violin*
Joyce Richard, *Cello*
Susan Rogers, *Soprano*
Nicholas Roth, *Piano*
Nina Ryan, *Dancer*
Christopher Schickedanz, *Violin*
Pam Schraeder, *Horn*
Todd Shehan, *Percussion*
Patricio Silva, *Bass*
Timothy Smith, *Tenor*
Ulises Solano, *Tenor*
Kay Stonefelt, *Percussion*
Chris Swanson, *Violin*
Blythe Teh, *Viola*
Adrienne Todd, *Soprano*
Sally Todd, *Piano*
Kenneth Tse, *Saxophone*
Michael Valerio, *Double Bass*
Lisa Van der Ploeg, *Mezzo-soprano*
Rosina Vigilante, *Percussion*
Isaac Watras, *Cello*
Melina Watras, *Viola*
Charles Webb, *Piano*
Matthew Winslow, *Bass*
Ann Yeung, *Harp*
Andrea Yun, *Cello*
Lauren Zachry, *Soprano*
Paulina Zamora, *Piano*



MATERIALS RECEIVED RECENTLY AT THE LAMC

Scores

Paulo Alvarado

Variations on "Matadero" for string orchestra • *Tres Sonas*, for cello and piano

Luis Eduardo Lucho Bermúdez

San Fernando (Porro)

Eduardo Bértola

Retornos do tempo (1991) for two bassoons

Modesta Bor

Cuatro fugas

José Land Cáceres

Ayapel (Porro)

Jorge Campos

Lugar de origen for mixed choir and piano

Gonzalo Castellanos-Yumar

Islas crepusculares (1976) • *Cantata* for baritone and chamber ensemble • *Concerto for viola and orchestra* (1993) • *Suite sinfónica Caraqueña*

Ricardo Castro

Valses mexicanos vol II for piano

Sergio Cervetti

El triunfo de la muerte • *Las indias olvidadas* (Concerto for harpsichord and 11 instrs.) • *Six sequences for dance*

Ernesto Cordero

Preludio no. 3 • *Preludio no. 4*

Adriana Cornú

He's got the whole world in his hand arr. • *Viola enluarada* arr. • *A tua presençaa* arr. • *Cantos italianos de la montaña* arr. • *September Song* (Kurt Weil and Maxwell Anderson) arr. • *Rockefeller en el lejano oeste* • *Rimbombanda I* • *Rimbombanda II*

Alfredo Del Mónaco

Tientos del véspero for guitar and orchestra

Guillermo Diego

Venados for string orchestra • *De Selvas, quebradas y gaviotas* for guitar • *Fantasia* for guitar • *Enigma Nayar* for flute, oboe, clarinet, cello, double bass, percussion, guitar

John Eaton

El Divino Narciso for soprano, alto, and chamber ensemble

Antonio Estévez

Canciones corales • *Cantata Criolla: Florentino, el que cantó con el diablo*

Blanca Estrella de Mescoli

Suite para piano (1955) • *Canciones para niños* (1967) for voice and piano or solo piano

Pablo Furman

Psalm 8 for SATB choir

Orlando Jacinto García

Auschwitz (Nunca se olvidarán) for orchestra

Alfredo Gómez-Alonso

Ensayo no. 4 for solo violin • *Ensayo no. 6* for oboe and piano

Alberto Guzmán-Naranjo

Aluna

Manuel Herrarte

Three Piano Dances

Will B. Hus

Misa de las Indias for alto, tenor, SATB, guitar, percussion, double-bass, piano

Mario Lavista

Aura paráfrasis orquestal de la ópera • *Marsias* (1982) for oboe and crystal glasses • *Responsorio* (1988) for bassoon and percussion

Juan Vicente Lecuona

String Quartet • *Sonata for harp* • *Works for piano* vol I

Rodolfo Ledesma Aragón

Metamorfosis for string quartet

Dieter Lehnhoff

Canto IV for clarinet quartet • *Preambulum* for chamber orchestra • *Tientos* for violin, clarinet and cello • *Santelmo* for solo violin

Gustavo Leone

Musical studies (1993) for harp or piano

Horacio López de la Rosa

Tango para la mano izquierda Op. 52 (1985) • *Tango* Op 54 (1985) • *Dos tangos para piano* Op. 44 y 48 • *Invenções* Op. 34 for piano • *Tempi* Op. 25 for piano • *Canciones de Altisadora* Op. 35 for soprano and piano • *Coplas de la paloma* Op. 45 • *Dos canciones* for voice and piano • *Dos invenciones* Op. 10 for piano • *Seis canciones* Op. 3 for voice and piano • *Tres canciones americanas* Op. 15 for voice and piano

Juan Carlos Marulanda López

Cuatro abstracciones for brass instruments

Jorge Gustavo Mejía

Sixatara for 6 percussions • *Los Pobres*, for soprano and piano text by Roberto Sosa • *Klagegesang y Canto Triste* for SATB, wind quintet, 1 percussionist and piano-text from the Central American tradition •

Los Bailes de Iñapú e Ixbalanché for piano • *Estudio para tiempo y espacio* for str5 • Hohelied Mottete for SATB -3 motets, text from the *Song of Songs*

Nelly Mele Lara

Mínima suite infantil (1957) for piano • *10 valsos venezolanos* (1953) for piano

Gilberto Mendes

Beba Coca Cola from *Duas peças sobre poemas concretos*

Luis Francisco Mendoza

Festival Vallenato

Ronaldo Miranda

Oriens III • *Belo Belo* • *Borba Gato* • *Trois moments pour violoncelle seul*

Moisés Moleiro

Works for piano • *Joropo* (1971) for piano

Músicos Venezolanos de la Colonia for SATB and chamber orchestra. Contains works by José Francisco Velázquez, Cayetano Carreño, and José Ángel Lamas.

Iván Obando Peña

Testamento insular para una tarde cualquiera for mixed choir and electronics

Alda Oliveira

In memoriam Lindembergue Cardoso (1989)

Juan Orrego-Salas

Symphony no. 1, Op. 26 • *Symphony no. 4, Op. 59* • *Concerto for piano and orchestra no. 1, Op. 28* • *The Days of God, Op. 73* • *Missa: In tempore discordiae, Op. 64* • *Midsummer Diversions, Op. 99* • *La ciudad celeste*

Williams Panchi

Tin Tom Campanón musical theatre for voices and orchestra • *Fabiolita: Sanjuanito* for flute and piano

Fabián Panisello

Intermezzo I (1995) for chamber orchestra • *El camino del valle del lobo* (1990) for solo violin • *Aire* (1993) for orchestra • *Geim, seance* (1990-91) for string quartet

Hilda Paredes

Ikal for 3 recorders (one player) • *Tlapitzalli 3* for three recorder players • *Tlapitzalli 2* for flute and percussion

Lucía Patiño

Ejercicio preparatorio for mixed chorus a cappella

Catalina Peralta

Trio for flute, cello and piano • *Monólogo en la ciudad muerta* for flute, double bass, percussion and

tape • *Requiem sobre una muerte imaginaria*, for flute and live electronics (2 copies) • *Atavismos-Regresión I* for saxophone quartet

José María Ponce de León

La mirla blanca (Polka)

César Potes

Paths: A Celebration for 5 voices, piano, accordion, guitar, cello and percussion, text from the *Popol Vuh* • *Paths: The River* for 5 voices, piano, accordion, guitar, cello and percussion, text from the *Popol Vuh* • *Paths: Inside* for 5 voices, piano, accordion, guitar, cello and percussion, text by Federico García Lorca

Cergio Prudencio

La Ciudad for ensemble of Bolivian folk instruments

Lucidio Quintero-Simanca

Works for piano

José Ignacio Quintón

String quartet in D major (1913)

Guillermo Rondón García

Earth for clarinet quartet

Aginaldo Ribeiro, et al.

Obras para piano with selection of works for piano by 8 composers from Salvador, Bahia

Marina Saiz Salazar

Piano Sonata

Arturo Salinas

Stelmi for SATB and handbells • *Yoru I and II* for organ • *Unami* for solo flute • *Munamukami* for solo flute and piano

José Serebrier

Elegy for strings

Vicente Emilio Sojo

Aguinaldos, Tonadas y Canciones transcribed for guitar by Alirio Díaz

Juan María Solare

Trenodia for solo viola • *Demeter* for string quartet • *Ben Oni* for flute, clarinet, and violoncello

Enrique Solares

Sonatina for piano • *Partita for strings*

José Eleuterio Suárez

Palo Negro (Bambuco)

Nicolás Suárez Eyzaguirre

Aire solo sería for saxophone quartet • *Tres piezas para coro mixto* for SATB, text by Alvaro Diez Astete, Nicomedes Suárez Aráoz, Nicolás Suárez Eyzaguirre • *Audina* for orchestra • *Dibujos sobre el tema de la guitarra* for guitar quartet

Traditional

20 Canciones Venezolanas for guitar, arr. by Juancho Lucena.

Raymond Torres-Santos

Andando de noche sola • *Divertimento* for wind quintet, parts only • *Estampas Criollas* no. 1 for guitar

Eugenio Toussaint

Popol-Vuh for orchestra • *El Cambio* for string orchestra • *Pequeña pieza para cuarteto de cuerdas* • *Danzas de la Ciudad* for chamber orchestra

Carlos Vieco

Patadilo (Pasillo) arr. for band

Federico Villena

Misa en Mi bemol mayor for SATB and orchestra

Carlos Vinholes

Existencialismo for solo flute

Alejandro Wills

Tiplecito de mi vida (Torbellino) • *El voluntario* (Joropo) arr. for band

Compact Discs

Son a Tamayo. With harpist Lidia Tamayo. Works by Arturo Márquez, Leticia Cuen, Luis Jorge González, Juan Carlos Areán, Ana Lara, Bernardo Feldman

Manantial. With folk ensemble Tepuy

No me perdonan. Music by Venezuelan composer Alonso Toro

Mexican Colonial Music. Performed by Ars Nova

Caribbean Rhythms. With pianist Nohema Fernández. Contains works by Ignacio Cervantes, Manuel Saumell and Juan Morel Campos

Música de la Catedral de Santafe de Bogotá.

Works by Fernández Hidalgo, Juan de Herrera, José Cascante, Guan de Hidalgo, Juan de Araujo, Alonso Torices

Clásicos Colombianos, Siglo XX (Vol 1-3).

Volume I contains works by Guillermo Uribe Holguín, José Rozo Contreras, Adolfo Mejía, Alejandro Tobar, Fabia González Zuleta, Luis Carlos Figueroa, Jesús Pinzón Urrea. Volume II contains works by Luis Antonio Escobar, Raúl Mojica Mesa, Alvaro Ramírez Sierra, Guillermo Rendón, Jacqueline Nova. Volume III contains works by Mario Gómez Vignes, Luis Torres Zuleta, Francisco Zumaque, Sergio Mesa

Grupo de Canciones Populares. Nueva Cultura. Various performers.

Con Corda. Luis Gómez-Ibert, double-bass, Juan Francisco Sans, piano. Works by Juan Francisco Sans, Roberto Cedeño, Fidel Luis Rodríguez, Pedro

Simón Rincón, Josefina Benedetti, Juan de Dios López, Domingo Sánchez Bor, Gustavo Matamoros

Música contemporânea era o dito popular. Works by Robson Dos Santos

Oiseaux tendres. Manuela Wiesler, flute

Tepuy. Latin American Folk ensemble

Between Father and Mother Earth. Various performers

Alma del Sur. Various performers

Música Electroacústica de Compositores Latino-americanos. Works by León Biriotti, José Augusto Mannis, Carlos Vázquez, Roberto Morales-Manzanares, Pablo Freire, Andrés Posada, Adina Izarra, Ricardo Dal Farra

Publications

Curt Lange, Francisco, et al. *Seminario sobre a cultura mineira no período colonial.* Conselho Estadual de Cultura de Minas Gerais, 1979

Tello, Aurelio, ed. *Archivo Musical de la Catedral de Oaxaca.* Cendim, México, 1990

Garland Peter, ed. *Soundings #5.* Sounding Press. Santa Fe, New Mexico, 1991

Tello, Aurelio, transcription and revision. *Tesoro de la música polifónica en México.* Vol III. CENIDIM, México, 1983

Boletín de la Asociación Argentina de Musicología, Año 10/2. Asociación Argentina de Musicología, Córdoba, 1995

Boletim, 2 (volume duplo 1984/1985). Sociedade Brasileira de Musicologia, São Paulo, Brazil

Revista Música, vol.5 -n. 2 - novembro 1994
Departamento de Música da Escola de Comunicações e Artes da Universidade de São Paulo, Brasil
Revista Música, vol. 3 - n. 2 - novembro 1992
Revista Música, vol. 3 - n. 1 - maio 1992
Revista Música, vol. 2 - n. 1 - maio 1991

Ediciones Mexicanas de Música, Historia y Catálogo. Consuelo Carredano. CENIDIM, México, 1994

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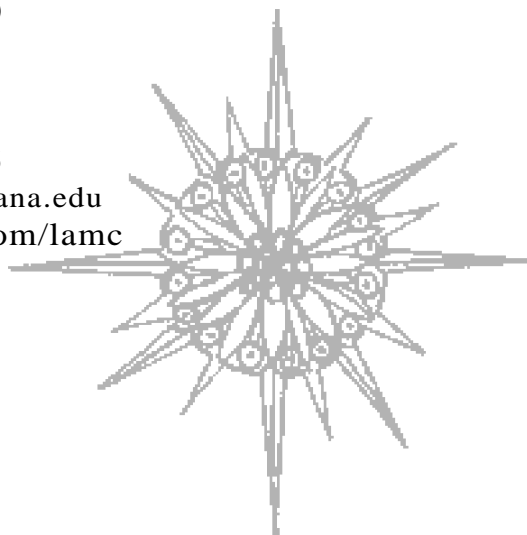
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LA Música

Latin American Music Center
School of Music, Indiana University
Bloomington IN 47405-2200

Phone (812) 855-2991
Fax (812) 855-4936
E-mail lamc@ucs.indiana.edu
www.music.indiana.edu/som/lamc



Carmen Téllez, Editor in Chief
Gerardo Diríé, Editor
Erick Carballo, Managing Editor
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LATIN AMERICAN MUSIC CENTER
SCHOOL OF MUSIC
INDIANA UNIVERSITY
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